



DEPARTMENT OF ENGLISH

MAIN EXAMINATION: NOVEMBER 2015

<u>COURSE:</u>	ENGLISH 1B	<u>TIME:</u>	3 HOURS
<u>COURSE CODE:</u>	ENG1B21/ENG1BB1	<u>MARKS:</u>	200

EXAMINERS:

1. Prof. D. Scott-Macnab
Dr B. Grogan
Ms N. Wales
Ms B. Nienaber
2. Prof. C. MacKenzie

THIS PAPER CONSISTS OF SIX (6) PAGES

INSTRUCTIONS:

1. THIS PAPER CONSISTS OF THREE (3) QUESTIONS. YOU ARE REQUIRED TO ANSWER QUESTION 1 AND EITHER OF THE OTHER TWO QUESTIONS (QUESTION 2 OR QUESTION 3).
2. THIS PAPER IS THREE (3) HOURS IN LENGTH.
3. PLEASE ANSWER EACH QUESTION IN A SEPARATE ANSWER BOOK, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE ANSWER BOOK.

QUESTION 1 (COMPULSORY): Arthur Miller, *The Crucible*

Hale ([...] *with the voice of one administering a secret test*) Do you know your commandments, Elizabeth?

Elizabeth (*without hesitation, even eagerly*) I surely do. There be no mark of blame upon my life, Mr Hale. I am a covenanted Christian woman.

Hale And you, Mister?

Proctor (*a trifle unsteadily*) I am sure I do, sir.

Hale (*glances at her open face, then at John, then*) Let you repeat them, if you will.

Proctor The commandments.

Hale Aye.

Proctor (*looking out, beginning to sweat*) Thou shalt not kill.

Hale Aye.

Proctor (*counting on his fingers*) Thou shalt not steal. Thou shalt not covet they neighbor's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (*With some hesitation.*) Thou shalt remember the Sabbath Day and keep it holy. (*Pause. Then:*) Thou shalt honor thy father and mother. Thou shalt not bear false witness. (*He is stuck. He counts back on his fingers, knowing one is missing.*) Thou shalt not make unto thee any graven image.

Hale You have said that twice, sir.

Proctor (*lost*) Aye. (*He is flailing for it.*)

Elizabeth (*delicately*) Adultery, John.

Proctor (*as though a secret arrow had pained his heart*) Aye. (*Trying to grin it away – to Hale.*) You see, sir, between the two of us we do know them all. (*Hale only looks at Proctor, deep in his attempt to define this man. Proctor grows more uneasy.*) I think it be a small fault.

Hale Theology, sir, is a fortress; no crack in a fortress may be accounted small. (*He rises; he seems worried now. He paces a little, in deep thought.*)

Proctor There be no love for Satan in this house, Mister.

Hale I pray it, I pray it dearly. (*He looks to both of them, an attempt at a smile on his face, but his misgivings are clear.*) Well, then – I'll bid you good night.

(Miller, *The Crucible*, Act 2)

Taking the passage above as a starting point, write an essay in which you analyse the significance of John Proctor's adultery with Abigail Williams to the events that take place in the play. Your essay should consider:

1. The way in which dramatic irony and stage directions contribute to creating the tension communicated in the passage above;
2. how Abigail and Proctor's adultery sets the events of the play in motion; and
3. whether sexual repression and social judgement (and not the "work of the devil") may be considered the real evils described in the play.

Your essay must use a 5-paragraph structure.

(100)

EITHER:

QUESTION 2: Poetry I (Dr Grogan)

Write an essay on Maya Angelou's "Still I Rise" that demonstrates how the poetic techniques employed within the poem contribute to its themes of resilience and triumph.

Your essay, which must use a 5-paragraph structure, should analyse the following:

1. the poem's similes;
2. its use of rhetorical questions; and
3. the importance of the structural difference of the eighth stanza to the general message of the poem.

Remember to quote from the poem to support your analysis.

(100)

Maya Angelou, "Still I Rise"

You may write me down in history
 With your bitter, twisted lies,
 You may tread me in the very dirt
 But still, like dust, I rise.

Does my sassiness upset you? 5
 Why are you beset with gloom?
 'Cause I walk like I've got oil wells
 Pumping in my living room.

Just like moons and like suns,
 With the certainty of tides, 10
 Just like hopes springing high,
 Still I'll rise.

Did you want to see me broken?
 Bowed head and lowered eyes?
 Shoulders falling down like teardrops, 15
 Weakened by my soulful cries.

Does my haughtiness offend you?
 Don't you take it awful hard
 'Cause I laugh like I've got gold mines
 Diggin' in my own back yard. 20

You may shoot me with your words,
 You may cut me with your eyes,
 You may kill me with your hatefulness,
 But still, like air, I'll rise.

Does my sexiness upset you? 25
 Does it come as a surprise
 That I dance like I've got diamonds
 At the meeting of my thighs?

Out of the huts of history's shame
 I rise 30
 Up from a past that's rooted in pain
 I rise
 I'm a black ocean, leaping and wide,
 Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear 35
 I rise
 Into a daybreak that's wondrously clear
 I rise
 Bringing the gift's that my ancestors gave,
 I am the dream and the hope of the slave. 40
 I rise
 I rise
 I rise.

OR:

QUESTION 3: Postcolonial Poetry (Ms Wales)

In Sujata Bhatt's poem, "A Different History" the speaker displays inner conflict over language because it is used both to express beauty and to cause suffering.

Write an essay in which you discuss the speaker's conflict, paying attention to both the poetic devices used and the structure of the poem.

Your essay must use a 5-paragraph structure. Remember to quote from the poem to support your analysis. (100)

"A Different History" by Sujata Bhatt

Great Pan¹ is not dead;
 he simply emigrated
 to India.
 Here the gods roam freely,
 disguised as snakes and monkeys; 5
 every tree is sacred
 and it is a sin
 to be rude to a book.

¹ Greek god of shepherds, flocks and wild nature. Pan is associated with music, mischief and fertility.

It is a sin to shove a book aside	
with your foot,	10
a sin to slam books down	
hard on a table,	
a sin to toss one carelessly	
across a room.	
You must learn how to turn the pages gently	15
without disturbing Sarasvati ² ,	
without offending the tree	
from whose wood the paper was made.	

Which language	
has not been the oppressor's tongue?	20
Which language	
truly meant to murder someone?	
And how does it happen	
that after the torture,	
after the soul has been cropped	25
with a long scythe swooping out	
of the conqueror's face —	
the unborn grandchildren	
grow to love that strange language.	

TOTAL: 200

END OF PAPER

² Hindu goddess of knowledge, music, arts, wisdom and learning. She is thought to watch over libraries.