



MAIN EXAMINATION: NOVEMBER 2017

EXAMINERS:

1. Dr B. Grogan
Ms N-L. Wales
Mr C. McWade
2. Dr S. R. Mngadi

INSTRUCTIONS:

1. THIS PAPER CONSISTS OF TWO (2) QUESTIONS: YOU MAY ANSWER EITHER QUESTION 1A OR QUESTION 1B; QUESTION 2 IS COMPULSORY.
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.
4. EACH ESSAY THAT YOU WRITE SHOULD CONSIST OF FIVE PARAGRAPHS: AN INTRODUCTION, THREE BODY PARAGRAPHS AND A CONCLUSION.

QUESTION 1A:

POETRY 1

Write an essay on Grace Nichol's "Invitation" that demonstrates how the poetic techniques employed within the poem contribute to the speaker's joyful and defiant celebration of her body. Your essay should discuss the following:

1. two metaphors that indicate the speaker's attitude towards her body;
2. the repetition of the line, "Come up and see me some time"; and
3. the difference in the design and focus of sections 1 and 2.

Grace Nichols, "Invitation"

1

If my fat
was too much for me
I would have told you
I would have lost a stone
or two 5

I would have gone jogging
even when it was fogging
I would have weighed in
sitting the bathroom scale
with my tail tucked in 10

I would have dieted
more care a diabetic

But as it is
I'm feeling fine
feel no need 15

to change my lines
when I move I'm target light

Come up and see me sometime

2

Come up and see me sometime

Come up and see me sometime 20

My breasts are huge exciting

amnions of water melon

your hands can't cup

my thighs are twin seals

fat as slick pups 25

there's a purple cherry

below the blues

of my black seabelly

there's a mole that gets a ride

each time I shift the heritage 30

of my behind

Come up and see me sometime

(100)

OR

QUESTION 1B:

POETRY 2

In Langston Hughes' poem, "Theme for English B", the speaker affirms human interconnection and equality in response to continuing racial segregation. Write an essay (introduction, 3 body paragraphs and a conclusion) in which you discuss this statement by commenting on the following:

- Lines 20 – 24, particularly the significance of alliteration;

- Lines 27 – 34, particularly the relevance of race and nation to the speaker's identity;
- Lines 37 – 40, particularly the use of rhyme and the dash.

Langston Hughes, "Theme for English B"

The Instructor said, Go home and write a page tonight. And let that page come out of you — Then, it will be true.	5
I wonder if it's that simple? I am twenty-two, colored, born in Winston-Salem. I went to school there, in Durham, then here to this college on the hill above Harlem. I am the only colored student in my class.	10
The steps from the hill lead down into Harlem, through a park, then I cross St. Nicholas, Eighth Avenue, Seventh, and I come to the Y, the Harlem Branch Y, where I take an elevator up to my room, sit down, and write this page: It's not easy to know what is true for you or me at twenty-two, my age. But I guess I'm what I feel and see and hear, Harlem, I hear you: hear you, hear me—we two—you, me, talk on this page. (I hear New York too.) Me—who?	15 20
Well, I like to eat, sleep, drink, and be in love. I like to work, read, learn, and understand life. I like a pipe for a Christmas present, or records—Bessie, bop, or Bach. I guess being colored doesn't make me <i>not</i> like the same things other folks like who are other races. So will my page be colored that I write? Being me, it will not be white. But it will be a part of you, instructor.	25 30
You are white— yet a part of me, as I am a part of you. That's American. Sometimes perhaps you don't want to be a part of me. Nor do I often want to be a part of you. But we are, that's true! As I learn from you,	35

I guess you learn from me—
Although you're older—and white—
and somewhat more free.

40

This is my page for English B.

(100)

QUESTION 2:

Sizwe Bansi is Dead

Using the following extract as a point departure, discuss how Fugard develops the relationship between identity and movement in *Sizwe Mbansi is Dead* (1958). Make sure to refer to other relevant examples in the play in the course of your answer. In your essay, you might include:

- Names as they relate to identity
- Identity as it relates to movement
- Places as they relate to movement

BUNTU. Tomorrow I contact my friend Norman at Feltex. He's a boss-boy there. I will tell him about another friend, Robert Zwelinzima, book in order, who's looking for a job. You roll up later, hand over the book to the white man. Who does Robert Zwelinzima look like? You! Who gets the pay on Friday? You, man!

MAN. What about all that shit at the labour Bureau, Buntu?

BUNTU. You don't have to go there. This chap had a work-seekers permit, Sizwe. All you do is hand over the book to the white man. *He* checks at the labour Bureau. They check with their big machine. 'Robert Zwelinzima has the right to be employed and stay in this town'.

MAN. I don't want to lose my name, Buntu.

BUNTU. You mean you don't want to lose your bloody passbook! You love it, hey.

MAN. Buntu, I cannot lose my name.

BUNTU [*leaving the table*]. All right, I was only trying to help. As Robert Zelenzima you could have stayed and worked in this town. As Sizwe Bansi ... ? Start walking, friend. King William's Town. Hundred and fifty miles. And don't waste any time! You've got to be there by yesterday. Hope you enjoy it.

(Fugard, 1958:184).

(100)

END OF PAPER