



<u>FACULTY</u>	: Education
<u>DEPARTMENT</u>	: Childhood Education
<u>CAMPUS</u>	: SWC
<u>MODULE</u>	: EPS10A1/ENGTLA1 English for the Primary School 1A
<u>SEMESTER</u>	: First
<u>EXAM</u>	: May 2019

<u>DATE</u>	:		<u>SESSION</u>	:	08:30-11:30
		MS K MCCARTHY			
<u>ASSESSOR(S)</u>	:	MS M PHEKANI			
<u>MODERATOR</u>	:	MS L MCCLURE			
<u>DURATION</u>	:	2 HOURS	<u>MARKS</u>	:	100

NUMBER OF PAGES: 4 PAGES

INSTRUCTIONS:

1. Answer ALL THE QUESTIONS.
 2. Number your answers clearly
 3. Answer section A and section B in separate books
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QUESTION 1: SUMMARY AND PARAPHRASING

[30]

Read the online article below and answer the question that follows.

“When writing fantasy, Black magic matters, says Zetta Elliott”

1. It's not easy being a Black child in the Great White North. I grew up on the outskirts of Toronto; in the 1970s and '80s I had no Black teachers and no one working at the library looked like me. Black children were largely absent from the books I read as well. I adored fantasy fiction but fairies, unicorns, and magic carpets belonged to White children in England — not awkward Black girls in Canada.

2. So when I wrote my first picture book as a teen, my adventurous little girl was White and her family looked nothing like mine. Like Mary Poppins with her remarkable umbrella, Violet grabbed hold of a kite and sailed away for the day. I had been invisible for so long that I automatically erased myself without ever considering that I had a *right* to create and inhabit magical worlds.

3. I also read and wrote historical fiction when I was younger. Inspired by Mildred D. Taylor's *Roll of Thunder, Hear My Cry*, I penned stories about slavery and segregation. They always took place in the US because I'd never been taught anything about the history of Blacks in Canada. I didn't question why the genres of historical and fantasy fiction were racially segregated. I knew my place. I accepted the colour line and adhered to it when I decided at age thirteen to become a writer.

4. I also began to examine the publishing industry, using my scholarly training to investigate systemic bias against Black writers in Canada and the US. I reflected on the books I read in and out of school and wrote an essay about [Ruth Chew](#), a White US author whose stories made me believe that Brooklyn was full of magic. I began by stating what had not been obvious to me as a child: “The ‘trouble’ with magic, as it is represented in much of children's literature, is that it appears to exist in realms to which only certain children belong.”

5. For many people, mine is a publishing success story and I have been commended more than once for not giving up. They mean well and I appreciate their support, but praising persistence feeds into the myth of meritocracy — the idea that hard work and determination alone will get you to the top. The truth is, the publishing industry has a decades-old problem with race that is cultural and systemic; surveys in the US prove that the profession is dominated by straight, White, cisgender women who don't have disabilities. I suspect a survey of the Canadian publishing industry would produce similar results.

6. I'm middle-aged now and I know things have changed since I left Toronto at 21. Canadian teens now have role models in Nalo Hopkinson and Sarah Raughley. Perhaps the mega-success of US debut author Tomi Adeyemi's bestseller *Children of Blood and Bone* will lead editors on both sides of the border to think twice before rejecting another SFF writer of colour. Nigerian-American Nnedi Okorafor has won

just about every SFF prize in the world, and NK Jemisin has won the Hugo Award for Best Novel *three years in a row*. The Marvel film *Black Panther* proved both the global appeal and profitability of Afrofuturistic narratives. It should be clear by now that speculative fiction by Black authors doesn't only appeal to Black readers. Ultimately tales of magic teach us about power, and *all* of our children deserve to see themselves saving the world.

1.1 Summarise each paragraph above into **ONE** sentence. The paragraphs have been numbered for you. Ensure that you number each sentence accordingly (that is, 1.1.1, 1.1.2, etc.) so that you have **SIX** sentences. Note: you need to use your own words and include only what is essential. Each sentence will be marked out of 5.

QUESTION 2: INTRODUCTIONS

[30]

This section requires that you write **TWO** introductions in line with the format we have practiced in class. The introductions need to address the following two essay questions. Ensure that each introduction has a general statement, a thesis statement and a purpose statement. Note: write only the introduction to each essay, not the whole essay.

2.1 Write an essay in which you argue that NoViolet Bulawayo's debut novel, *We Need New Names*, uses language in ways that capture a child's perspective.

(15)

2.2 Write an essay in which you prove that Ma in Emma Donoghue's *Room* has provided Jack with a rich environment in which he has thrived.

(15)

QUESTION 3: REFERENCING AND EDITING

[40]

3.1 The following paragraph has numerous errors and requires editing. You need to spot **FIFTEEN** errors, describe the error, and provide a correction. Number your answers 3.1.1, 3.1.2 etc.

(15)

NoViolet's debut novel, *We Need New Names*, were published in 2013 to worldwide acclaim. Thru the eyes of darling, the child protagonist, the reader is guided through the political decline of an unnamed country which resembles zimbabwe, and then through her often painful experience as an illegal immigrant in

the United America. In this essay , I will discuss the role that food play in the novel, and how it is use to expose social inequalities. To do this, I going to look at how starvation drives the children's visits to the wealthy neighbourhood of Budapest, I will look at the incident in which food are wasted in front of them, and finally, I will look at how their hunger gives her courage to approach a dead bodies.

3.2 Rewrite the following sentences from the books we have studied this semester with correct quotation marks and full in-text referencing. Note: *We Need New Names* by NoViolet Bulawayo was published in 2013, and *Room* by Emma Donoghue was published in 2010. Each sentence will be awarded a mark out of 2.

3.2.1 On page four, Bastard says A baby grows *outside* of the stomach, not inside.

3.2.2 Darling says that The woman stops by the gate; it's locked, and she didn't bring the keys to open it. 6.

3.2.3 Darling says I say wow too, wow wow wow, but I do it inside my head (seven).

3.2.4 On page 10 Jack says The mark is still there on the cork even though she scrubbed, it was my blood the mosquito was stealing, like a teeny vampire.

3.2.5 On page twenty-seven, Ma says he might have to go to two or three stores, and that would make him cranky.

3.3 Write correct bibliographic entries for the following three texts. Note: pay careful attention to punctuation.

3.3.1 The book titled *We Need New Names* by Noviolet Bulawayo, which was published in 2013 by Vintage in London. (5)

3.3.2 The journal article written by Marco Caracciolo titled Two child narrators: Defamiliarization, empathy, and reader-response in Mark Haddon's *The Curious Incident* and Emma Donoghue's *Room*. This article was published in the journal called *Semiotica* in 2014. The issue number is 2014, the volume number is 202, and the page range is 183-205. (5)

3.3.3 A New Yorker online article called Emma Donoghue Chats About "Room", written by Macy Halford, and published on the 21st of January, 2011. The web address where it can be found is <https://www.newyorker.com/books/book-club/emma-donoghue-chats-about-room>. (5)

TOTAL: 100