



<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>	: Supplementary 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: 3 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 questions that follow.

“Buhle Ngaba’s *The Girl Without A Sound*” *“For the ones with moonlight in their skins.”*

1. These are the words inscribed on the dedication page of storyteller Buhle Ngaba’s first book, *The Girl Without A Sound*. From the first words it is clear that this is not the story about the blonde, blue-eyed, helpless beauties that most little girls are routinely fed as children. The heroine of this tale has curly hair and chocolate-brown pools for eyes. Her creator was immediately aware of the rarity she had borne: a character in literature that looked just like her.

2. Partially based on Ngaba’s relationship with her aunt, the story follows the journey of a young girl whose fantastical stories live in her eyes. She has no voice – just a “golden cocoon” humming inside of her throat. Visited by a “red-winged woman” sent from the moon, the two begin the process of finding her voice only to learn that it’s always lived inside of her. It’s a classic tale of learning to love, trust and accept oneself.

3. Speaking to Red Bull Amaphiko Magazine, Ngaba explained how the story was a way of returning agency to young black girls who have been silenced by the racist, patriarchal society in which they were raised. “Black women understand what it means to be silenced. They know the story is meant for them. I think the most important thing right now is for women to be present and announce that ‘presence’ as loud as they can. I understand that I’m just one woman but this is one way I’ve chosen to be visible; present,” she was quoted as saying.

4. The actress, writer and activist began the project with no particular aim until fervour drummed up by a post she made about it on Facebook led to the decision to publish. A hugely collaborative effort, Ngaba enlisted the help of photographer Neo Baepi, illustrator Thozama Mputa, and graphic designer Ryan Haynes. In the space of about 3 weeks, the mixed-media project was complete, and within a week of its release, it had amassed over 2000 downloads.

5. Though it was conceptualised and written with young black girls front of mind, Ngaba describes it as a children’s book for adults. Available for free download online, as well as in print in select stores across South Africa, her intention is to make the book as accessible to a child in an informal settlement in Khayelitsha as it is for one living in the suburbs of Constantia, South Africa.

6. Published in conjunction with Ngaba’s NPO, KaMatla Productions, *The Girl Without A Sound* is just another way this young creative is working to improve the lives of young South Africans. She founded KaMatla in 2015 as a means of contributing to the development of the arts in marginalised communities and has even launched a campaign to raise funds for the distribution of girls’ sanitary products within communities in the North West.

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 in her debut novel, *We Need New Names*, NoViolet Bulawayo uses food to expose social inequalities.

(15)

2.2 Write an essay in which you argue that Ma needs to get Jack out now, because he is reaching the age at which his circumstances will begin to traumatise him.

(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)

Emma' novel, Room, is narrated by jack , who according to Michael Cunningham, "Is happy in his tiny universe: an eleven-by-eleven-foot room where he lives with his mother, never setting foot outside" (Twenty-Ten). It are revealed that the reason they don't go outside are because they is being held prisoner by a man who kidnapped Jack's mother when she was seventeen, known only to Jack as "Old Nick" (Donoghue,2010, p . seven). In this essay, I will explore the ways in which the book captures Jack's as-yet untraumatized child perspective. To do this, I will look at the deliberately ungrammatical languages used to convey his voice, I will explore how he personifies objects to populate his "tiny universe" with friends, and how he are always asking questions

3.2 Rewrite the following sentences from the books we have studied this semester with correct quotation marks and full in-text referencing in the APA style. Note: *We Need New Names* by NoViolet Bulawayo was published in 2013, and *Room* by Emma Donoghue was published in 2010.

3.2.1 On page five, Darling says We remain standing, not because the voice told us to stop, but because none of us has started to run, and also because the voice doesn't sound dangerous.

3.2.2 On page 6, the thin woman says Jeez, I can't stand this awful heat, and the hard earth, how do you guys ever do it?

3.2.3 Godknows says We are ten, me and her, like twinses (seven).

3.2.4 On page fifty-three, Jack says When I'm having some, Ma won't let me bring Jeep and Remote into Bed even though they're my friends.

3.2.5 Jack worries that If he had some he might start getting realer (55).

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

3.3.1 The book titled *Room* by Emma Donoghue, which was published in 2010 by Picador in London. (5)

3.3.2 The journal article titled Ambivalence of representation: African crises, migration and citizenship in NoViolet Bulawayo's *We Need New Names*. This article was written by a scholar named Isaac Ndlovu, and published in the journal titled *African Identities* in 2016. The issue number is 14, the volume number is 2, and the page range is 132-146. (5)

3.3.3 An online article written by Helon Habila called Review of *We Need New Names*, and published on the 20th of June, 2013. The article was published in the online version of *The Guardian*, and the web address where it can be found is <https://www.theguardian.com/books/2013/jun/20/need-new-names-bulawayo-review>. (5)

TOTAL: 100