



<u>FACULTY</u>	: Education
<u>DEPARTMENT</u>	: Department of Childhood Education
<u>CAMPUS</u>	: SWC
<u>MODULE</u>	: English for the Primary School 2B (EPS20B2)
<u>SEMESTER</u>	: Semester 2 (2020)
<u>EXAM</u>	: Main Examination

<u>DATE</u>	: November 2020
<u>ASSESSOR</u>	: Dr A Carolin
<u>MODERATOR</u>	: Ms T Bennett
<u>MARKS</u>	: 100

NUMBER OF PAGES: 4 PAGES

INSTRUCTIONS:

1. **You must answer all five questions.**
2. You may not use any other sources, other than the specified literary text (that is, the novel, poem, short story or memoir). You may not reproduce content from your assignments. You may not cooperate or communicate with other students about this examination paper. Your essays will be screened for plagiarism and any evidence of copying from other sources (including other students and your own earlier assignments) will result in you failing the examination, as well as further severe disciplinary action.
3. You should focus on making an argument that is grounded in an analysis of the specific work of literature. Your paragraphs and essay should conform to the structure and composition taught in this module. Remember to use quotation marks, in-text referencing and include a reference list for each question.

QUESTION 1: PURPLE HIBISCUS

Write an essay of at least 1400 words in which you discuss the theme of defiance in Chimamanda Ngozi Adichie's *Purple Hibiscus*. You should develop your own thesis statement that responds to the specificity of the question.

You must discuss specific characters and/or events and/or elements of fiction and/or other aspects of the novel that are not included in the extracts below (and, in these instances, you do not need to quote directly from the novel). However, you must incorporate and discuss at least three quotations from any of the extracts below.

Nsukka started it all; Auntie Ifeoma's little garden next to the verandah of her flat in Nsukka began to lift the silence. Jaja's defiance seemed to me now like Auntie Ifeoma's experimental purple hibiscus: rare, fragrant with the undertones of freedom. [...] A freedom to be, to do.

(Adichie, 2017: 16)

Soldiers were milling around. Market women were shouting [...]. A woman lay in the dirt, wailing, tearing at her short afro. Her wrapper had come undone and her white underwear showed. [...] As we hurried past, I saw a woman spit at a soldier, I saw the soldier raise a whip in the air. The whip was long. It curled in the air before it landed on the woman's shoulder. Another soldier was kicking down trays of fruits, squashing papayas with his boots and laughing. When we got to the car, Kevin told Mama that the soldiers had been ordered to demolish the vegetable stalls because they were illegal structures. Mama said nothing; she was looking out of the window, as though she wanted to catch the last sight of those women.

I thought about the woman lying in the dirt as we drove home. I had not seen her face, but I felt that I knew her, that I had always known her. I wished I could have gone over and helped her up, cleaned the red mud from her wrapper.

(Adichie, 2017: 44)

'So what do you do in this back of beyond, then? He teased. Jaja and I smiled and said nothing.

'They are always so quiet,' he said, turning to Papa. 'So quiet'.

'They are not like those loud children people are raising these days, with no home training and no fear of God,' Papa said, and I was certain that it was pride that stretched Papa's lips and lightened his eyes.

'Imagine what the *Standard* would be if we were all quiet.'

It was a joke. Ade Coker was laughing; so was his wife, Yewanda. But Papa did not laugh. Jaja and I turned and went back upstairs, silently.

(Adichie, 2017: 57-58)

'See, the purple hibiscuses are about to bloom,' Jaja said, as we got out of the car. He was pointing, although I did not need him to. I could see the sleepy, oval-shape buds in the front yard as they swayed in the evening breeze.

The next day was Palm Sunday, the day Jaja did not go to communion, the day Papa threw his heavy missal across the room and broke the figurines.

(Adichie, 2017: 253)

Your essay should contain:

- an introduction
- at least four paragraphs in the body of the essay (each of which focuses on a different aspect of the topic)
- a conclusion
- a full reference list

Mark composition for your essay:

Language, style, quotations, paraphrasing, referencing	25
Content, structure, argumentation, cohesion	25

[50]

QUESTION 2: SHORT STORIES

Paying particular attention to the character of Andreas du Toit, write a carefully structured paragraph of between 250 and 350 words in which you discuss how the omniscient third-person narrative perspective advances characterisation in Emil Rorke's story "Poisoned Grief". You should engage with specific quotations from the short story to support your answer. [Note: Do not confuse Andreas du Toit with his father, Andries du Toit].

[15]

QUESTION 3: POETRY

With close reference to Christopher van Wyk's poem "Memory", write a carefully structured paragraph of between 250 and 350 words in which you discuss how the imagery of the giraffe is used to convey the speaker's childlike perspective. You should engage with specific quotations from the poem to support your answer.

[15]

QUESTION 4: *BORN A CRIME*

Focusing on Chapter 9 (“The Mulberry Tree”) of the memoir, write a carefully structured paragraph of between 250 and 350 words in which you discuss how Noah uses an anecdote about a childhood experience to introduce a discussion of complex social issues. Your paragraph should make reference to the chapter’s non-linear structure. You should engage with specific quotations from this chapter to support your answer.

[15]

QUESTION 5: SELF-REFLECTION

Write a short note of about 100 words in which you discuss how any aspect of this module has contributed to your skills and readiness to be a university student. Please do not copy any description from online or other sources. The purpose of this question is to assess how you reflect on your own learning.

[5]