



<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>	: Supplementary Examination

<u>DATE</u>	: January 2021
<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 overlaps between the personal and the political 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.

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)

Aunty Ifeoma laughed her throaty laugh before she replied. 'You know that the members of our *umunna*, in fact, everybody in Abba, will tell Eugene only what he wants to hear. Do our people not have sense? Will you pinch the finger of the hand that feeds you?'

(Adichie, 2017: 96)

'When he was a baby, all he could say was Ja-Ja. So everybody called him Jaja,' Aunty Ifeoma said. She turned to Jaja and added, 'I told your mother that it was an appropriate nickname, that you would take after Jaja of Opodo'

'Jaja of Opodo? The stubborn king?' Obiora asked.

'Defiant,' Aunt Ifeoma said. 'He was a defiant king'. [...]

‘He was king of the Opobo people,’ Auntie Ifeoma said, ‘and when the British came, he refused to let them control all the trade. He did not sell his soul for a bit of gunpowder like the other kings did, so the British exiled him to the West Indies.

(Adichie, 2017: 144)

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

Write a carefully structured paragraph of between 250 and 350 words in which you discuss how foreshadowing is used in Emil Rorke’s short story “Poisoned Grief”. You should engage with specific quotations from the short story to support your answer.

[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 shifts between the past and present contribute to the poem’s exploration of the theme of memory. You should engage with specific quotations from the poem to support your answer.

[15]

QUESTION 4: BORN A CRIME

Focusing on Chapter 5 (“The Second Girl”) of the memoir, write a carefully structured paragraph of between 250 and 350 words in which you show how Noah’s narration of his mother’s life is used as a frame to explore broader social issues. 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 what you understand by the term *critical thinking* and explain how any aspect of this module contributes to the development of your own critical thinking skills. Please do not copy any definition from online or other sources. The purpose of this question is to assess how you reflect on your own learning.

[5]