



<u>FACULTY</u>	: Education
<u>DEPARTMENT</u>	: Childhood Education
<u>CAMPUS</u>	: SWC
<u>MODULE</u>	: EPS10A1/EPSASE1 (English for the Primary School 1A)
<u>SEMESTER</u>	: First
<u>EXAM</u>	: June 2021

<u>DATE</u>	: JUNE 2021
<u>ASSESSOR(S)</u>	: MS K MCCARTHY
<u>MODERATOR</u>	: MS M PHEKANI
<u>MARKS</u>	: 100

NUMBER OF PAGES: 6 PAGES

INSTRUCTIONS:

1. There are three sections in this exam. You need to answer all the questions in all three sections.
2. You may not cooperate or communicate with other students about this examination paper. Your script will be screened for plagiarism and any evidence of copying from other sources (including other students' or work of your own submitted previously) will result in you failing the examination.
3. The prescribed texts are available on Blackboard, and you can consult them during this exam.

QUESTION 1: SUMMARY AND PARAPHRASING

[30]

Read the review of NoViolet Bulawayo's novel *We Need New Names* below. Write a summary of the contents of the book review of between 7 and 10 sentences. Ensure that you include only those aspects of the text that are main points. In addition, ensure that you paraphrase all points that you choose to include in your summary. Make it clear that these thoughts are not your own, but those of the author of the review. Include a title for your summary and a bibliography that includes the source. Your mark out of 30 will be allocated as follows:

Inclusion of main points	15
Accuracy of paraphrasing	10
Referencing and formatting	5

Difficult Terrain

By Uzodinma Iweala

(This review was published by the online newspaper The New York Times on June 7, 2013. It is available online at the following address:
<https://www.nytimes.com/2013/06/09/books/review/we-need-new-names-by-noviolet-bulawayo.html>)

What do Detroit, Michigan, and a town in Zimbabwe called Paradise have in common? For Darling, the narrator of NoViolet Bulawayo's striking first novel, "We Need New Names," the answer is almost nothing – except they're places she has lived.

Darling's corner of Zimbabwe, which she prowls with a mischievous gang of children called Bastard, Chipso, Godknows, Sbho and Stina, is a study in contrasts, turning each day into an adventure. There is Darling's Paradise, a collection of shacks whose residents have been beaten down by a hard life in a country with little concern for the small man. Then there is Budapest, a neighbouring community where whites and rich Africans live in big, solid houses with all the amenities of the industrialized world. Its guava trees prove impossibly tempting to Darling and her friends, who steal the fruit both to feed their hunger and to enjoy a thrilling, if fleeting, sense of power.

As they roam between these neighbourhoods, Darling and her friends engage in a childlike but painfully insightful dialogue about life on the global margins. Their world isn't the poverty-stricken Africa of the old stereotypes, a place whose people know nothing more than the bounds of their own deprivation. It is, instead, a place where the villagers secretly mock the oblivious white NGO workers who have come to

“save them,” where the Chinese have arrived speaking the language of money, where the H.I.V./AIDS epidemic takes on an almost mundane feel in the person of Darling’s father. Just another migrant worker returning from what he thought would be a better life in South Africa, he suffers his illness in the privacy of his own home. Darling’s friends find her family’s shame unremarkable.

Bulawayo’s portrayal of Zimbabwe is notable not for its descriptions of Paradise and Budapest but for those of Darling’s interior landscape – when, for example, she compares camera-toting NGO workers snapping pictures of her friends to paparazzi harassing Paris Hilton, or when she observes that in Zimbabwe you need to be a grandfather to be president, unlike America’s youthful Obama. Sometimes Darling is afraid of her world, which can be both disgusting and beguiling, but she is sure of her place in it.

Bulawayo describes all this in brilliant language, alive and confident, often funny, strong in its ability to make Darling’s African life immediate without resorting to the kind of preaching meant to remind Western readers that African stories are universal, our local characters globalized, our literature moving beyond the postcolonial into what the novelist Taiye Selasie has best characterized as Afropolitan.

But then there is “Destroyedmichygen,” where the teenage Darling finds herself in the care of her Zimbabwean aunt, the common-law wife of a Ghanaian man whose son from another woman – an obese boy dressed in sagging pants, obsessed with video games – seems to have imbibed the worst of American youth culture. Here the novel descends into trite observations about the oddness of snow, the sound of gunshots, the clash of cultures when a skinny Zimbabwean marries a grossly fat American in order to get immigration papers. Here there is a predictable pride-meets-privilege showdown when Darling encounters the anorexic daughter of a man whose house she cleans.

The more Darling becomes an American, the less vibrant Bulawayo’s writing becomes. When Darling and her Nigerian and African-American girlfriends watch pornography online, we get a mechanical catalogue of sex acts that pales in comparison with the wrenching discussion that appears earlier in the book when Darling and two friends in Paradise try to help a friend get rid of the baby she is carrying, the child of her own grandfather. And yet, despite the course of the latter half of the novel, Bulawayo is clearly a gifted writer. She demonstrates a striking ability to capture the uneasiness that accompanies a newcomer’s arrival in America, to illuminate how the reinvention of the self in a new place confronts the protective memory of the way things were back home.

QUESTION 2: INTRODUCTIONS

[30]

This section requires that you write **TWO** introductions that conform to the format we have practiced in this course. The introductions need to address the two essay questions below. Ensure that each introduction has a general statement, a thesis

statement and a purpose statement.

2.1 Write an essay in which you argue that in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*, Christopher's condition enables him to seek the truth in a way that those who are not on the Autism spectrum would be unable to.

Note: write only the introduction to each essay, not the whole essay. (15)

2.2 Write an essay on the novel *Room* by Emma Donoghue in which you argue that Jack is not traumatised by the environment in which he has spent the first five years of his life.

Note: write only the introduction to each essay, not the whole essay. (15)

QUESTION 3: REFERENCING AND EDITING

[40]

3.1 The following introductory paragraph has numerous errors and requires editing. In your answer, construct a table like the one just below this question. In the first column, number the lines in your table, in the second column, you need to list **FIFTEEN** errors that you have found, along with a correction. In the third column, you need to write an explanation of why the change needed to be made. This needs to be written in full sentences, or it will not be marked. Number your answers 3.1.1, 3.1.2 etc. Note: you cannot use the provided example.

(15)

Number	Error and correction	Explanation of why the error needed to be corrected in FULL SENTENCES
3.1.1	The opening word should be In, not in.	The word "in" begins the sentence and should therefore begin with a capital letter.
3.1.2		

in 2013 , Bulawayo released we need new names, which focuses on the adventures of Darling, a child growing up in a impoverished environment that resembles

Zimbabwe. Felix Ndaka is writing that “Darling’s voice sells no illusions; it is unadorned, forthright, & unflinching as she reveals shocking details of abuse, political neglect, violence, and skewed and exploitative global contacts” (2020, p 2). In this essay, I will look at how NoViolet uses childhood innocent as a tool to expose the harsh realities of the country in which her novel are set. To do this, I will look at the interaction between the children and the wealthy woman in the first chapter, I will look at the children’s discussion of Chipos pregnancy, as well as Darling’s describe of her father’s death

3.2 Rewrite the following sentences that have quotations from the books we have studied this semester. Your rewritten sentences need to have correct quotation marks, full in-text referencing, and correct punctuation. Note: *We Need New Names* by NoViolet Bulawayo was published in 2013, *Room* by Emma Donoghue was published in 2010, and *The Curious Incident of the Dog in the Night-Time* appeared in 2003. Each sentence will be awarded a mark out of 2.

3.2.1 On page nine, Jack says God’s yellow face isn’t coming in today, Ma says he’s having trouble squeezing through the snow.

3.2.2 Page 9. Darling says that The woman points at me, nods, and tells me to say cheeeeeese and I say it mostly because she is smiling like she knows me really well, like she even knows my mother.

3.2.3 Darling says Going back to Paradise, we do not run. We just walk nicely like Budapest is now our country too, like we built it even, eating guavas along the way and spitting the peels all over to make the place dirty. (eleven)

3.2.4 On page 13 Jack says Nothing makes Ma scared. Except Old Nick maybe. Mostly she calls him just *him*, I didn’t even know the name for him till I saw a cartoon about a guy that comes in the night called Old Nick. I call the real one that because he comes in the night, but he doesn’t look like the TV guy with a beard and horns and stuff.

3.2.5 Christopher remarks on page thirty that I like policemen, too, and I wanted to answer the question properly, but the policeman did not give me enough time to work out the correct answer.

(10)

3.3 Create a single bibliography with the following three texts. Place them in the order you would if they were the sources for your essay. Ensure that it is correctly formatted in the APA style. Note: pay careful attention to punctuation. Every error will result in half a mark being subtracted from the total of five for each entry.

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

3.3.2 The journal article published in 2020 in the *Journal of Critical Studies in Language and Literature* called *Migration and Its Discontents: A Postcolonial Rendering of NoViolet Bulawayo's We Need New Names*. The author of this piece is Mamadou Abdou Babou Ngom. The piece was published in Volume 1 and Issue 2, and can be found on pages 10-19.

3.3.3 An online review of Mark Haddon's novel published on The Guardian's website called *Just the facts, ma'am*. This review was written by Charlotte Moore and published on 24 May, 2003. It can be found at <https://www.theguardian.com/books/2003/may/24/booksforchildrenandteenagers.bookerprize2003>.

(15)

TOTAL: 100