

# Tutorial letter 101/3/2016

**Genres in Literature and Language: Theory,  
Style and Poetics**

**ENG2602**

**Semesters 1 & 2**

**Department of English Studies**

**IMPORTANT INFORMATION:**

This Tutorial Letter contains important information  
about your module.

BAR CODE

# CONTENTS

	<i>Page</i>
<b>1 INTRODUCTION .....</b>	<b>3</b>
<b>2 PURPOSE OF AND OUTCOMES FOR THE MODULE.....</b>	<b>4</b>
2.1 Purpose .....	4
2.2 Outcomes .....	4
<b>3 LECTURERS AND CONTACT DETAILS .....</b>	<b>5</b>
3.1 Lecturers.....	5
3.2 Department.....	6
3.3 University .....	6
<b>4 MODULE-RELATED RESOURCES .....</b>	<b>6</b>
4.1 Prescribed books .....	6
4.2 Recommended books .....	7
4.3 Electronic Reserves (e-Reserves).....	7
4.4 Additional resources .....	7
<b>5 STUDENT SUPPORT SERVICES FOR THE MODULE .....</b>	<b>8</b>
<b>6 MODULE-SPECIFIC STUDY PLAN .....</b>	<b>8</b>
<b>7 MODULE PRACTICAL WORK AND WORK-INTEGRATED LEARNING .....</b>	<b>10</b>
<b>8 ASSESSMENT .....</b>	<b>10</b>
8.1 Assessment plan .....	10
8.2 General assignment numbers .....	14
8.2.1 Unique assignment numbers .....	14
8.2.2 Due dates for assignments .....	14
8.3 Submission of assignments .....	14
8.4 Assignments .....	15
<b>9 OTHER ASSESSMENT METHODS .....</b>	<b>30</b>
<b>10 EXAMINATION.....</b>	<b>31</b>
<b>11 FREQUENTLY ASKED QUESTIONS .....</b>	<b>31</b>
<b>12 SOURCES CONSULTED .....</b>	<b>31</b>
<b>13 CONCLUSION.....</b>	<b>31</b>
<b>14 ADDENDA .....</b>	<b>32</b>

# 1 INTRODUCTION

Dear Student

Welcome to this exciting module!

We know instinctively that ‘literature’ and ‘language’ cannot really be separated from each other.

- In our English major we therefore accord equal weight to language and literature.
- You will remember that our first-level English modules do so.

At the second level we continue to maintain a balance between language and literature in our module content.

- This particular module, ENG2602, bridges the apparent divide between language and literature (including other forms of discourse, such as conversation) and explores some ways in which we can discuss the links between them.

The modules in third-level English build on these intriguing matters, at a more advanced level.

**We supply you with the following study material:**

- **Tutorial Letter 101** (this document): it contains your scheme of work, resources, assignments and other useful material.
- The Study Guide.
- **Tutorial Letter 301**: this is a guide on how to write an essay.
- Feedback tutorial letters (**Tutorial Letter 201** and **Tutorial Letter 202**)

*Some of this study material may not have been available when you registered. It will be posted to you as soon as possible, but is also available on myUnisa.*

The study guide makes reference to a Toolkit, a reader and a CD that were previously included in the study material for this module. **We have done away with these resources** and added the information that they include in this tutorial letter (**Addendum A**). The list of poems that you need to prepare for the exam will be uploaded as an “Additional Resource” on myUnisa. Links to full text versions of these poems will also be provided in this list.

## **myUnisa**

You will find that to succeed in this module, myUnisa and regular use of the internet are essential.

You *must be registered* on myUnisa to be able to submit assignments, gain access to the Library functions and various learning resources, download study material, “chat” to your lecturers and fellow students about your studies and the challenges you may encounter, and participate in online discussion forums.

myUnisa provides you with additional opportunities to take part in activities and discussions of relevance to your module topics, assignments, marks and examinations.

## 2 PURPOSE OF AND OUTCOMES FOR THE MODULE

### 2.1 Purpose

In official language, the purpose of this module is to equip you with:

- (a) the skill of reading short passages of literature in a variety of different genres with close attention to authors' creative choices regarding language usage
- (b) the ability to write about these passages coherently and with compliance to the requirements of academic English.

We suggest you get into the habit of circling or highlighting key words and phrases straightaway, so please do so for the above rather formal statements.

### 2.2 Outcomes

To pass this module, you need to demonstrate in your assignments and in the exam that you have reached the following outcomes:

#### Outcome 1:

You can identify the typical English language attributes of prose, persuasive texts, poetry, drama and conversation.

#### *Assessment criteria:*

You should be able to:

- 1.1 make a valid analysis of texts in these genres;
- 1.2 discuss the specific English language features of each genre.

#### Outcome 2:

You can discuss the use of figurative language in a variety of literary texts.

#### *Assessment criteria:*

You should be able to:

- 2.1 discuss different forms of figurative language in literary texts in writing;
- 2.2 evaluate the effectiveness of particular instances of figurative language (such as simile, metaphor, personification and irony) in writing.

#### Outcome 3:

You can read literary language as a means of positioning the reader in order to elicit a particular response.

#### *Assessment criteria:*

You should be able to:

- 3.1 discuss the effects of emotive language, bias and point of view in writing.
- 3.2 include commentary on how the intended reader is positioned in your discussion.

Outcome 4:

You can discuss the creative choices made in literary texts.

*Assessment criteria:*

You should be able to:

- 4.1 discuss authorial choices and the effect of particular words and phrases coherently in your writing;
- 4.2 discuss the constructed nature of the literary work of art in writing.

### 3 LECTURERS AND CONTACT DETAILS

#### 3.1 Lecturers

If you have any queries about the module, feel free to contact any of the lecturers listed below, or the Level Co-ordinator. All queries that are not of a purely administrative nature but about the content of this module should be directed to us.

The lecturers responsible for this module are:

**Dr L Krüger (Primary Lecturer)**

(012) 429 8732

[krugeja@unisa.ac.za](mailto:krugeja@unisa.ac.za)

Ms B Badal

(012) 429 2825

[badalb@unisa.ac.za](mailto:badalb@unisa.ac.za)

Ms L Phakathi

(012) 429 6354

[phakala@unisa.ac.za](mailto:phakala@unisa.ac.za)

Ms M Bettman

(012) 429 2120

[bettmmc@unisa.ac.za](mailto:bettmmc@unisa.ac.za)

Ms F Ismail

(012) 429 8017

[ismaif@unisa.ac.za](mailto:ismaif@unisa.ac.za)

Ms N Maseko

[tshetlpb@unisa.ac.za](mailto:tshetlpb@unisa.ac.za)

(012) 429 6128

**The Level Co-ordinator for English Level 2 is:**

Prof J Murray

(012) 429 6047

[murraj@unisa.ac.za](mailto:murraj@unisa.ac.za)

## The Deputy Level Co-ordinator for English Level 2 is:

Dr A Conduah  
(012) 429 6575  
[conduan@unisa.ac.za](mailto:conduan@unisa.ac.za)

### 3.2 Department

The Administrative Officer for Level 2 English is:  
Ms D Rakumakoe  
(012) 429 6263  
[rakumld@unisa.ac.za](mailto:rakumld@unisa.ac.za)

For other contact details, see the departmental web pages at [www.unisa.ac.za/english](http://www.unisa.ac.za/english).

### 3.3 University

You will find general Unisa contact details in the *my Studies @ Unisa* brochure. Always keep your student number at hand when contacting the University.

Always use your *myLife* e-mail account when contacting the university. The university will also use this e-mail account to communicate with you, so it is important that you check your inbox regularly.

## 4 MODULE-RELATED RESOURCES

### Library

We urge you to make use of the Library. It is a superb resource, one of the best in Africa and indeed in the southern hemisphere. For details, please see *my Studies @ Unisa*.

### 4.1 Prescribed books

You *must* purchase your prescribed book:

Goatly, A. 2000. *Critical reading and writing*. London: Routledge ISBN 9780415195607

Please refer to the list of official booksellers and their contact details in the *my Studies @ Unisa* brochure.

Prescribed books can be obtained from the University's official booksellers. If you have difficulty locating your book(s) at these booksellers, please contact the Prescribed Books Section at 012 429 4152 or e-mail [vospresc@unisa.ac.za](mailto:vospresc@unisa.ac.za).

Please note that it is <u>your own responsibility</u> to obtain the prescribed book in time. We cannot grant extensions on assignments and not having obtained the prescribed book on time is by no means grounds for an extension.
---

## 4.2 Recommended books

The following books are not essential for this module, but will enrich your studies and are referred to in the study guide. There are a few copies of these books in the Unisa Library; if you studied ENG1501 and ENG1502 you may already possess your own copies as they were prescribed for those modules.

Carter, R. 2008. *Working with texts*. 3rd edition. London: Routledge ISBN 9780415414241

Mullany, L. 2010. *Introducing English language* London: Routledge ISBN 9780415448857

## 4.3 Electronic Reserves (e-Reserves)

The following article will be useful for understanding the concept of CDA (Critical Discourse Analysis). It is available from the Unisa Library:

Huckin, T. 2012. Critical Discourse Analysis and Rhetoric and Composition. *College Composition and Communication*, 64:107-129.

## 4.4 Additional Resources

You can access an extensive internet database on Shakespeare's works – GALE's ***The Shakespeare Collection*** – through the Unisa Library. This will be a useful resource for the sections on poetry (where several of the prescribed poems are sonnets by Shakespeare) and on drama (you can access all of Shakespeare's plays here).

To access this database, follow these steps:

- Go to the **Unisa Library page**
- Click on **Find e-resources**
- Click on **A-Z list of electronic resources**
- Click on **S**
- Scroll down, and click on **Shakespeare Collection: Featuring the Arden Shakespeare Complete Works** (make sure you click on the title itself, in the second column from the left)
- Type a keyword (e.g. sonnet) or keywords (e.g. sonnet 18) in the search bars
- Navigate through the different search results tabs for different types of material on Shakespeare. E.g. click on the tab that says **Texts – Arden edition** for Shakespeare's poems and plays themselves, with some helpful notes; or click on **Book Articles** or **Magazines and Journals** for scholarly articles that discuss Shakespeare's work.

## 5 STUDENT SUPPORT SERVICES FOR THE MODULE

### Information on tutorial offerings at Unisa

Please be informed that since 2013, Unisa has been offering online tutorials (e-tutoring) to students registered for modules at NQF levels 5, 6 and 7, i.e. qualifying first year, second year and third year modules respectively. Please log on to *myUnisa* to find out if any of the modules that you are registered for falls in this category.

Once you have been registered for a qualifying module, you will be allocated to a group of students and an e-tutor who will be your tutorial facilitator. E-tutors for first year modules have each been allocated 500 students and those for second year modules 1000 students. An sms will be sent to you informing you about your group, the name of your e-tutor and instructions on how to log onto *myUnisa* in order to receive further information on the e-tutoring process.

E-tutoring takes place on *myUnisa* where you are expected to connect with students in your allocated group. You will need a computer with internet connection in order to participate in e-tutoring discussions and other activities. If you live close to a Unisa Regional Centre or a Telecentre contracted with Unisa, please feel free to visit any of these in order to access the internet.

E-tutors are qualified to teach their respective modules and they are expected to guide you through your study material during this interaction process. In order to get the most out of e-tutoring, it is important that you participate in the online discussions that the e-tutor will be facilitating

There are modules which students have failed repeatedly. Such modules are allocated face-to-face tutors and tutorials for these modules take place at the Unisa Regional Centres. It is necessary for you to register at your nearest centre so as to secure attendance of these classes.

Tutoring is offered free of charge, be it online or face-to-face.

## 6 MODULE-SPECIFIC STUDY PLAN

Please consult the *my Studies @ Unisa* brochure for **general** time management and planning skills.

- There are TWO assignments for this module.
- Both assignments are COMPULSORY.

### SEMESTER 1

ASSIGNMENT NO.	DUE DATE	UNIQUE ASSIGNMENT NO.
01 Persuasive texts OR conversation analysis	16 March 2016	818872
02 Prose OR poetry OR drama	6 April 2016	826794



**SEMESTER 2**

<b>ASSIGNMENT NO.</b>	<b>DUE DATE</b>	<b>UNIQUE ASSIGNMENT NO.</b>
01 Persuasive texts OR conversation analysis	17 August 2016	858216
02 Prose OR poetry OR drama	7 September 2016	679556

**Unfortunately we cannot grant extensions.** We therefore strongly recommend that you keep to the following timetable:

**SEMESTER 1**

<b>DATE</b>	<b>TASK</b>
January-February	Register, buy your prescribed text and begin reading it together with the guide and <b>Tutorial Letter 301</b> .
March	Submit compulsory Assignment 01.
March-April	Submit compulsory Assignment 02.
April-May	Study for examinations.
May-June	Examination.

**SEMESTER 2**

<b>DATE</b>	<b>TASK</b>
June-July	Register, buy your prescribed text and begin reading it together with the guide and <b>Tutorial Letter 301</b> .
August-September	Submit compulsory Assignment 01.
September	Submit compulsory Assignment 02.
October	Study for examinations.
October-November	Examination.

## How to work through this module

We expect you to achieve the four outcomes by:

- Becoming familiar with the features of all the genres
- Understanding and applying the various ways of reading them
- **Working through all the activities**; the activities will prepare you for the assignments. **Do not attempt to do the assignments before you have worked through the activities on the relevant sections**
- Studying the prescribed book by Goatly, concentrating particularly on
  - Chapter 1 (organisation; the clause and sentence; the paragraph)
  - Chapter 2 (language as a tool for thinking; ideology and vocabulary)
  - Chapter 3 (all sections are useful for understanding drama and conversation)
  - Chapter 4 (metaphor and irony; adverts, association and inference)
  - Chapter 5 (all sections, especially how texts position the reader)
  - Chapter 7 (this relates to persuasive writing)
  - Chapter 8 (fiction and feminism in general, especially narrative structure, vocabulary and ideology; metaphor, irony and inferences)
  - Chapter 9 (this deals with the media as a genre)
- Being able to use the appropriate critical vocabulary and concepts in Addendum A
- Consulting and using all the digital sources we provide on the *myUnisa* course site at <https://my.unisa.ac.za>. Visit this regularly to keep up to date

## 7 MODULE PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There are no practicals for this module.

## 8 ASSESSMENT

### 8.1 Assessment plan

See Section 6 for the assignment plan.

- To gain admission to the examination, Assignment 01 must be submitted by the due date. Since Assignment 01 and Assignment 02 each contribute equally to your year mark, failure to submit an assignment will adversely affect your year mark.
- The year mark counts 25% of your final mark while the examination mark contributes 75%.
- Your year mark will always count towards your final mark if you received more than 40% in the examination.
- You will receive feedback, in the form of Tutorial Letter 201 and Tutorial Letter 202 and a brief assessment of your assignments.

## Assessment criteria

We will be looking for the following when we mark your assignments:

- clear expression in English;
- the ability to write grammatically correct sentences and paragraphs in an appropriate register;
- the ability to follow instructions;
- evidence that you have worked through the text(s) related to each assignment;
- evidence of a thoughtful engagement with the concepts and issues raised in the module, such as awareness of the social context in which you are writing;
- the careful substantiation of points in your arguments;
- original work;
- clear, well-structured and logical arguments, in proper essay form where required (you are reminded about the English Department's *A beginner's guide to essay-writing*, which will be sent out as Tutorial Letter 301); and
- the meticulous citation of references and the inclusion of a bibliography (at least the text(s), the study guide and any other references you may have used).

**Please remember that all assignments should include a *Bibliography and the plagiarism declaration* (see the end of this Tutorial Letter). Even if only the prescribed work(s) and the Study Guide have been consulted, they should be cited in the body of your essay *and* included in the bibliography.**

**To summarise: correct language usage, adherence to the assignment topic, properly structured essays, a good knowledge of the texts, an awareness of the generic conventions (how do fiction, other texts, poetry and drama operate?) and careful referencing are *all* essential.**

## Assessment rubric (marking grid)

We are experimenting with various ways of providing feedback, and your assignments may be some of those which have been assessed by means of the following grid. While not all markers will necessarily use it, we trust that you will find the criteria mentioned useful in preparing your assignments and in reviewing and assessing your own essays. We shall value your responses to this system.

**MARK OUT OF 50 FOR CONTENT/ORGANISATION:**

<b>SCORE</b>	<b>LEVEL</b>	<b>CRITERIA</b>
50-38 (100%-76%)	<b>1</b> EXCELLENT TO VERY GOOD	<b>Content:</b> focussed on assigned topic, thoroughly developed, clearly demonstrating the skills required by the NQF criteria (e.g. familiarity with – recognising and recalling – the subject matter; understanding it; application of this information; analysis, for instance of relationships; evaluation, for example critiquing different approaches). <b>Organisation:</b> generating a piece of writing (such as an essay) with ideas clearly stated, succinct, well-organised, logically sequenced, cohesive, and well supported.
37-28 (74%-56%)	<b>2</b> GOOD TO AVERAGE	<b>Content:</b> fairly sound demonstration of skills, mostly relevant to topic, lacks detail. <b>Organisation:</b> loosely organised, logical but incomplete sequencing and signposting.
27-16 (54%-32%)	<b>3</b> FAIR TO SHAKY: <b>AT RISK</b>	<b>Content:</b> not enough substance or relevance, insufficient support for ideas <b>Organisation:</b> ideas confused or disconnected, not enough logical sequencing or development, little signposting
15-0 (30%-0%)	<b>4</b> VERY SHAKY	<b>Content:</b> not pertinent or not enough material to evaluate. <b>Organisation:</b> does not communicate, no organisation or not enough material to evaluate.

**MARK OUT OF 50 FOR FORM (VOCABULARY, LANGUAGE USAGE, MECHANICS)**

<b>SCORE</b>	<b>LEVEL</b>	<b>CRITERIA</b>
50-38 (100%-76%)	<b>1</b> EXCELLENT TO VERY GOOD	<b>Vocabulary:</b> sophisticated range, effective word/idiom choice, mastery of word form, appropriate register. <b>Language usage:</b> effective complex constructions, few language problems (agreement, tense, number, word order, articles, pronouns, prepositions). <b>Mechanics:</b> mastery of presentation: neatness, spelling, punctuation, capitalisation, paragraphing and essay structure; meticulous and consistent referencing of sources used.
37-28 (74%-56%)	<b>2</b> GOOD TO AVERAGE	<b>Vocabulary:</b> satisfactory range, occasional issues of word choice, idiom, form, usage, <b>but meaning not obscured.</b> <b>Language usage:</b> effective simple constructions, minor problems in complex constructions, several language issues but <b>meaning seldom obscured.</b> <b>Mechanics:</b> occasional problems in mechanics.
27-16 (54%-32%)	<b>3</b> FAIR TO SHAKY: <b>AT RISK</b>	<b>Vocabulary:</b> small range, frequent issues of word/idiom, choice, usage. <b>Language usage:</b> major problems in simple/complex constructions, frequent language issues including sentence construction problems, <b>meaning confused or obscured.</b> <b>Mechanics:</b> frequent problems with mechanics, untidy handwriting, <b>meaning confused or obscured.</b>

15-0 (30%-0%)	<b>4</b> VERY SHAKY	<p><b>Vocabulary:</b> essentially translation from mother tongue, little knowledge of English vocabulary, idioms, word forms, or not enough material to evaluate.</p> <p><b>Language usage:</b> virtually no mastery of sentence construction, dominated by problems, does not communicate, or not enough material to evaluate.</p> <p><b>Mechanics:</b> no mastery of conventions, dominated by problems in mechanics, illegible handwriting, or not enough material to evaluate.</p>
------------------	------------------------	--

### Marking Symbols (some of our markers use these symbols to refer to particular errors)

SYMBOL	ERROR	EXPLANATION
abb	Abbreviation	Do not use abbreviations, or contractions (such as "can't", "don't", "etc".) in <u>formal</u> writing (eg a written assignment).
agr (s/v)	Agreement error	Your verb does not agree with your subject in number. Check whether your subject is singular or plural. A plural subject takes a plural verb: <i>The students read the book.</i> A singular subject takes a singular verb: <i>The student reads the book.</i>
amb	Ambiguity	Your statement could have two meanings. Rephrase.
ap	Apostrophe error	An apostrophe is a comma that hangs above the line. The boy's hands are dirty. <u>An apostrophe is used to indicate possession.</u> Mbeki's leadership (the leadership of Mbeki). The boys' privileges (the privileges of the boys). <u>An apostrophe is used to indicate when letters are left out.</u> We'll (we will) Can't (can not) I've (I have) It's (it is) Contractions such as these are unacceptable in formal writing. NB: "its" (without an apostrophe) is the possessive form. The dog chewed <u>its</u> bone.
arg	Argument	Your argument / explanation is not methodical / coherent / relevant. A clear and logical line of thought needs to emerge.
art	Article error	You have used "a" instead of "the", or "the" instead of "a", or you have omitted to use "a" or "the" where you should have. Alternatively, you have used "a" or "the" with a word that should not have an article.
awk	Awkward phrasing	Your sentence sounds awkward and clumsy. You need to revise word choice and word order.
cap	Capital letter	The word should begin with a capital letter, either because it starts off a sentence, or because it is a proper noun.
c/s	Comma splice	You have joined two ideas (i.e. two separate sentences) without using a connecting word, or proper punctuation. Either add a connecting word, or change the comma to a semi-colon, or break the comma-spliced sentence into two separate sentences.
exp	Expression faulty	Your sentence is difficult to understand because of errors too numerous to list.
frag / inc	Fragmentary sentence  Incomplete sentence	Your sentence does not have a verb, and therefore is only a fragment of a sentence. You have left out part of the sentence.
irr	Irrelevant	What you have said has nothing to do with the topic.
L? / ill	Logic faulty / illogical	Your writing does not make sense here.

N.P.	New Paragraph	You have started discussing a new idea. You need a new paragraph.
para	Paragraph structure	A paragraph consists of a main idea (usually expressed in a topic sentence) and <u>several</u> supporting sentences which explain the main idea, or give examples and/or details concerning the main idea. Single-sentence paragraphs are not acceptable because a single sentence cannot develop or expand the main idea. Your paragraph is too long and needs to be divided where appropriate.
p	Punctuation	You have mis-used a punctuation mark, or omitted one where it was necessary.
sp	Spelling	You have mis-spelt a word. Try to get into the habit of using a dictionary consistently.
T	Tense error	Your verb is in the wrong tense. Note: Use the present and related tenses when discussing a literary work - eg "Bosman's humour <u>has</u> a strong South African flavour." "In her short stories Nadine Gordimer <u>touches</u> on issues ...".
voc / WW	Vocabulary error / Wrong word	You have used the wrong word <u>or</u> you could have used a better one. (Look up the word you have used in the dictionary. You will find that its meaning is either not correct or not appropriate in your sentence.)
wdy	Wordiness	You have used too many words to say something which could be said far more simply and concisely.
WO	Word Order incorrect	The words in your sentence are in the wrong place. Your marker will have used arrows to indicate where the word(s) should go.

## 8.2 General assignment numbers

See section 6 above.

### 8.2.1 Unique assignment numbers

See section 6 above.

### 8.2.2 Due dates for assignments

See section 6 above.

## 8.3 Submission of assignments

You may submit your assignments **either** by post **or** electronically via *myUnisa*. Assignments may **not** be submitted by fax or e-mail.

For detailed information on assignments, please refer to the *my Studies @ Unisa* brochure which can be downloaded on the Unisa website.

To submit an assignment via *myUnisa*:

- Go to *myUnisa*.
- Log in with your student number and password.
- Select the module.
- Click on "Assignments" in the menu on the left-hand side of the screen.
- Click on the assignment number you wish to submit.
- Follow the instructions.

## 8.4 Assignments

**PLAGIARISM:** Regrettably, this is a growing problem and one which reflects both on the integrity of students and of university qualifications. We draw your attention to the decision by the University that all assignments should be accompanied by a signed declaration that the material submitted is the student's own work. Copies of this declaration are included at the back of this tutorial letter (Addendum B). **If this declaration is not attached to your assignment, the marker reserves the right not to mark it.**

While you are encouraged to use other sources of ideas, be very vigilant regarding plagiarism. Any idea you discover elsewhere must be attributed to its source (and this — very importantly — includes internet sources) **both in the body of your assignment and in the Bibliography.** Remember that plagiarism is a serious offence and, while it is often committed inadvertently, it will result in no credit being given for submitted work.

**Please sign and include the declaration regarding plagiarism (see Addendum B) at the beginning of each assignment.**

**NB If you are submitting an assignment *electronically* please copy the declaration into your assignment and add your name and initials.**

Please note that by signing this form, you declare that you are familiar with the University's policy on plagiarism. Do not sign the plagiarism declaration unless you have carefully perused this policy. The policy is available on the University's website:

<http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=27715>

<p>If a marker finds that you copied <u>one sentence</u> verbatim from the internet without using quotation marks <b>AND</b> properly referencing the source, <b>he or she reserves the right not to mark the rest of your assignment.</b></p>
--

## SEMESTER 1 ASSIGNMENTS

### ASSIGNMENT 01

**DUE DATE:** 16 March 2016

**UNIQUE NO.:** 818872

#### BEFORE ATTEMPTING THIS ASSIGNMENT:

- Make sure that you have familiarized yourself with the university's policy regarding plagiarism. It is available here:  
<http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=27715>
- Read through Tutorial Letter 301. It explains step by step how to write an academic essay. For this assignment, you need to write an essay on a topic that we provide. Therefore, the parts of the tutorial letter that explain how to choose a topic may not be applicable. You can, however, still work through these parts as an exercise in writing.

#### GENERAL TIPS:

- Remember that you must write an argumentative essay, NOT a descriptive one. Therefore, DO NOT describe the plot or content of the text that you need to analyse.
- You should express your own interpretation of the text. However, this interpretation needs to be supported. Therefore, avoid phrases such as "I believe," "I think," or "I feel." Rather use phrases such as "I argue," "I examine," "I contend" and "I suggest."
- Avoid quotations that are longer than two to three sentences.
- Avoid general statements that are not backed up.
- Avoid colloquial expressions – you should maintain an appropriate academic tone throughout your essay.

#### COMMON ERRORS:

- Misinterpreting the text.
- Too much paraphrasing – you need to stick to the question asked.
- Not using the appropriate terminology correctly.
- Listing, defining or identifying devices or concepts without explaining the function of the device or concept.

**Answer one of the following questions in full:** the length of your answer should be between three to four pages (approximately 1200 words). **Remember to include the plagiarism declaration.**



**QUESTION 1: PERSUASIVE PROSE**

The information in Chapter 1, 2 and 5 of your prescribed textbook and the information contained in Study Unit 3 of your study guide for ENG2602 forms the foundation for this learning section. Please read and utilise what you have learnt in your answers to the questions below. The relevant activities provided in the prescribed reading will help you to read and analyse a text critically.

Carefully read the text “Think: The teen brain, drugs & psychosis” taken from Momentum Health Members, Jump Magazine (Issue 1, 2015), p.14-15.

This text is available at the following URL:

[http://epublishbyus.com/jump\\_issue\\_1\\_2015/10040567#.VWgLu8-qpHw](http://epublishbyus.com/jump_issue_1_2015/10040567#.VWgLu8-qpHw)

Write an essay in which you critically analyse the text, focusing on the way language strategies and the layout of the text are used to create meaning. Please draw on the text analysis techniques that you have learnt in the course and provide textual evidence to support your answer. The following questions could be helpful to guide you when you structure your essay in a logical and clear manner. These questions should, however, not be formulated as subtitles in your essay and should be answered within the logical development of your ideas.

- What is this text about?
- What type or genre of text is this?
- How is the text organised and how does this support the meaning the author wishes to communicate to the reader?
- What is the aim of this text and how does it build up an argument to convince the reader?
- What does this text presume about the reader? What presumptions, assumptions or ideologies are evident in the text?
- What language strategies or techniques such as metaphors, irony, persuasion, recount, reporting, speech, inferences, rhetorical, formal and informal register etc. does the writer use in this text and with what purpose?
- How does the language which has been used affect the meaning of the text?

If you use other sources to assist you in your essay, please include them in your bibliography to avoid plagiarism. Plagiarism will lead to a 0% mark for your essay as this is a serious offense. Please proof read your essay before you submit to remove any typing, spelling and grammar errors that may have occurred.

**TOTAL: 50**

**OR**

## QUESTION 2: CONVERSATION

Read Chapter 5 “**Reading and writing positions**” of your prescribed textbook, ***Critical reading and writing***, by Andrew Goatly, as well as Study Unit 6 in your study guide before you attempt this assignment. You should also refer to the additional resources that will be provided on myUnisa. In addition, you should ensure that you have a thorough understanding of the key concepts that are associated with conversational analysis. This assignment consists of **TWO** questions. Answer **both** questions.

**NB:** Your answers should be appropriate responses to the questions. The assessment will be based on the following:

- The ability to present ideas in a logical and sequential progression,
- Grammatical competence and
- Mechanics, i.e. mastery of presentation, spelling, neatness, meticulousness as well as consistent and appropriate referencing of sources.

### Question 2.1

Read the text on **page 138** of the prescribed textbook and then respond to the question below. The text is a dialogue between a **teacher** and **pupil**. This question will specifically look at your ability to analyse a conversation in relation to the context. The context of this conversation has been provided at the beginning. Write an analysis of no more than **200 words (approximately ½ a page)** in which you describe how this context influences the way in which this conversation is conducted. In your analysis refer to the text to comment on the following:

- Maxim of quantity (5)
- Maxim of quality (5)
- Maxim of relevance (5)
- Maxim of manner (5)
- Politeness (5)

**NB:** Marks will be awarded for demonstration of clarity of thought, relevance, coherent presentation of ideas and the ability to provide appropriate textual evidence.

[25]

### Question 2.2

Construct a conversation or dialogue (**of about 10 lines**) between 2 people in which you demonstrate the extent to which particular expressions and speech acts contribute to meaning. In other words, how are expressions and speech acts used to serve a particular purpose and function? **The conversation/dialogue should be your own construction.** Then analyse the conversation/dialogue, using the following questions as a guideline. Provide relevant examples from the conversation/dialogue to support your answer. Your analysis should not be more than ½ a page.

- What is the conversation/dialogue about?
- Why was the conversation/dialogue written?
- What is the purpose or function of the conversation/dialogue and how does it achieve that?

- For whom is this conversation/dialogue intended?
- How are expressions and speech acts used to serve a particular purpose and function?
- Which linguistic strategies are used and why?

**NB: 5 marks** will be awarded for your ability to construct a credible and logical conversation/dialogue and **20 marks** for clearly illustrating the purpose and function of specific expressions and speech acts.

**[25]**

**TOTAL: 50**

## ASSIGNMENT 02

**DUE DATE:** 6 April 2016

**UNIQUE NO.:** 826794

### BEFORE ATTEMPTING THIS ASSIGNMENT:

- Make sure that you have familiarized yourself with the university's policy regarding plagiarism. It is available here:  
<http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=27715>
- Read through Tutorial Letter 301. It explains step by step how to write an academic essay. For this assignment, you need to write an essay on a topic that we provide. Therefore, the parts of the tutorial letter that explain how to choose a topic may not be applicable. You can, however, still work through these parts as an exercise in writing.

### GENERAL TIPS:

- Remember that you must write an argumentative essay, NOT a descriptive one. Therefore, DO NOT describe the plot of the text that you need to analyse.
- You should express your own interpretation of the text. However, this interpretation needs to be supported. Therefore, avoid phrases such as "I believe," "I think," or "I feel." Rather use phrases such as "I argue," "I examine," "I contend" and "I suggest."
- Avoid quotations that are longer than two to three sentences.
- Avoid general statements that are not backed up.
- Avoid colloquial expressions – you should maintain an appropriate academic tone throughout your essay.
- The following websites are not regarded as appropriate sources for second level essays and should be avoided:  
Schmoop  
Skool.ie  
Sparknotes  
Gradesaver  
eNotes  
Literature08

### COMMON ERRORS:

- Misinterpreting the text.
- Too much paraphrasing – you need to stick to the question asked.
- Not using the appropriate terminology correctly.
- Listing, defining or identifying poetic devices, such as a metaphor, without explaining how the device conveys a theme.

**Answer one of the following questions in full:** the length of your answer should be between three to four pages (approximately 1200 words). **Remember to include the plagiarism declaration.**

### QUESTION 1: POETRY

Read Study Unit 4 in your study guide before beginning this assignment. The activities in your study guide will train you to provide a relevant and insightful reading of the poem and will guide you in tackling such important aspects of the poem as the poetic subject, form and argument, diction and mood, main ideas and tropes, and poetic language.

Study Dorothy Parker's poem, "Symptom Recital," closely and identify the main theme of the poem. Write an essay in which you analyse how she communicates this theme by using syntax, tropes, schemes, diction, and other linguistic features.

The poem is available at the following URL:

<http://www.poemhunter.com/poem/symptom-recital/>

**TOTAL: 50**

**OR**

### QUESTION 2: PROSE

**Closely study** the passage below from "Unto Dust" by Herman Charles Bosman and then **write an essay** in which you **analyse** it. Your analysis must be **restricted to the given passage only** and focus on how the following aspects convey the central theme of the passage. These aspects should, however, not be formulated as subtitles in your essay and should be addressed within the logical development of your ideas

- The narrative perspective (point of view)
- How characters are portrayed
- How tone and diction are used
- Poetic devices and other language techniques

When you have grown old, nobody is very much interested in the manner of your dying. Nobody except you yourself, that is. And I think that your past life has got a lot to do with the way you feel when you get near the end of your days. I remember how, when he was lying on his death-bed, Andries Wessels kept on telling us that it was because of the blameless path he had trodden from his earliest years that he could compose himself in peace to lay down his burdens. And I certainly never saw a man breathe his last more tranquilly, seeing that right up to the end he kept on murmuring to us how happy he was, with heavenly hosts and invisible choirs of angels all around him.

Just before he died, he told us that the angels had even become visible. They were medium-sized angels, he said, and they had cloven hoofs and carried forks.

(Herman Charles Bosman, *Unto Dust*: 1963)

**TOTAL: 50**

OR

### QUESTION 3: DRAMA

Study the excerpt from Ashraf Johaardien's play *Salaam* carefully and write an essay in which you address the following questions. These questions should, however, not be formulated as subtitles in your essay and should be answered within the logical development of your ideas.

- Does the scene below fit into the category of comedy or tragedy? Why do you say so?
- The way in which character speaks is important. What does the way in which Boo speaks tell you about him?
- Does the author make use of a soliloquy/monologue in the above extract? Motivate your answer.
- Which rhetorical device(s) does the author use in this passage?
- There are no stage directions provided by the author in the extract below. You should, however, keep in mind that a play is meant to be performed and that a director would have to use the information provided in the text itself to guide the actor in how to perform the scene. How does the possibility of performance influence the text in this case?

In the play, *Salaam*, by Ashraf Johaardien there is a scene where Boo describes how his father who earned a living as a tailor once created smart suits for a group of local performers, the Break-Aways, who wanted to win the upcoming New Year's choir competition. Together with an uncle he made them each a suit that had special buttons sewn on. The gimmick was that the buttons would explode just like firecrackers, or "klappertchies," as they were known in the community where the play is set.

Boo: And in we all go. The auditorium is wall-to-wall *Slamse*. The air is filled with smoke and the smell of Willards chips and samoosas.<sup>1</sup> After about five hours of waiting – *daai's mos nou die Kaap se Slamse vir jou, laat vir alles*<sup>2</sup> – the Break-aways finally come on stage and hell, do they look smart! They do a couple of numbers and the crowd is really liking them. *Hulle is warm, so te sê*.<sup>3</sup>

And then without warning, *kaba!* Suddenly in the middle of a number their buttons start popping off their jackets. *Die Break Aways skrik groter as enige iemand anders, maar hulle hou aan sing*<sup>4</sup> like it is nobody's business. And someone in the back starts laughing. Then the whole audience is laughing so loud that you can't even hear what the Break-Aways is singing.

Anyways, they won – Best Dressed Team for 1979. And when they went up to collect their trophy, they looked out into the audience. All of them. And they pointed to my father *en tesame skree hulle almal: 'KASSIE, HAJJI TAILOR!'*<sup>5</sup>

(Ashraf Johaardien, *Salaam*: 2007.)

**TOTAL: 50**

---

<sup>1</sup> fried folded triangles of phyllo pastry with savoury fillings.

<sup>2</sup> that's typical of Cape Muslims, late for everything

<sup>3</sup> That's to say, they were very hot (good).

<sup>4</sup> the Break-aways get a bigger fright than anyone else, but they keep singing

<sup>5</sup> and all together they screamed: 'Thank you, HAJJI TAILOR!'

**SEMESTER 2 ASSIGNMENTS****ASSIGNMENT 01**

**DUE DATE:** 17 August 2016  
**UNIQUE NO.** 858216

**BEFORE ATTEMPTING THIS ASSIGNMENT:**

- Make sure that you have familiarized yourself with the university's policy regarding plagiarism. It is available here:  
<http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=27715>
- Read through Tutorial Letter 301. It explains step by step how to write an academic essay. For this assignment, you need to write an essay on a topic that we provide. Therefore, the parts of the tutorial letter that explain how to choose a topic may not be applicable. You can, however, still work through these parts as an exercise in writing.

**GENERAL TIPS:**

- Remember that you must write an argumentative essay, NOT a descriptive one. Therefore, DO NOT describe the plot of the text that you need to analyse.
- You should express your own interpretation of the text. However, this interpretation needs to be supported. Therefore, avoid phrases such as "I believe," "I think," or "I feel." Rather use phrases such as "I argue," "I examine," "I contend" and "I suggest."
- Avoid quotations that are longer than two to three sentences.
- Avoid general statements that are not backed up.
- Avoid colloquial expressions – you should maintain an appropriate academic tone throughout your essay.

**COMMON ERRORS:**

- Misinterpreting the text.
- Too much paraphrasing – you need to stick to the question asked.
- Not using the appropriate terminology correctly.
- Listing, defining or identifying devices or concepts without explaining the function of the device or concept.

**Answer one of the following questions in full:** the length of your answer should be between three to four pages (approximately 1200 words). **Remember to include the plagiarism declaration.**

## QUESTION 1: PERSUASIVE PROSE

The extract below is taken from George Orwell's *Animal Farm*. **Please do not use your knowledge of the rest of the novel to answer, as you are required to focus on this extract alone.**

Read the speech carefully and then write an essay in which you critically analyse the content of the excerpt *as a persuasive text*, focusing on the following key questions: Who? What? How? Why? The following questions could be helpful to guide you when you structure your essay in a logical and clear manner. These questions should, however, not be formulated as subtitles in your essay and should be answered within the logical development of your ideas.

- What? (What is the text basically about?)
- How? (What is the purpose or function of the text? What does the text set out to achieve and how does it do that?)
- Who? (For whom is the speech intended?)
- Why? (Why was this text written?)
- Which specific linguistic strategies did the author use and HOW do these features help him to achieve his purpose? The linguistic features of this extract should form the bulk of the analysis

"I do not think, comrades, that I shall be with you for many months longer, and before I die, I feel it my duty to pass on to you such wisdom as I have acquired.

"Now, comrades, what is the nature of this life of ours? [...] We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. [...]

"Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? [...] The soil of England is fertile, its climate is good, it is capable of affording food in abundance to an enormously greater number of animals than now inhabit it.

(George Orwell, *Animal Farm*: 1945)

**TOTAL: 50**

**OR**



## QUESTION 2: CONVERSATION

Read Chapter 5, “**Reading and writing positions**” of your prescribed textbook, *Critical reading and writing*, by Andrew Goatly, as well as Study Unit 6 in your study guide before you attempt this assignment. You should also refer to the additional resources that will be provided on myUnisa. In addition, you should ensure that you have a thorough understanding of the key concepts that are associated with conversational analysis.

This assignment consists of **TWO** questions. Answer **both** questions.

**NB:** Your answers should be appropriate responses to the questions. The assessment will be based on the following:

- The ability to present ideas in a logical and sequential progression,
- Grammatical competence and
- Mechanics, i.e. mastery of presentation, spelling, neatness, meticulousness as well as consistent and appropriate referencing of sources.

### Question 2.1

Construct a conversation or dialogue between two people (**of approximately 10 lines**). Then analyse this conversation/dialogue to illustrate **how the rhetorical devices in bullets below contribute to meaning**. Your analysis should not be more than ½ a page. Provide relevant examples from the conversation/dialogue to support your answer.

- Subject positioning
- Style
- Tone and mood

**The conversation/dialogue should be your own construction.** Marks will be awarded for your ability to construct a concise conversation/dialogue that clearly illustrates your understanding of rhetorical devices and how they are used to make meaning.

**NB: 5 marks** will be awarded for a clearly articulated conversation/dialogue and **10 marks** for precise analysis that explains how the identified rhetorical devices are used to create meaning.

[15]

### Question 2.2

Question 2 focuses on the ability to provide definitions of key conversational concepts and demonstrate how they feature in texts. In other words, you should be able to identify the role and function of these conversational concepts in texts.

Read the text on **pages 99-100** of your prescribed text book, *Critical reading and writing* by Andrew Goatly and answer the questions below. The text is a dialogue between **P** and **W**.

Define the following concepts and then show how these feature in the given text:

- Turn-taking (7)
- Implicature (7)
- Inter-subjectivity (7)
- Tone – i.e. the way in which the context influences the pitch, mood and register (7)

- Speech acts/conversation actions -including the different purposes of speech acts. (7)

**NB: 2 marks** will be awarded for a clear and detailed definition. **5 marks** will be allocated for a demonstration of how the concept features in the text.

**[35]**

**TOTAL: 50**

## ASSIGNMENT 02

**DUE DATE:** 7 September 2016

**UNIQUE NO.:** 679556

### BEFORE ATTEMPTING THIS ASSIGNMENT:

- Make sure that you have familiarized yourself with the university's policy regarding plagiarism. It is available here:  
<http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=27715>
- Read through Tutorial Letter 301. It explains step by step how to write an academic essay. For this assignment, you need to write an essay on a topic that we provide. Therefore, the parts of the tutorial letter that explain how to choose a topic may not be applicable. You can, however, still work through these parts as an exercise in writing.

### GENERAL TIPS:

- Remember that you must write an argumentative essay, NOT a descriptive one. Therefore, DO NOT describe the plot of the text that you need to analyse.
- You should express your own interpretation of the text. However, this interpretation needs to be supported. Therefore, avoid phrases such as "I believe," "I think," or "I feel." Rather use phrases such as "I argue," "I examine," "I contend" and "I suggest."
- Avoid quotations that are longer than two to three sentences.
- Avoid general statements that are not backed up.
- Avoid colloquial expressions – you should maintain an appropriate academic tone throughout your essay.
- The following websites are not regarded as appropriate sources for second year level essays and should be avoided:  
Schmoop  
Skool.ie  
Sparknotes  
Gradesaver  
eNotes  
Literature08

### COMMON ERRORS:

- Misinterpreting the text.
- Too much paraphrasing – you need to stick to the question asked.
- Not using the appropriate terminology correctly.
- Listing, defining or identifying poetic devices, such as a metaphor, without explaining how the device conveys a theme.

**Answer one of the following questions in full:** the length of your answer should be between three to four pages (approximately to 1200 words). **Remember to include the plagiarism declaration.**

### QUESTION 1: POETRY

Read Study Unit 4 in your study guide before beginning this assignment. The activities in your study guide will train you to provide a relevant and insightful reading of the poem and will guide you in tackling such important aspects of the poem as the poetic subject, form and argument, diction and mood, main ideas and tropes, and poetic language.

Study Gcina Mhlophe's poem, "Sometimes When it Rains" closely and **identify five critical points** that she seems to be **concerned about**. In a **carefully worded essay**, **analyse** how she **communicates these concerns** by using **syntax, tropes, schemes, diction, and other linguistic features**.

The poem is available at the following URL:

<http://www.mrs-claassen.co.za/201531/138311.html>

OR

### QUESTION 2: PROSE

Closely study the passage below, taken from F Scott Fitzgerald's *The Great Gatsby*, and write an essay in which you address the following aspects. These aspects should, however, not be formulated as subtitles in your essay and should be addressed within the logical development of your ideas.

- Narrative structure and point of view
- the introduction of the theme
- the creation of character and the elaboration of theme through the manipulation of tone and diction
- the use of poetic techniques (for example, irony) and language to support the theme of the text

Refer to the study guide for other aspects of writing that you may want to analyse with respect to the passage. It is essential that you refer to the techniques covered in *both the literary and language* sections of the course in order to examine how this writer conveys a specific theme in this passage.

**Please use only the extract below** for your arguments as discussion and knowledge of the text as a whole is not necessary.

"Look here, old sport," he broke out surprisingly, "what's your opinion of me, anyhow?"

A little overwhelmed, I began the generalized evasions which that question deserves. "Well, I'm going to tell you something about my life," he interrupted. "I don't want you to get a wrong idea of me from all these stories you hear."

So he was aware of the bizarre accusations that flavoured conversations in his great halls.

[...]

He looked at me sideways – and I knew why Jordan Baker had believed he was lying. He hurried the phrase "educated at Oxford," or swallowed it, or choked on it, as though it had bothered him before. And with this doubt, his whole statement fell to pieces, and I wondered if there wasn't something a little sinister about him, after all.

[...]

“After that I lived like a young rajah in all the capitals of Europe-Paris, Venice, Rome-collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something sad that happened to me long ago.

With an effort I managed to restrain my incredulous laughter. The very phrases were worn so threadbare that they evoked no image except that of a turbaned “character” leaking sawdust at every pore as he pursued a tiger through the Bois de Boulogne.

(F. Scott Fitzgerald, *The Great Gatsby*: 1925)

**TOTAL: 50**

**OR**

### **QUESTION 3: DRAMA**

Closely study the excerpt from Neil Coppen’s play, *Abnormal Loads*, and write an essay in which you address the following questions. These questions should, however, not be formulated as subtitles in your essay and should be answered within the logical development of your ideas.

- How does the fact that this play was written to be performed influence the dramatic text?
- How does the spatial setting in this extract influence the text?
- Which techniques does the playwright use to manipulate the pace in this extract?
- What can you deduce about the characters from the way that they speak?

The scene starts as Vincent is getting ready for bed. Katrien arrives outside his door with a suitcase in her hand.

KATRIEN: Vin... Vin... Vincent!

VINCENT: (*Rises from his bed.*) What are... what are you doing here?

KATRIEN: Just let me in, Vin.

VINCENT: What time is it?

*VINCENT unlocks the door and KATRIEN bursts in.*

KATRIEN: We have to go, we have to go, now.

[...]

MOIRA: (*Calling from offstage.*) Who are you talking to, Vincent?

[...]

VINCENT: Everything’s okay.

MOIRA: Is that that Joubert girl?

VINCENT: I'm just sorting something out.

MOIRA: I won't have her in my house!

[...]

*LEON and JOHAN appear at the outside doorway.*

LEON: *(Calling.) Katrien. Katrien!*

[...]

KATRIEN: If you love me, you'll help me, now. Not tomorrow, or next year. Not when we're old and half-dead, but now.

JOHAN: *Maak oop die deur!*<sup>6</sup>

*KATRIEN grabs VINCENT's hand and presses the car keys into them.*

VINCENT: It won't work.

KATRIEN: Why?

LEON: *(Rattling the door, angrily.) Maak oop die deur!*<sup>7</sup>

VINCENT: Because...

KATRIEN: Because, why?

VINCENT: Because I can't drive. *(Beat.)* I don't know how.

*Lights fade.*

(Neil Coppen, *Abnormal Loads*: 2012)

**TOTAL: 50**

## 9 OTHER ASSESSMENT METHODS

There are no other assessment methods for this module.

---

<sup>6</sup> Open the door!

<sup>7</sup> Open the door!

## 10 EXAMINATION

There will be a 2-hour examination for this module. You will be required to answer two essay-type questions integrating language and literature, on the lines of the assignments above. The mark will contribute 75% of your final mark for this module.

If you fail to reach a subminimum of 40% in the examination, your year mark will not count towards your final mark.

## 11 FREQUENTLY ASKED QUESTIONS

See *my Studies @ Unisa*.

## 12 SOURCES CONSULTED

Bosman, H.C. 1963. *Unto dust and other stories*. Cape Town: Human & Rousseau.

Coppen, N. 2011. *Abnormal loads*. Mowbray: Junkets.

Fitzgerald, S.F. 1925. *The great Gatsby*. New York: Scribner.

Goatly, A. 2000. *Critical reading and writing*. London: Routledge.

Hudson, M. 2015. "Think: The teen brain, drugs and psychosis." *Jump: The magazine for Momentum Health members*, 1:14-15.

Johaardien, A. 2007. *Salaam stories*. Cape Town: Nasou.

Mhlope, G. 2015 [1987]. "Sometimes when it rains."  
<http://www.mrs-claassen.co.za/201531/138311.html> Accessed: 17 July 2015.

Orwell, George. 1945. *Animal farm: A fairy story*. Harmondsworth: Penguin.

Parker, D. 2003 [1926]. "Symptom Recital."  
<http://www.poemhunter.com/poem/symptom-recital/> Accessed: 17 July 2015.

## 13 CONCLUSION

We are convinced you will enjoy this module and wish you all the best for your success in it.

**The ENG2602 team**

## 14 ADDENDA

### ADDENDUM A: The Toolkit for ENG2602

#### Definitions:

**Stanza:** a group of lines in a poem forming a basic division, equivalent to a paragraph in prose.

**Couplet:** a pair of verse lines coupled together, usually by metre and/or rhyme.

**Tercet:** a stanza of three lines; usually all three lines have the same rhyme.

**Quatrain:** a stanza of four lines.

**Sonnet:** a poem of fourteen lines, usually grouped together in one stanza, with a complex rhyme scheme. This stanza is usually divided into sections in one of two ways:

- The **first eight** lines are grouped together (a grouping of eight lines is called an **octave**) – this octave has the rhyme scheme *abbaabba*; the **last six** lines are grouped together (a grouping of six lines is called a **sestet**) – this sestet has the rhyme scheme *cdecde*, or some similar variant. This type of sonnet is called an **Italian** or **Petrarchan** sonnet.
- The first **twelve** lines are grouped into **three quatrains** – these quatrains usually rhyme *abab cdcd efef*; the last two lines are grouped into a **rhyming couplet**. This type of sonnet is called an **English** or **Shakespearean** sonnet.

**Metaphor:** a comparison between two things that are not literally the same, but have something in common. In a metaphor, the comparison is implied – that is, the two things are said to be the same, and no word or phrase (for example ‘as’ or ‘like’) is used to declare that a comparison is being made.

e.g. The soldier *was a lion* in battle.

(The soldier was not literally a lion, but perhaps showed qualities we associate with lions, like ferocity, courage, etc. The comparison is implied – the sentence does not say the soldier was *like* a lion, but that he/she *was* a lion.)

**Simile:** a comparison between two things that are not literally the same, but have something in common. In a simile, the comparison is explicit – that is, either the word ‘as’ or the word ‘like’ is used to declare that a comparison is being made.

e.g. During the battle, the soldier fought *like a lion*.

(The soldier is explicitly compared to a lion – the word *like* declares that a comparison is being made.)

**Personification:** an object, idea or concept is represented as having human characteristics.

e.g. She sat close to the fire, and stared at the *dancing flames*.

(The flames are not literally moving rhythmically to music, but are rather moving quickly, perhaps in a pleasing pattern. Dancing is a thing that human beings do.)

**Metonymy:** instead of using a particular word, using a word that is closely associated with it, expresses a quality of it, or is suggestive of it.

e.g. He had a bit too much of the *bottle* last night.

(The bottle here actually suggests the alcohol kept in it.)



**Hyperbole:** the use of exaggeration for effect or emphasis.

e.g. I've told you *a million times* to stop exaggerating!

(I probably have not literally said this a million times, or else I would never have got the chance to do anything else!)

**Irony:** saying something in such a way that the meaning that is *implied* by what is said is very different – frequently opposite to – the *literal* meaning of what is expressed.

e.g. For Brutus is an *honourable* man.

Shakespeare, *Julius Caesar*, III.ii.88

(In the play *Julius Caesar* these lines are spoken shortly after Brutus has participated in the murder of Caesar; within the context of the speech, the audience realizes that the speaker actually implies that Brutus is *dishonourable*, not *honourable*.)

**Oxymoron:** joining together two terms that are normally contradictory or opposite.

e.g. The angry couple stared at each other in *thunderous silence*.

(Thunder is normally particularly loud, and opposite to silence.)

**Understatement:** intentionally making something sound unimportant, small, or less good than it actually is in order to emphasize something or make a point.

e.g. Lionel Messi is *not the worst* soccer player in the world.

(In actual fact, he is exceptionally good, so this is a very toned-down way of talking about his quality.)

**Repetition:** saying again something that has already been said; using a word or phrase that has already been used. Repetition is frequently particularly used (and particularly effective) at the beginning or end of phrases or lines of poetry.

e.g. I was *very, very, very* tired of trying to think of examples of repetition.

(One use of *very* would have been sufficient.)

e.g. *In every* cry of *every* man,  
*In every* infant's cry of fear,  
*In every* voice, in *every* ban,  
 The mind-forged manacles I hear.

William Blake, London

(Note the repetition of the word *every*, and of the phrase *in every*.)

**Alliteration:** the repetition of consonant sounds in words that appear close to one another.\

e.g. Deep into that darkness peering, long I stood there wondering, fearing,  
 Doubting, dreaming dreams no mortal ever dared to dream before

Edgar Allan Poe, *The Raven*, 25-26

(The consonant *d* is repeated several times in the lines.)

**Parallelism:** the arrangement of a pair or series of clauses or phrases into a similar word order and structure.

e.g. *Good nature* and *good sense* must ever join;  
*To err is human, to forgive divine.*

Alexander Pope, *An essay on criticism*, 524-525

(*Good nature* and *good sense* follow the pattern *good* plus noun; the infinitive verb form is used at the beginning of consecutive phrases in *To err* and *to forgive*, and this pattern is reinforced by the use of an adjective at the end of both of these phrases – *human* and *divine*. Note that this example might also be regarded as an example of **antithesis**.)

**Antithesis:** the placing of contrasting or contradictory ideas next to or near each other; this juxtaposition is usually most effective when the contradictory ideas are expressed in **parallel** phrases (see the definition of *parallelism*).

e.g. *To err is human, to forgive divine.*

Alexander Pope, *An essay on criticism*, 525

(There are two parallel elements in this line; each of these parts contrasts with the element parallel to it: *To err* is parallel to *to forgive* and contrasted with it; *human* is parallel to *divine* and contrasted with it.)

**Ellipsis:** leaving a word or words out of a sentence, when what is left out is able to be understood from the context.

e.g. And he to England shall along with you.

Shakespeare: *Hamlet* III.iii.4.

(The verb *go* has been left out, but is understood from the context. Note that you should **not** use ellipsis in this way in your own writing: in your assignments and examinations you should always write out what you mean in full.)

**Parenthesis:** putting a word or phrase that is not grammatically necessary into a sentence. The parenthetical word or phrase is usually inserted between brackets, commas or dashes. The presentation of the additional information tends to interrupt the flow of the sentence.

e.g. I went (*this was early in the morning*) up the stairs, *which were creaky and worn*, and took the passage on the left.

(The phrases *this was early in the morning* and *which were creaky and worn* are not grammatically necessary. They interrupt the flow of the sentence "I went up the stairs, and took the passage on the left.")

## ADDENDUM B

### Unisa Library

The librarian responsible for the research information needs of the Department of English Studies is Dawie Malan

e-mail: [malandj@unisa.ac.za](mailto:malandj@unisa.ac.za)

phone: +27 12 429 3212

fax: +27 12 429 3489

You are encouraged to visit the online LibGuide for English Studies at

[http://libguides.unisa.ac.za/english\\_studies](http://libguides.unisa.ac.za/english_studies)

You will be prompted to provide your student number and *myUnisa* password whenever you want to access any of the library's services or resources.

Problems or queries regarding your *myUnisa* password should be e-mailed to the *myUnisa* contact centre at [myUnisaHelp@unisa.ac.za](mailto:myUnisaHelp@unisa.ac.za) or phone 0861 670411 (for South African students) and +27 11 670 9000 (for international students). This applies to all queries where you are unable to sign on to the library's online resources. The *myUnisa* Contact Centre has a turnaround time of between 24-48 hours.

### ***Requesting books from the library***

Students are expected to purchase their own copies of **prescribed books** listed in this Tutorial Letters 101. A limited number of copies are housed in the Unisa Libraries, subject to each branch library's lending regulations. Problems experienced in obtaining copies from booksellers should be directed to the Prescribed Book section at email [vospresc@unisa.ac.za](mailto:vospresc@unisa.ac.za) or telephone +27 12 429 4152.

### **Electronic requests**

The preferred way of requesting **recommended or additional books** is **online** via the library's catalogue. Go to <http://oasis.unisa.ac.za> or via myUnisa, go to <http://my.unisa.ac.za> > Login > Library > Library catalogue, or for mobile access (AirPAC), go to <http://oasis.unisa.ac.za/airpac>

### **Telephonic book requests**

Telephonic requests can be done at +27 12 429 3133/3134.

### **Postal requests**

Books may also be requested by completing one library book **request card** for each book. Request cards are included in your study package. These should be mailed to

The Head: Request Services  
Department of Library Services  
PO Box 392  
Pretoria 0003

or faxed to +27 12 429 8128.

**Enquiries** about requested books should be addressed to [bib-circ@unisa.ac.za](mailto:bib-circ@unisa.ac.za) - note requests should not be sent to this email address.

Telephonic enquiries can be made at +27 12 429 3133/3134. An after-hour voicemail service is also available at these numbers.

### ***Requesting journal articles from the library***

#### **Electronic course material / e-Reserves**

Recommended material can be downloaded from the library's catalogue at: <http://oasis.unisa.ac.za>. Under *search options*, click on *Course code search* and type in your course code, e.g. CST1501. Click on the *Electronic reserves* for the current year. The recommended articles are available in PDF (portable document format).

The **Adobe Reader** should be loaded on your computer so that you can view or print scanned PDF documents. This can be done free of charge at <http://www.adobe.com>.

#### **Additional journal articles**

The preferred way of requesting journal articles is **online** via the library's catalogue. Go to <http://oasis.unisa.ac.za> or via myUnisa, go to <http://my.unisa.ac.za> > Login > Library > Library catalogue, or for mobile access (AirPAC), go to <http://oasis.unisa.ac.za/airpac>

### **Telephonic journal article requests**

Telephonic requests can be done at +27 12 429 3133/3134.

### **Postal requests**

Journal articles may also be requested by completing an article **request card** for each item. These should be mailed to the same address as postal requests above or faxed to +27 12 429 8128.

**Enquiries** about requested articles should be addressed to [bib-circ@unisa.ac.za](mailto:bib-circ@unisa.ac.za); telephonic enquiries can be made at +27 12 429 3432.

### ***Requesting literature searches from the library***

You may request a list of references on your topic from the library's Information Search Librarians if you are enrolled for an undergraduate course which has a research essay. To request a literature search, go to the catalogue's homepage, and click on *Request a Literature Search*, fill in the form and return it to the address provided.

### ***Services offered by the Unisa Library***

The ***my Studies @ Unisa*** booklet, which is part of your registration package, lists all the services offered by the Unisa Library.

**ADDENDUM C: PLAGIARISM DECLARATION**

**NAME:** .....

**STUDENT NO.:** .....

**ASSIGNMENT TOPIC:** .....

**ASSIGNMENT NO.** .....

I declare that this assignment is my own original work. Where secondary material has been used (either from a printed source or from the Internet), this has been carefully acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is and am aware of the department's policy in this regard. I have not allowed anyone else to borrow or copy my work

Signature : .....

Date: .....



**NAME:** .....

**STUDENT NO.:** .....

**ASSIGNMENT TOPIC:** .....

**ASSIGNMENT NO.** .....

I declare that this assignment is my own original work. Where secondary material has been used (either from a printed source or from the Internet), this has been carefully acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is and am aware of the department's policy in this regard. I have not allowed anyone else to borrow or copy my work

Signature :.....

Date: .....

