

ENG2602 EXAM PACK

GENRES IN LITERATURE AND LANGUAGE: THEORY, STYLE AND POETICS

OCTOBER/NOVEMBER 2014 MEMORANDUM

SECTION A: GENRES OF LANGUAGE

QUESTION 1: PERSUASIVE PROSE: ANALYSIS OF THE TEXT – “Eyesore Rubbish Island” hidden from Maldives tourists”

The text is basically, a narrative-descriptive persuasive prose news report. The article was published by the Mail and Guardian online publication on 20 October 2013. Photographic imagery and emotive language has been used by the reporter to paint a gloomy picture or scenario which exists behind the Maldives tourist attraction destination. A plethora of audiences are being targeted by this article. The audience base ranges from environmentalists, general online news readers, Maldives citizens, lawmakers and policy makers in particular. By and large, the intention of the writer is to expose the bleak side of tourism industry especially on the environment and certain groups of people. Such revelations are normally swept under the carpet. The writer’s tone is blunt and direct, hence the article leaves no apprehension as to what is the writer’s position.

In the text, the dumping rubbish pile at Thilafushi Island is emotively described as an “eyesore.” The use of such a lexical item suggests that the dumping site is a very ugly feature which is unpleasant to look at. Thilafushi Island, is now known as “Rubbish Island.” The use of the adjective “rubbish” vividly describe and allude to the gravity and magnitude of the rubbish pile which is hypocritically hidden from the sight of the tourists.

Furthermore, the ambivalence and juxtaposition created by the writer highlights the contrast between the attractive and beautiful scenery in Maldives and the eyesore rubbish island. In the opening paragraph the reporter contradicts the “panoramic view of azure seas” exposed to the tourists when touching down the Maldives airport with the “billowing smoke in the middle distance” which “reveals an environmental calamity.” The juxtaposition of the “panoramic view” and the “billowing smoke” vehemently suggests that all those glitters in Maldives are not gold. Even though the place is very attractive, the use of the conjunction “but” and the emotive word “calamity” suggests that the “billowing smoke” is a phenomena

which is heavily ignored even though it causes great and sudden damage and distress to the environment and people around. The verb “billowing” has been used as an adjective which also invoke the sense of sight in the mind of the reader. The picture created is that the smoke is swelling and filling up the air just like a rolling mass of cloud. By and large, the writer laments and bemoan the lack of sustainable environmental practices from the city authorities.

In paragraph two and three the writer continues to expatiate on the imagery of the contradiction which exists between the beautiful features of Thilafushi Island and the “eyesore” rising smoke. The island is depicted as the “Indian ocean archipelago” and a “honeymoon destination for the rich and the famous.” Nevertheless, these rich and famous visitors are oblivious or unconcerned with the rising smoke emanating from the rubbish dump set alight by Fusin. In a nutshell, the squalid and acrid environmental conditions on the island is not an issue of concern to the tourist holidaymakers. It seems as if these holidaymakers are so myopic that “none could imagine from their plane seats” the presence of the rising smoke and its causes. Tourists are mainly concerned about enjoying their holiday. Consciously or unconsciously they are not worried about the consequences of their actions when they leave the place. By and large, by capturing such a scenario, the reporter intent to highlight the selfish motives of the authorities in Maldives. They are more concerned with attracting tourists and raising the so much needed revenue but ironically they do not utilise the money to uplift the living conditions of the “Rubbish Island” hence the writer is cynical and sarcastic in this online article.

Furthermore, the writer is very critical towards the adverse effects of tourism on the environment as well as the health dangers it imposes on individual people like the “40-year-old Fusin” who is a migrant from Bangladesh. The tourists have turned Thilafushi Island into a rubbish island. In fact it is now “the biggest waste dump in the country.” To illustrate the adverse effects of the tourism industry on individuals the writers make use of Fusin’s anecdote. Despite the lucrative income brought in by tourism, Fusin’s salary is a mockery and insult. It is very little considering that he works “12-hour shifts, seven days a week.” Over and above all, he works with no safety equipment thereby compromising his health. According to the writer his “eyes [are] streaming and voice choked after four years’ exposure to thick, toxic fumes.” Maldives local tourism industry collected insurmountable revenue while Fusin collected a deteriorating health status. By and large, the presentation of Fusin’s story invokes the reader’s sympathy and perceive tourism as an evil which needs to be tamed before it destroys many people’s lives.

Despite Fusin's inevitable damage to his health after working for so many years exposed to the smoke and rubbish soon or later he is bound to lose his job since the local authorities have plans to stop the toxic open burning on the island and engage a private operator which will build an incinerator.

In conclusion, the writer of this online publication exposes the negative impact of tourism on the environment and some people. Mostly, this article persuaded the reader to buy the writer's opinion by using adjectives which vividly bring out some images in the mind of the reader. By and large, the text is a logical and well-structured argument which is generally persuasive.

QUESTION 2: CONVERSATION

In your view, is politeness in conversation a universal phenomenon? Provide reasons for your answer.

MODEL ESSAY

The view that politeness in conversation is a universal phenomenon has been subjected to numerous heated debates. Some scholars argue that it is a universal phenomenon while others say it is not. In this essay the writer is of the view that politeness is a thread which is evident in every conversation engaged in even by people of different cultural backgrounds. By the writer's thesis is that politeness is universal as a concept not as a behaviour.

Politeness is heterogeneous across cultures or within cultures. In light of this heterogeneity, the universality of politeness principles might not be appropriate to all cultures. It can also be

argued that politeness is not a natural phenomenon but it is acquired gradually and programmed in terms of social norms in the mind of the individual who is going to express them through his behaviour. This indicates that the social rules of a society are specific for that society and the rules enable the individual to use his speech acts appropriately. These rules include the ways that members of a certain society adhere to in expressing politeness towards each other. For example, social distance involves the individual to be formal in his speech.

Politeness means to take hearers' feelings and desires into consideration when speaking and acting. This means that politeness could be expressed verbally and non-verbally in actions. In other words, politeness could be expressed, for example, through dressing appropriately, and using appropriate "facial expression, gestures or bodily postures. It could further be expressed verbally using honorific language represented through certain linguistic forms of a particular language such as Japanese. Politeness plays an effective role in interaction because it controls the cooperative behaviour in conversations. By and large, politeness strategies are used by speakers to maintain harmony between them.

The more formal the context, the more powerful will be the relations between interlocutors. The unequal relation between interlocutors results in a high distance between them. In considering politeness, individuals are allowed to avoid friction in any act of face-to-face communication and this in turn might lead individuals to communicate successfully. For the speaker to be polite or impolite linguistically he is required to speak according to the relationship that relates him to the hearer. Therefore, making decisions about what is polite or impolite in any community depends on two factors. First is an assessment of the social relationship between interlocutors along the dimension of power and solidarity.

Since politeness is generally considered as not universal, Leech (2005) formulated ten politeness maxims paying particular attention to their applicability to all cultures. However, despite these modifications, it is a fact that politeness is not constant to all situations. Different degrees of politeness may occur in interaction and these may be influenced by different social factors such as vertical distance between the speaker and the hearer, horizontal distance, which is identified in terms of the intimacy, familiarity, solidarity and the deference relations between the speaker and the hearer; weight or value, which refers to the social distinction attached to what is transacted; strength of socially defined rights and obligations, which refers to the relation between teacher and student, two lover, host and

guest and self-territory and other-territory which refer to the degree of memberships of in-groups and out-groups.

Politeness, as a universal phenomenon in society is a reflection of specific cultural values which can be observed in all languages and cultures. As a universal phenomenon in all societies, politeness is what people of different cultural backgrounds all try to observe for the purpose of increasing communicative competence. Nevertheless, the politeness maxim may be applied in different ways across cultures and what may be considered polite in one culture may not be perceived as such in another culture.

To crown it all, Leech's framework of politeness seems universal and applicable to most cultures and speech acts. Communication between participants is guided by the politeness principle which has the role of maintaining the social equilibrium and the friendly relations which enable us to assume that our interlocutors are being cooperative. Politeness regulates human intercourse so that exchanges are conducted smoothly without offending any party during the conversation, hence, it is universally crucial and must be part and parcel of any conversation.

SECTION B: GENRES OF LITERATURE

QUESTION 3: FICTION – Discuss how the author uses language in order to create thematic and symbolic effects and encourage a particular understanding of the characters to whom we are introduced.

NB: Interpretive Points

The key words in the question are: thematic and symbolic effects – the language used by writers affect a reader intellectually (by conveying ideas/impressions/suggestions to the reader), imaginatively (by conveying sensory impressions to the reader, especially visual and auditory effects), emotionally (by creating feelings within the reader e.g. excitement, fear, pity, anger, suspense), aesthetically (by appealing to the reader's sense of what is beautiful) and transformationally (in the sense of life changing).

All your points should refer to the effects that have been created for the reader. Consider such aspects of a writer's use of language as imagery, sentence structure,

dynamic verbs, vibrant adjectives, sound qualities such as onomatopoeia, alliteration and the use of multi-sensory language for vivid effect.

GUIDELINES

The following ideas can help you accomplish the task:

The narrative passage is written in the first person narrative point of view. First pronouns such as “I,” and “my” have been used in the passage extensively. The first person narrative presents the point of view of only one character’s consciousness, so the reader is restricted to the feelings and perception of the narrator.

The first sentence, “I want to go to school ...” reveals the narrator is a young child who is still out of school and is ambitious. The writer of the passage gives the impression that the narrator is still green in judgement and very innocent. The desire to go to school expressed by this child suggest the child is eager and values education and knowledge. The repletion of the word “want” clearly illuminate the burning desire the narrator towards education.

In a nutshell, the main motive for going to school according to this child is that he/she “want to read and write like Ma and Dad and my uncles and aunts and cousins.” Through this statement the writer conveys the idea that children emulate and are copy cats – whatever they see others doing they want to do it also.

The passage by and large, is bent on exposing intangible attributes of the character such as feelings, inner motivations, fears and attitudes towards education. Generally, this passage paints an optimistic and exuberant picture of the young narrator who is desperate for education which he/she believes would open closed doors in his life. Nevertheless, the narrator is happy and “nervous” at the same time. The use of the word nervous conveys the idea that the narrator is scared to tap into new grounds. He/she has been used to be in the home environment now he/she has to step out of the comfort zone he has been familiar with. The idea depicted by the writer is that humanity generally is not comfortable with new experiences no wonder why some people remain stagnant – they are embraced by the fear of the unknown just like this child narrator. The child narrator is a symbol of what some adults do in real life. The writer has used a child narrator to expose some truth about humanity.

Stepping into the unknown makes people to be inquisitive. The young narrator asks his/her mother how the teacher would treat him/her on the first day at school. This question also highlights the uncertainties waiting for the narrator into the world outside the home

environment. In reality before people embark on anything they try to find out through research what lies of them before they delve into the endeavour.

Symbolically, the school case bought for the child narrator for his/her lunchbox symbolises possessions. The narrator does not want to lose his/her possessions. In doing so the narrator writes his or her initials on the inside of the lid for identification purposes. The narrator is very proud with his/her possession. This is clearly portrayed in the statement, “I take the initiative and a Koki pen and decide to mark my own property.” The excitement in the narrator conveys the idea that human beings are generally happy and satisfied when they acquire material possessions and above all they guard these possessions jealously so that they are not snatched away from them.

In a bid to safeguard his/her possession the narrator due to his naivety failed to mark his/her school case with correct initials. Instead of writing “C – V – W” the narrator writes “K – F – V.” Through the wrong initials the writer portrays the idea that the narrator is still illiterate despite his/her effort.

The passage also depict the concept of motherhood. The mother of the narrator lovingly corrected the errors made her child with a smile. More importantly, the writer alludes to the fact that every human being needs mentorship and guidance in order to make it in life.

By and large, the writer uses stream of consciousness and dialogue in order to create thematic and symbolic effects to enable the reader to understand the character’s aspirations, desires and shortcomings.

QUESTION 4: POETRY – AUNT JENNIFER’S TIGERS

Carefully examine how the poet uses syntax, diction, figures of speech and sound effects in order to comment on the position of women.

Definition of terms

- **Syntax and diction:** Diction is the choice and order of the words within a poem. Words can often serve multiple purposes, given their presence and arrangement. Diction is important in poetry because the choice of words in a work can convey feeling, action or attitude. Words that have almost the same denotation (dictionary

meaning) can have very different connotations (implied meanings). A poem can have formal diction, casual diction, and slang (very informal) diction. Besides level of formality, also consider positive or negative connotations of the words chosen.

Examples: Pruning bushes (positive) – Slashing at the bushes (negative)

The politician's stance (positive) – The politician's spin (negative)

As a result, the poem as a whole can often be read on many different levels. When discussing diction as a reader consider the different meanings that the words may have and how their arrangement in the poem contributes to or alters those meanings.

A poem's diction is made up of two elements: the vocabulary that the poem uses and the syntax of those words. When analysing a poem's start with the vocabulary. In particular. Consider whether or not the words are simple or complex. For example, a word like love has many definitions and these definitions depend largely on how the word is used. If the word refers to a relationship between two people its meaning might be simple. However, if the word has multiple meanings then it may be more complex.

After analysing the key vocabulary of a poem, the reader should turn to the syntax. Syntax is the way a poet arranges the words within the poem. Consider whether the poem has ordinary or unusual syntax. Ordinary syntax is an arrangement of words that follows the way people usually speak or write, while unusual syntax is an arrangement of words that deviates from the way that people speak or write. For example, in ordinary syntax we say: "She took an apple under the tree." The same sentence can also be rearranged, creating unusual syntax. For example, "From under the tree she took an apple" or "She from under the tree, took an apple."

The way that the vocabulary and syntax come together and interact with one another plays a large role in conveying the speaker's attitude or the tone of the poem. The tone of the poem, in turn, evokes certain feelings in the reader, creating the poem's mood and often contributing to its theme. In discussing the poem's diction, the reader should examine the effect that the vocabulary has on the syntax and the effect of the syntax on the vocabulary. The writer of the poem chooses particular manner in order to create a specific effect. The effect might be to create a metaphor, establish a particular mood or contribute to the poem's theme. Therefore, understanding the syntax and vocabulary of a poem can have an enormous impact on a reader's understanding of the poem.

➤ **Figures of speech or literary tropes**

A trope is a figure of speech in which words are used in a way that changes their meaning. These figures of speech do indeed twist the meaning of words or phrases. In other words a literary trope is used of figurative, via a word, phrase or even an image for artistic effect such as using a figure of speech. The word trope has also come to be used for describing commonly recurring literary and rhetorical devices, motifs or clichés in creative works.

Types of figures of speech or tropes

- **Allegory:** This is a sustained metaphor continued through whole sentences or even through a whole discourse. For example, “The ship of state has sailed through rougher storms than the tempest of these lobbyist.”
- **Antanaclasis:** This is a stylistic trope of repeating a single word, but with a different meaning each time. It is a common type of pun. Like other kinds of pun, it is often found in slogans.
- **Irony:** Creating a trope through implying the opposite of the standard meaning, such as describing a bad situation as “good times.”
- **Metaphor:** An explanation of an object or idea through juxtaposition of disparate things with a similar characteristic, such as describing a courageous person as having a “heart of a lion.”
- **Metonymy:** A trope through proximity or correspondence. For example, referring to actions of the U.S. President as “actions of the White House.”
- **Synecdoche:** This trope is related to metonymy and metaphor, creates a play on words by referring to something with a related concept. For example, referring to the whole with the name of a part, such as “hired hands” for workers; a part with the name of the whole, such as “the law” for police officers; the general with the specific such as “bread” for food; the specific with the general, such as “cat” for a lion; or an object with the material it is made from, such as “bricks and mortar” for a building.
- **Simile:**
- **Personification:**
- **Imagery** – This figure of speech represents the descriptive elements of the poem. The descriptions are not only visual, they can also appeal to all the senses. Imagery makes the reader become emotionally involved with the poem and attached to its subject matter. In analysing the poem’s imagery, also examine the poem’s figurative language and see how it complements its tone, mood and theme.

Imagery can be divided into different categories according to which sense it appeals to. In addition to visual imagery, which creates pictures in the reader's mind, a poet may use auditory, olfactory and tactile imagery which appeal to the readers' senses of hearing, smell and touch respectively. Furthermore, gustatory imagery appeals to the reader's sense of taste, and kinetic imagery conveys some sense of motion.

After noting the types of imagery that a poem expresses, you should examine the poem's figurative language. Figurative language is a kind of rearrangement or unconventional way of saying things and it is also another word for imagery. Figurative language comes from a variety of forms such as analogy, simile, metaphor, personification and extended metaphor. These forms are tools that the poet uses to actually construct the vivid picture of the physical sensation in the reader's mind.

The final step of analysing a poem with imagery is to examine how the poem's figurative language functions within the poem. Poetry uses many types of figurative language in order to add substance and meaning to a conventional idea or concept. In particular, it often complements and emphasises the poem's other important aspects, such as its tone, mood and theme.

Sound effects – These are basically portrayed through the following devices:

- Alliteration – the repetition of consonant sounds
- Assonance – the repetition of vowel sounds
- Onomatopoeia – words which sound like what they mean. For example, buzz, bang, hush
- Rhyme schemes – A rhyme is the pattern of rhymes at the end of each line of a poem or song. It is usually referred to by using letters to indicate which lines rhyme. Lines designated with the same letter all rhyme with each other. For example:

Bird me to weep, and I will weep (A)
While I have eyes to see (B)
And having none, yet I will keep (A)
A heart to weep for thee (B)

- Rhythm

SAMPLE ESSAY

This poem is an excellent poem that is symbolically all about the endurance of art and the oppression suffered by women in marriage. The poem has 12 lines and it is made up of three stanzas of four lines each. Each stanza is made up of two couplets (a couplet is a pair of lines which rhyme). For example, the couplet is evident in lines 11 and 12:

“The tigers in the panel that she **made**

Will go on prancing proud and **unafraid.**”

The words, “made” and “unafraid” rhyme with each other. The poet uses rhyming couplets as one of the most basic ways to put the poem together in a bid to reveal the hidden powers of Aunt Jennifer. Aunt Jennifer is able to interject some element of majesty (the tigers) into her work (sewing) which is typically thought of as “woman’s work” that might be beneath the menfolk. This sing-songy poem is really filled with a keen observation and a fierce sense of indignation about women’s inequality. Just as Aunt Jennifer is filled with potential that lies just below the surface, then, the rhyming couplets remind us that so is the poem.

The first verse of the poem describes the fearless tigers Aunt Jennifer creates in needlepoint.

They do not fear the men beneath the tree

They pace in the sleek chivalric certainty

The tigers are fearless, in particular not fearing the “men” in their world and they have a majesty and “certainty.” This is of course a massive contrast to the world of Aunt Jennifer, who is described in the second stanza as being weighted down by the “massive weight of uncle’s wedding band” that “sits heavily” on her hand, making it difficult to sew. The symbolic significance of this “wedding band” is the oppression of women in marriage. As the last stanza makes clear, this oppression is something that Aunt Jennifer will never be free from her art, however, is something that will endure through the ages:

When Aunt is dead, her terrified hands will lie.

Still ringed with ordeals she was mastered by.

The tigers in the panel that she made

Will go on prancing, proud and unafraid.

This poem is very rich in figures of speech. In the first stanza, Aunt Jennifer's situation and character is contrasted with her artistic creation that portrays her aspiration. The tapestry on which she has knitted tigers are very symbolic of what she wants to be in life – fearless, assertive, noble and powerful like the tiger as expressed in the words: “The pace in sleek chivalric certainty.” The word “certainty” could portray the self-assuredness of the tiger or the confident bearing of the tiger as it is fearless of life. The tigers depicted as prancing across the screen bring to mind a being that is confident, self-assured and happy, all things Aunt Jennifer is not. The use of colours implies that Aunt Jennifer's tigers and their land are more vital and enjoy a sense of freedom for greater than her. Yellow (bright topaz) connotes the sun and the fierce energy, while green reminds one of spring and rebirth.

In the second stanza, Aunt Jennifer's present state is being depicted. Her fingers are “fluttering through her wool” showing both physical and mental weakness. She finds it difficult to pull the needle. “The massive weight of Uncle's wedding band/ Sits heavily upon Aunt Jennifer's hand” reminds us that her marriage responsibilities weigh her down which makes her unable to realise her full potential as a woman in a male-dominated society. She escapes from her difficult situation through art i.e. through knitting.

The final stanza contains imagery that reflects back on the first two stanzas. The reference of the hands symbolises Aunt Jennifer as a whole. Though her death would free her from her present miserable state, her hands will remain terrified with the wedding ring which binds her to her ordeals that take complete control of her. The only sign of her freedom from her present life is the art work which she escapes into by directing the prancing, proud and unafraid tigers which is what she really wants to be and which she attains through her imagination.

Their freedom and dignity is contrasted in the second verse to the restrictions of marriage, symbolised by the wedding band that weighs down Aunt Jennifer's fingers as she sews. According to the last stanza, even death will not free Aunt Jennifer from her “ordeals” but the tigers she has created will continue to appear “proud and unafraid.”

QUESTION 5: DRAMA – Analyse the effects and purposes of this dramatic dialogue between Angie and Kit.

GUIDELINES AND SUGGESTIONS ON HOW TO TACKLE THIS QUESTION

This dramatic dialogue is about two teenage girls, Angie (16) and Kit (12). The two girls according to the stage directions they are in a secluded environment where there is no adult interference, hence they all the freedom. The “downstage” shelter made of junk is symbolic. It has been made by children and the children enjoy to be in it. This suggest that the children are sick and tired of living a life which is controlled by adults. They want to chart their own lifestyle devoid of adult interference.

While they are hidden in the “downstage” Joyce who is a symbol of the adult calls Angie from the house but Angie did not respond to the call. Angie and Kit remain quiet so that Joyce cannot locate or know about their whereabouts. Hiding from Joyce and not responding to her call is a sign of a possible conflict between the adult world and that of the teenagers or adolescents.

When Angie did not respond to Joyce’s call, she says “Wish she was dead.” This utterance clearly indicates that all is not well between Angie and Joyce. The image of death suggest Joyce must totally go out of Angie’s life so that she cannot interfere with her life. These two women are not in very good books but it is not clear what exactly transpired between them which warrants such a wish. Nevertheless, wishing someone’s death depict, Angie as unfeeling, callous and heartless. Such a statement depicts Angie as a naughty villain and the audience may dislike her for making such a lousy and heinous statement.

To effectively depict these two teenagers the dramatist make use of informal language in the form of colloquial language and slang. The use of words such as “wanna,” “innit,” and “Xs” effectively captures the language style of teenagers and this allows the playwright to effectively portray the characters.

Teenagers generally like entertainment and any easy life devoid of work and home restrictions. This explains why these two girls are hiding on the downstage. Kit asks Angie if she is eager to go and the film, “The Exterminator” but it seems Angie is not interested. Instead is interested in telling Kit something. Angie repeated her question twice in a bid to get Kit’s attention. Eventually, it emerged that Kit is not interested in what Angie want to tell her because she is more interested in going out with Angie.

Kit seem to have more freedom than Angie. Angie will not be allowed by Joyce to go out and watch the movie. This suggests that Joyce restricts Angie so much. Angie and Kit's lifestyles are juxtaposed in this passage. Kit has all the freedom to go wherever she wants and she also have financial freedom as suggested by the fact that she will pay for Angie to go to the movie.

Kit is from a liberal family while Angie hails from an autocratic family where children need to dance according to the adults' tune.

Angie's situation invokes the readers' sympathy. She did not have money but at the same time she did not want Kit to pay for her.

MAY/JUNE 2015 MEMORANDUM

QUESTION 1: PERSUASIVE PROSE – Critically analyse the article: From weight loss to fundraising, “ironic effects” can sabotage our best-laid plans

SAMPLE ESSAY

This critical analysis is about an article which persuasively present the writer’s perspective with regards to the effects of popularising weight loss in a bid to reduce the obesity levels in the United States of America and globally. This article was written by Oliver Burkeman and it was published in The Guardian on 30 July 2014. Burkeman writes this article after realising the campaigns by health practioners and the government to reduce obesity are hitting a snag and were not yielding results but making the problem even worse than before. The negative consequences which manifest at the end are referred to as the “ironic effects.” The ironic effects refers to the psychological process whereby deliberate attempts to suppress certain thoughts make them more likely to surface. This scenario is very paradoxical or ironical. The government and health practioners and even non-governmental organisations are failing to yield the best results despite their best efforts. By trying to fix the problem they make it too hard to fix it, hence, the title “From weight loss to fundraising”

In a nutshell, Burkeman argues that stigmatising obesity makes overweight people eat more, not less. Supporting a good cause in the community makes people less likely to give money or time. The writer is advising even all the people in general that they have to keep in mind the fact that by trying to convince people not to do something we might actually get the opposite result. People in authority, e.g. teachers, parents and pastors as they try to change

behaviour or beliefs of the people around them they should not assume that the most direct, vigorous or effortful route is necessary the most effective one. The human mind is much, much more perverse and annoying than that. By and large, this article is not very myopic in its focus and audience. The subject presented in this argument cut across a multiplicity of audiences who strives to change behaviour, attitude and personalities.

The writer uses varied and multiple literary devices to convey his message. The devices ranges from realism, visual presentation, appropriate diction, emotive language, irony and paradox, vivid imagery and analogies. The article uses the words which honestly represent the reality.

Credibility and accuracy in this article is very high. The writer started by taking the readers to empirical findings derived from real life researches which have been conducted. According to the writer, there is a “growing body of research shows how efforts backfire in sneaky ways.” This statement clearly portrays that what the writer is writing about is not fantasy but real and based on facts. Utilisation of such a technique is very persuasive since most readers are more convinced by objective facts rather than subjective opinions. Burkeman also cite the work of the great Harvard psychologist Dan Wegner in a bid to substantiate his argument or point of view.

The visual presentation of a photograph taken by Alamy also helps the writer to vividly present his argument. The ironic effects are contained in the analogy of a person who tried so hard to hold the glass of wine so carefully so that he will not spill the wine but ironically his best effort did not emerge as the best because he spilled the wine in the process. The image of the glass of wine helps the readers to visualise the folly of trying to change behaviour and the status quo.

In this argument uses two powerful emotive words to convey the futility of “trying too hard to be happy” since this “makes people miserable.” The word “sabotage” in the title portrays the idea that trying so hard and having well-laid plans vandalise, incapacitate, ruin, obstruct or spoil our “best efforts.” Such terminology invokes feelings of giving up and degeneration into despondency. The other emotive word is “calamitous” in the first paragraph. This adjective suggests that conscious human efforts are damaging and they cause distress. The distress is caused by the failure of the best efforts to yield best results.

In conclusion, Burkeman’s article portrays a pessimistic and gloom view towards human effort in trying to address social ills and problems. The “ironic effect” presented in this article

will in the long run make people not to come out with some initiatives because they will just think that all their efforts will be in vain as this would worsen the situation rather than improve it. This article is depressing and damaging since it is devoid of an optimistic view of human effort.

QUESTION 2: CONVERSATION

Discuss two similarities and three differences between dramatic dialogue and conversation.

Discuss five reasons why it is important to study conversations or social interactions.

SAMPLE ESSAY

Dramatic dialogue and real conversation share some similarities as well as differences. In this essay the writer will define these concepts as well as discuss what they share in common as well as illuminate on what sets them apart. Furthermore, the philosophy behind the study of conversations or social interactions will also be expatiated in this essay.

It will be a misnomer if the three key words in this essay are not defined. Dialogue basically refers to a conversation between two people. On the other hand, a conversation is a joint activity in which two or more participants use linguistic forms and non-verbal signals to communicate interactively. Lastly, dramatic dialogue is dialogue written in a style to mimic real life conversation, including natural rhythms, phrases that gives the audience the impression that the dialogue is realistic.

One distinct similarity between dramatic dialogue and conversation is that both are forms of communication which requires interlocutors for them to be conducted. Even though it is scripted, dramatic dialogue feature real people who talk naturally but are put in situations which are pre-arranged by the playwright. On the other hand, there is no conversation which can take place without interpersonal conduct and communication. In a nutshell, real human players can make both dramatic dialogue and real conversation a reality.

Uniqueness among interlocutors is another feature which makes dramatic dialogue and conversation share some common ground. During a conversation the participants display their own distinctive characters, voices, attitudes, and mannerism and speech patterns. Just like in real life, dramatists give their characters their own distinctive voices. The difference in

diction, nuances and speech patterns will differentiate dramatists' characters and reflect their individual personalities.

As far as the differences are concerned conversation are not manipulated they just flow naturally as long there is a need for people to talk to each other. Dramatic dialogue is different from real-life talk. If a normal conversation was to be recorded we would find it filled with idle clatter, incomplete thoughts and broken sentences. Most real-life conversations would actually be too tedious to read. On the contrary, dramatic is more refined, captivating and very interesting to listen and digest. Written dialogue has to capture and hold the attention of readers. If the character ramble on the way people do in real life – the playwright would lose his audience. So playwrights cut out the flat words that do not serve any purpose, sentence and paragraphs that cause the story to drag. Dramatists manipulate dialogue to achieve intended effects, for example, to reveal emotions or motives of a character, to individualise speakers, convey important information, highlight crucial moments or build suspense or move the action forward.

Dramatic dialogue is modelled on real-life conversations among people and yet when one watches a play, one has to consider the differences between real conversations and drama dialogue. Dramatic dialogue is ultimately always constructed or made up and it often serves several purposes. On the level of the story-world of a play, language can assume all the pragmatic functions that can be found in real-life conversations, too: for example, to ensure mutual understanding and to convey information, to persuade or influence someone, to relive someone's experiences or signal emotions. Over and above all, dramatic dialogue is often rhetorical and poetic, i.e. it uses language in ways which differ from standard usage in order to draw attention to its artistic nature.

A fundamental feature of social life is social interaction or conversation. John Donne, once wrote, no one is an island. This means that all individuals, interact with other individuals, interact with other individuals virtually every day. For social order, a prerequisite for nay society, to be possible, effective social interaction must be possible. By and large, studying conversations or social interactions is very crucial for effective socialisation and development of appropriate interpersonal verbal and non-verbal communication skills. Socialisation results from our social interaction. The reverse is also true: we learn to interact from our socialisation. Through socialisation people learn about how far apart they have to stand when

talking to someone else. More importantly, through social interaction and conversations people learn and realises their social roles.

SECTION B: GENRES OF LITERATURE

QUESTION 3: FICTION – Identify the themes of the passage and discuss how language has been used to convey the themes.

Address the creation of setting and how the setting is relevant to the themes being conveyed.

Discuss the development of character and how this contributes to the development of theme.

N.B Interpretive Points

The key words in the question are: themes, language use, setting, development of character and effect (which basically refers to how successfully/effectively these elements communicates the intended message).

SAMPLE RESPONSE

The passage is written in the third person (omniscient) narrative point of view which permits the author to move in and out of his/her characters, thus allowing the reader to access the characters' outer and inner beings. The protagonist is a South African citizen who has been in exile for "almost thirty years." Camagu has returned to South Africa to vote in the first democratic election.

One of the themes depicted in this passage is alienation or isolation. Camagu has been in exile for almost thirty years and when he came back he "was a stranger in his own country." The word "stranger" clearly and vividly portray how Camagu has been alienated and finding it difficult to fit in his motherland. When Camagu tries to find a job, his endeavour also hit a snag. People are asking questions like, "Who is he?" Such a question shows he is unrecognised and he does not belong. The main reason for Camagu's alienation is that he did not took part when others "were dancing the freedom dance." For not taking part in the struggle for freedom Camagu is socially, economically and politically alienated. He cannot partake anything in the free South Africa because he committed one sin, not participating in the struggle.

The spatial setting of the passage is particularly significant and relevant in portraying the theme of alienation. Basically, the setting is the post-apartheid South Africa when the blacks were now the rulers and shapers of their own destiny. The passage describes different attitudes of two distinct groups which participated differently in bring democracy. Those who actively participated feel that they are the only ones who need to enjoy the economic benefits of the country by shutting economic doors to those who were in exile. The setting (time and place) selected by the writer is very effective in depicting the themes of alienation, rejection, patriotism and sacrifice.

The folly of alienating people like Camagu is also depicted in the passage. Camagu has tremendous skills and international experience in the area of development communication but he is frustrated and denied the chance to use his skills to develop the country.

Characterisation is also used effectively to further portray Camagu as a very productive person who need not to be alienated simply because he did not dance the freedom dance. The writer went out of his way by depicting Camagu as an indispensable asset for South Africa. We are told that Camagu worked for international agencies as an international expert doing consulting work for UNESCO in Paris and for the Food and Agricultural Organisation in Rome and above all the International Telecommunication Union also consulted him whenever they need advice on matters of international broadcasting. In a nutshell, Camagu is depicted as well educated person whose vast experience would be used to propel the young democratic state to greater heights. Therefore, through characterisation Camagu's alienation and rejection is portrayed as not good for South Africa.

The writer portray Camagu as a patriotic person who has a strong heart and feeling for his country. When he come to vote he had a job in New York but decided not to go back so that he would contribute to the development of his country. Readers are coerced to sympathise with Camagu who decided to sacrifice his job but only to be given a cold shoulder by his compatriots.

QUESTION 4: POETRY – SONNET 18

Analyse in detail the way in which the poem deals with its subject. Carefully examine how the poet uses syntax, diction, figures of speech and sound effects to express his views.

This sonnet is an example of typical Shakespearean style, comprising three quatrains in iambic pentameter ending in a heroic couplet, following a rhyming scheme of abab cdcd efef gg. It deals with the theme of beauty and the way it is affected by time.

On the surface, the poem is simply a statement of praise about the beauty of the beloved. The sonnet begins with conveying the beauty of Shakespeare's love. The poem opens with the famous complimentary question:

“Shall I compare thee to a summer's day?”

This question is flattering in itself as a summer's day is often associated with beauty. The poet, however, explains that his love's beauty exceeds that of the summer and does not have its tendency towards unpleasant extremes:

“Thou art more lovely and more temperate.”

Shakespeare makes specific criticism of the summer: its beauty is spoiled by strong winds and it disappoints us being too short:

“Rough winds do shake the darling buds May,

And summer's lease hath all too short a date.”

In the above quote, Shakespeare describes the fragility and short duration of summer's beauty. The use of the word “lease” reminds the reader of the fact that everything beautiful remains so far a limited time only and after a while its beauty will be forcibly taken away.

In the second quatrain, Shakespeare continues his criticism of the summer. He focuses on the imperfection of the sun and explains that it is temporary and like other aspects of the summer, tends towards unpleasant extremes:

“Sometime too hot the hot eye of heaven shines,

And often is his gold complexion dimmed,”

Shakespeare states that the sun, which he personifies and refers to as “the eye of heaven,” be too hot or blocked from view by the clouds unlike his “more temperate” love.

In the second quatrain Shakespeare poses his problem fairly explicitly: every beauty will fade either by chance or through the natural course of time.

“And every fair from fair sometime declines

By chance or nature’s changing course untrimmed.”

The repetition of the word “fair” highlights the fact that this fate is inescapable for everything that possesses beauty. Shakespeare, however, states that his love will not lose their beauty to death or time but will be preserved through his poetry:

“But thy eternal summer shall not fade

Nor loose possession of that fair thou ow’st,

Nor shall death brag thou wander’st in his shade

When in eternal lines to time thou grow’st”

Throughout this poem, in every first line, due to the rhythm structure the word “I” is emphasised whereas the word “thee” is not. This suggest that Shakespeare wants to focus on himself rather than on his love.

The poet uses a plethora of figures of speech and sound devices to bring out the subject of the poem. The literary devices used in this poem include: metaphors, repetition, contrast or antithesis, rhetorical questions, and personification.

The poems begins with a rhetorical question to “thee” so it seems as though the poem is going to be about the young lover. However, the stressed “I” of the first line contrasts with the unstressed “Thou” of the second line foreshadowing the theme of the poem. It less a tribute to the youth’s beauty than a proclamation of the writer’s skill and his assurance that his poem will be a future classic.

Repetition is used heavily throughout the poem. For example, “more lovely” and “more temperate” as well as “every fair from fair.” This technique is used for emphasis, to accentuate the point being made. Contrasts are emphasised by antithesis, “more temperate/ Rough wind” and the last word of lines 5 and 6 opposing “shines” with “dimmed.”

Personification occurs throughout the poem in the form of summer (“summer’s lease”), the Sun (“his gold complexion”), Nature (“nature’s changing course”) and Death (“shall death brag”). Summer and Death are personified to suggest a human relationship: Death is a rival for the poet’s love. From the first line, Shakespeare invites a comparison with summer and this continues through to the final couplet. Summer generally presented as the perfect season, falls short of the youth’s perfection and is unworthy to be compared to him. Summer has “rough winds” and “too short lease” while the lover’s “eternal summer” is reinforced at the beginning of the sestet.

The poet also uses, alliteration as a sound device. Alliteration, as a linking device is lightly used which makes it more effective when it does appear, “chance or nature’s changing course,” used at the end of the octave. The next use is in the final line, “long lives this, and this gives life to thee” where the double alliteration of the “l” and “t” force the line into prominence.

In conclusion, Shakespeare’s sonnet successfully conveys the themes of beauty and the effect of time on it through a variety of poetic techniques and effective use of the iambic pentameter structure.

QUESTION 5: DRAMA – Analyse the effect and purposes of this dramatic dialogue between Biff and Happy.

GUIDELINES AND SUGGESTIONS ON HOW TO TACKLE THIS QUESTION

This dramatic dialogue is an extract from Arthur Miller’s play *Death of a Salesman*. In this dialogue two brothers are having a conversation. These brothers are Biff and Harry. An analysis of the dialogue will reveal these boys’ character traits, mood between them and their relationship as the plot unfolds.

In the opening statement Biff reveals his displeasure towards what his father is doing to him. He is angry and bitter that his father mocks or insults him all the time. In response to this

complaint, Happy fights for his father and at the same time giving some justifications as to why his father seem to be mocking Biff. In justifying the actions of his father Happy argues that his father does not hate Biff but he wants him to do good deeds. This suggests that Biff is not doing good things at the moment no wonder why his father is mocking him.

The dramatic dialogue reveals that these two boys are very worried because their father seem to be weird in his conduct. The father is seen talking to himself. In a nutshell, the text depict the boys as concerned and loving children who feel for their father.

As the dialogue progresses, the cause of the father's mental instability is revealed. The father is worried because his children especially, Biff, do not have a tangible destiny. Biff is described by Happy as someone who is "still kind of up in the air." The image used here revealed that Biff does not have a stable profession hence his future is bleak. Nevertheless, Biff is unhappy to be pointed to as the only person causing his father to be depressed. In a bid to avoid all the blame on himself Biff pointed out that, there is "one or two things depressing him" hence, "just don't lay it all on me." By rejecting all the blame Biff proves that he did not want to be the scapegoat for all his father's woes.

Biff is a failure in his life. He spent six to seven years after high school trying to find a stable career. He got involved in many menial jobs such as being a shipping clerk, salesman and other business ventures but all this did not yield a stable career. He aptly described his life as "a measly manner of existence." The adjective "measly" vividly depicts Biff's life as ridiculously small and mean.

The relationship between these two brothers is very cordial and devoid of any grains of animosity. Their conversation open and frank. Initially Biff refused to acknowledge that he is the source of his father's depression but after some exchanges he saw the light and accept the blame. Even when is asked by Biff if he is contented with his current life he admitted that he going through hell and he is not satisfied with his life. These two brothers are not achievers and they are not satisfied with their life. It is a pity that Happy is waiting for the merchandise manager to die for him to be promoted on that position. Even this manager is Happy's friend he wish him dead in order for him to be promoted.

The dramatist juxtaposed the merchandise manager's achievements in life with Biff and Happy's situation. The manager built a beautiful estate on Long Island, lived there for two months and sold it and now he is building another one. On the other Biff and Happy do not have anything to tangible to talk about. The contrast and juxtaposition help the readers to see

the pathetic and miserable life Happy and Biff are partaking. The writer made to feel more sympathetic for Happy when he says, “I don’t know what the hell I’m workin’ for.”

As the conversation progresses the readers are made to sympathise with Biff for he is struggling to make it in life. Biff is now a grown up man but he is not married and he did not have a business which makes him to make the American dream a reality. To be unmarried and not owning a stable job or business symbolises failure. At the same time his failure has become a thorn in the flesh of his father.

By and large, this dramatic dialogue portrays that material possessions are a mark of a person’s success and prosperity in this world. Without material possessions there will be no contentment and satisfaction. Lack of material possession will lead to depression and psychological disturbances as depicted by Happy and Biff’s father.

OCTOBER/NOVEMBER 2015 MEMORANDUM

QUESTION 1: PERSUASIVE PROSE – Critically analyse the article on the British public sector workers strike over “poverty pay”

SAMPLE ESSAY

“British public sector workers strike over “poverty pay” is a newspaper written by Tess Little and it has been published online by *The Chicago Tribune* on 10 July 2014. The newspaper article portrays the various dimensions of the public sector workers strike. These dimensions ranges from the causes of the strike, the people involved in the strike, the consequences of the strike, the opinions of the people involved in the strike and the reaction of the government towards the strike. In writing this article the writer uses several literary devices and journalistic norms.

The participants of the strike include teachers, council workers and fire-fighters. Refuse collectors, school support staff, cleaners, street sweepers, care workers, nursery assistants and social workers joined the strike. The population of the people who joined the strike shows how paralysing and effective the strike was. These groups of people provide services to the public which means when they put their tools down the public will suffer. The total number of the strikers is massive and vague. To convey the idea that the strikers were so many the writer uses the phrase, “hundreds of thousands.” The strikers were so many to be counted by

the human eye. The magnitude of the strike was so unbearable since it stretched over a “24-hour” period. The utilisation of the word “stoppage” connotatively suggest that the strike was so intense just like a blockage hence the lifeline of many people was compromised. A vivid picture of suffering ushered in by the strike manifests in this article.

What triggers the stoppage was that the government has imposed some restrictions on wage rises some four years ago in an effort to reduce the government’s huge budget deficit.

Consequently, the strike affected the provision of a number of services which were desperately needed by the citizens. The strike led to the closure of 3 225 schools with more than 1 000 others partially closed. Presentation of such statistics loudly and clearly highlight how devastating the strike was.

The writer of this article is not biased and is just telling it as it is. Even though the writer’s voice is not very visible in the article, however, by writing this article, the writer’s intention is to tarnish the image of the British government. In fact the writer through this article alludes to the fact that the government is insensitive and callous since it is giving its citizens a ‘poverty pay’ which makes all these workers fail to meet their families’ basic needs for food, clothing and shelter.

To substantiate the reporter’s stance, the writer cites or quotes a number of people who participated in the strike. In order to bring realism and avoid bias the writer quoted Simon Amos, a 47 year old fire fighter who aired his sentiments with regards to how the government the government is mistreating public sector workers. The insensitivity of the government is revealed by Simons when he said that the government is forcing them to pay more on pensions and making the workers work for long periods.

Paradoxically, even though the actions of the workers are justified and genuine the strike prompted the British Prime Minister David Cameron to threaten “a crackdown on union powers.” The threat of a series of severe measures against undesirable behaviour of the workers unions also portray Cameron as an unfeeling leader who do not have the needs of the people at heart. Instead of negotiating for an amicable solution he wants to substitute force with force. After all, the workers have been patient for four years hoping that sense will be knocked in their leaders’ minds.

By and large, this article depicts the British government in a negative way.

QUESTION 2: CONVERSATION – Name and describe the three main dimensions of social talk and how they are managed.

SOME SUGGESTIONS

Discuss the following dimensions:

- The telling dimension: requires participants to use appropriate vocabulary
- The question asking dimension: ask questions which pulls people into a conversation.
- The thinking or reasoning dimension: be able to focus on what the other person is saying and on what you want to say. Think before you speak.
- The listening dimension: be focused on the speaker. Show the other speaker that you are really interested in them and their opinions. That way they will want to continue talking to you. Listening will enable the speakers to ask right questions to each other.
- Turn-taking: One speaker must not over speak they must give each other the chance to speak

Discuss five cultural norms that pertain to conversations.

Culture influences communication. There are five universal constraints pertaining to conversations:

- Clarity
- Minimising imposition
- Consideration for the others' feelings
- Avoiding negative evaluations by the receiver
- effectiveness

Clarity – it is the likelihood of an utterance making one's intention clear and explicit. A very important part of conversation because in order for a conversation to flow properly the communication needs to be clear and precise. Communicating specific messages explicitly requires the use of direct imperatives. Interlocutors must avoid the use of the hint strategy.

Minimising imposition – refers to power relations. Interlocutors must not impose their gender dominance or authority when engaged in social talk.

Avoiding negative evaluation – be polite and courteous. Don't offend the other part.

Consideration for others' feelings – when communicating with another person, individuals take into account the listener's feelings. People acknowledge how their intended action is going to affect the feelings of the other person.

Effectiveness – it is the influence that the message has on the receiver and to what extent. Effectiveness explains the capability of how well the content of the message is conveyed to the listener and if the style of verbal deliverance is soft or punctual, strong, weak, powerful or ineffective, weighty or superficial.

SECTION B: GENRES OF LITERATURE

QUESTION 3: FICTION – Discuss how the author uses linguistic and literary devices to produce and shape meaning. Discuss the following elements of creative writing – narrative structure, word choice, theme, atmosphere and characterisation.

GUIDELINES: Some ideas that may help you

The passage is a reflective text written in the format of a diary. In its outlook the passage brings out the thoughts, feelings and emotions of the writer. The text is written in the first person narration which is the most appropriate approach for a reflective text. The language choice is simple and direct to the point. Over and above all, the mental state of the narrator is portrayed throughout this passage.

The passage is a man or boy called Jonathan who has been missing for a week now (27 July to 3 August) and his mysterious disappearance had a negative psychological and emotional effect on Lucy. The writer of the diary seem to be Jonathan's mother. Jonathan is not even communicating with his family: "No news from Jonathan." The absence of communication horrify and terrify the narrator, she says, "I am getting quite uneasy about him." By showing someone who is concerned about the whereabouts the writer portrays the bond which exists between Jonathan and the narrator.

The writer effectively use appropriate diction or word choice to portray the mood and atmosphere of the text. The mood is sombre, tense, terrifying and melancholic. According to the diary the narrator is uneasy, nervous and unable to move on with her normal life. Lucy is not able to sleep due to Jonathan's disappearance. She moves around the room instead of

sleeping and this has also affected the writer's sleeping routine. By depicting people who are not able to sleep this suggest that Jonathan's disappearance has a great impact on Lucy and the narrator. The ability to sleep is an indication of a person having a peace of mind. Lack of sleep is an indication of an unstable mind and life.

Despite the adversity of missing Jonathan and its effect on their daily life the narrator is grateful that health wise Lucy is not affected. The utterance, "Thank God" shows that she is relieved somehow as she did not have a double blow. The narrator seem to have some relief through Lucy's health which is blossoming. She says, "Lucy's health keeps up."

The narrator is depicted as a concerned mother. Characterisation has been effectively used by the writer to depict a mother who is so worried about the wellbeing of her children – the missing Jonathan and the sick Lucy. Through the narrator the trials and tribulations of motherhood are illuminated.

Throughout, the dual diary entry the speaker or narrator portrays a tormented or troubled soul and mind. She is worried about Jonathan who has gone awol and his whereabouts are not known. At the same the narrator is concerned about Lucy who is not sleeping due to Jonathan's disappearance. However, in the second diary entry, Lucy seem to have acclimatised to the situation and no news is filtering about Jonathan's disappearance.

QUESTION 4: POETRY- CITY JOHANNESBURG

Carefully examine how the poet uses syntax, diction, figures of speech and sound effects to express his views.

SAMPLE ESSAY

In this poem Mongane Serote, the poet, speaks of the difficulties created for black people by the law which required them to carry a pass at all times. It also speaks of the difficulties created for black people. At the beginning of the poem the poet speaks of life but further down into the poem he talks about death. This is quite contrasting since the poet compares the things he loves with death. In this essay the writer will analyse how the poet uses syntax, diction, figures of speech and sound effects to express his views.

The title of the poem portrays that the poem is about a specific place and setting, namely the city of Johannesburg. It is a demanding harsh and alienating urban environment. The persona or speaker in this poem is an African who travels to work in the city. The word “I” in the first line immediately suggests the presence of a first-person speaker. The speaker addresses Johannesburg directly: “This way I salute you” (line 1). By and large, the speaker has a complex relationship with the city of Johannesburg. The word “salute” suggests respect for the city, but perhaps also fear. The poem in its totality is about the relationship between the speaker, an African working in the city in the apartheid era and the city, Johannesburg. He is at the mercy of the city, which is shown to be vast and powerful, a place of insecurity and sorrow for the speaker. The poem uses personification to show how the city exerts control over individuals and every aspect of their lives. Although the speaker works in the city, at night the speaker must travel back to the “comic houses,” and dry “dongas.” The city leaves workers with “frozen expressions” on their faces, which shows how inhospitable the city is towards its African workers.

The poet uses the diction and images which shows that the persona is apprehensive in Johannesburg. The speaker desperately searches for the pass that allows him to be in the city. The representation of the speaker shows that he also sees the city as a place of desperation and sorrow, as expressed in line 38 which says , “Expression that have tears like furrows of soil erosion ...”

In line 4 the word “pass” is a clue to the setting in time. The pass is the identity document all Africans had to carry with them under apartheid legislation. The pass showed whether someone had permission to work in the city. The mention of a pass tells the readers that the poem is set in the apartheid era.

In “City Johannesburg” the poet uses vivid imagery to evoke the relationship between the speaker and the city. In line 6-7 the poet uses a simile: “My hand like a starved snake rears my pocket/ For my thin, ever lean wallet,” The hand searching for the pass is compared to the shape and movement of the snake. Through this type of imagery the poet portrays the helplessness and humiliation of the speaker as he searches for the “pass” that allows him to work in the city and which is therefore as important as his “life.”

In line 6-10 there are images that suggest hunger. The speaker’s wallet is ‘lean’ and his hand is like a “starved snake,” his stomach “groans a friendly smile to hunger,” indicating that hunger is familiar, like a fiend, but also devours coppers and papers (money). Through these

images and the diction, the poet shows us that the speaker is poor and struggling to survive in the city.

Imagery is also visible in lines 20-21. In these lines the poet uses personification. He says:

“Through your thick iron breath that you inhale

At six in the morning and exhale from five noon”

This image shows the vast power of the city and also suggest pollution and industry – “Thick iron breath.” This imagery effectively portray how small and powerless the speaker feels.

Metaphors have been utilised also to illuminate the poet’s subject. A typical example can be picked up from lines 26-27:

“When your neon flowers flaunt their way through the falling darkness

On your cement trees”

The lights of the city are compared to “neon flowers” and lamp posts are compared to “cement trees.” This image reveals the critical beauty of the city in the dark: nature has been replaced by “neon flowers” and “cement trees.” Through the imagery used in this poem the reader is coerced to empathise with the speaker’s plight. The imagery is striking and unusual, allowing the reader to visualise the attraction of the city as well as the pain it causes to the speaker.

Throughout the poem the speaker directly addresses the city and the repetition of the words “Joburg city” emphasise how omnipresent the city is in the life of the speaker.

Johannesburg is personified in the poem, but is also represented as a harsh, demanding and unhealthy environment: the city has a “thick iron breath” which “inhales” and “exhales” the African workers early in the morning and late at night

In a nutshell, the diction, figures of speech and syntax utilised by the poet suggest the tone of the poem. In lines 1-5 the tone is ironic, mocking as well as fearful and resigned: the idea of a respectful “salute” is ironically inverted as a desperate search for a pass. The poem masquerades as a “salute” to the power and glory of a large city while in actual fact contain a powerful critique and protest. Ironically, the speaker calls this cruel and harsh city “my love” (line 4). The city is like a pitiless and heartless lover. The poem ends on a note of resentment, disillusionment and sorrow. The township is a place of danger and death. “Death” is

juxtaposed with the word “life” in line 4. The speaker can feel the city sapping his strength (line 31) and realises that the city wants nothing from him except his flesh, blood and mind (lines 30-33).

In conclusion, through the utilisation of syntax, diction, figures of speech and sound effects the poet portrays the segregation that was evident in his time and the oppression being meted out upon the less fortunate due to laws conjured by white people. Serote depicts these laws as unfair and destroying the lives of vulnerable people. The emotive language used throughout the poem identifies with the oppression “where death lurks in the dark like a blade in the flesh.” This portrays the deep pain and turmoil the poet really feels inside.

QUESTION 5: DRAMA – Analyse the effect and purposes of this dramatic dialogue between Emma and Jerry.

GUIDELINES AND SUGGESTIONS

The characters involved in this conversation have an intimate relationship before but now they have gone their separate ways. At this juncture it seems they have met again after some time. By and large, the text portrays that people who have an intimate relationship cannot discard each other for good. They would have nostalgic and reminiscent feelings about the relationship.

In a nutshell, through this dramatic dialogue the dramatist wants to portray that there is no total love lost between lovers. Emma phoned her ex-boyfriend in the morning requesting him for a meeting. In the initial utterances Emma is hesitant to spell out why she has phoned Jerry that morning. Her statements are incomplete and jerky which suggests she is uneasy, hesitant and not yet comfortable with the conversation. She is worried about how Jerry would respond since she is the one who has taken the initiative in the conversation.

Emma has “been up all night” this suggests she is lonely and still yearning for Jerry’s company. Emma is hypocritical and flattering Jerry that he means a lot to her life and that she still has some feelings for him. She now goes down the memory lane and talks about the house they bought in Wessex Grove. These two people seem to have an up-market relationship. The word “remember” is repeated several times in their conversation this suggests the nostalgia these two characters have in their relationship.

Later on tells Jerry that she did not want to see her for nostalgia. This statement shows us that she had another motive in this encounter. Emma is now in a new relationship with Robert. It seems Jerry did not want Robert to know that they were once in a relationship. Robert is one of Jerry's oldest friend and he surprised to hear that Emma had already spilled the beans about their relationship to Robert.

The meeting between Emma and Jerry ignites feelings of jealous and envy in Jerry. Jerry's questions which he throws to Emma are not answered at all. This suggest Emma now have an I do not care attitude towards Jerry. Jerry no longer have authority over Emma. Finally, Emma tells Jerry that, "It's all all over." This suggests that this meeting was deliberately called by Emma so that they can put the final nail on the once flourishing relationship.

By and large, Emma's motive for calling the meeting seem to be revenge and inflicting pain on Jerry who seem to have betrayed him in the previous encounter.

MAY/JUNE 2016 MEMORANDUM

SECTION A: GENRES OF LANGUAGE

QUESTION 1: PERSUASIVE PROSE: DISCUSS HOW DAEWOO PERSUASIVELY POSITION ITSELF

SAMPLE ESSAY

Daewoo is a firm operating a car manufacturing company. In a nutshell, Daewoo as a player in the car manufacturing business position itself through a rigorous and persuasive advertising process so that it would be a cut above the rest. In this essay the writer will analyse Daewoo's advertising gimmicks and discuss how the organisation persuasively position itself.

In the business world, positioning is about how you differentiate your product or service in the mind of the prospective audience or consumers. It is an organised system for finding a window in the mind of your prospective clients in order to position effectively over their product, merchandise, a service and many other prospects against the main competitors.

First and foremost, Daewoo introduced the advertisement with a catch phrase: "Every new Daewoo Comes with A Rather Attractive Extra" – The catch has a bold font which attracts the attention of the viewer-reader. Furthermore, the catch phrase violates the conventional

linguistics rules in that the words in the middle of the sentence begin with a capital letter instead of a small letter. All this is done in a bid to express how Daewoo's cars and services are unique and far above the rest. The diction used in the catch phrase is also appealing and inviting. Words such as "attractive" and "extra" in the catch phrase contains meanings and connotations which are sufficiently enigmatic to make the viewer-reader want to explore further down. The best line or catch phrase leaves an ultimate subliminal message printed in the viewer's mind. This approach will lead the potential clients from an emotional or aesthetic sensation to a more intellectual comprehension of the message.

The introductory statement made up of one word and a rhetorical question also made the clients to stop and ponder on Daewoo's advertisement. The word "tempted" is very appealing and provocative. It is vital in grabbing the clients' attention.

In a bid to position itself, Daewoo advertisement emphasised the distinguishing features of its brand. Unlike other car manufacturers, Daewoo, offers three years free servicing including all labour and parts for an unlimited period. Above all, the offer is for all types of cars they offer. More importantly, this car dealer also telephone and arrange for the car service and collect it from the client's home. When the client's car is undergoing service the company gives the client a car to use until his/her car is back from service. Through these distinguishing features, Daewoo is trying to create a positive image of the company. In a nutshell, Daewoo position itself persuasively by offering a brand promise by enumerating its most compelling benefits to its target customers.

Differentiation is also a technique visible in Daewoo's advertisement. There are several words in the text which clearly indicate or highlight how Daewoo is unique. Words such as "unlike," "no" and "isn't" have been used to show the contrast between Daewoo and other companies. Daewoo compared and contrasted its services with those of other service providers.

In order to position products or brands companies emphasise the distinguishing features of their brands. Daewoo develop a unique positioning idea by creating a unique impression in the mind of the customers. Products such "a three year comprehensive warranty," "three year Daewoo Total AA cover" and a "six year anti-corrosion warranty" are very unique offers which can effectively position Daewoo above all other car manufacturers. In a nutshell, Daewoo uses informative language which informs readers or potential customers of their service. Such aids the selling of the product and popularise the company.

Repetition of the word “extra” in the catch phrase and the slogan also portrays the idea that Daewoo offers its customers more than they can get from any car manufacturer. The slogan develop a unique positioning idea by creating a unique impression in the mind of customers that associates something specific and desirable about Daewoo’s brand that is distinct from the other competitors in the space.

QUESTION 2: CONVERSATIONAL ANALYSIS – Comment on the four maxims of co-operation, the use of politeness strategies in the text as well as the power relations between the speakers.

SAMPLE ESSAY

In this essay the writer will do a critical of the scripted dialogue from part of a driving lesson between Pete (the instructor) and Sara (the learner driver). The conversation has already started and it is somewhere in the middle as far as its development is concerned. In this analysis focus will be on analysing and commenting on the four maxims of cooperation, the use of politeness strategies in the text as well as the power relations between the speakers. Specific citations will be made from the text so as to substantiate the discussion.

The English language philosopher Paul Grice proposes that in ordinary conversation, speakers and hearers share a cooperative principle. Speakers shape their utterances to be understood by hearers. Grice analyses cooperation as involving four maxims: quantity, quality, relation and manner.

The maxim of quantity suggests that interlocutors must give the most helpful amount of information. This information must not be too much, too little, but just right. In this conversation between Pete and Sara, Pete has more speaking time and space. This suggest that Pete is the custodian and reservoir of the knowledge which Sara needs for her to pass her driving course. Out of 24 lines in this dialogue Pete’s words are covered in 20 lines while Sara’s words are contained in 4 lines only.

As far as the maxim of quality of information is concerned, Pete as the instructor tries as much as possible to give Sara adequate and relevant information and advice which will make her a perfect driver. Pete’s speech is loaded with a plethora of imperative statements: he says. “read what’s in front ...,” “DO NOT GO until the pedestrian has crossed ...” and “press and release.” All these commands helps Sara to understand the do’s and don’ts of driving. By and

large, Pete is not compromising the maxim of quality. Furthermore, Pete's are well paced. He is using a variety of pauses – half a second pauses, one second pauses up to five seconds pauses.

More importantly, Pete also observe the maxim of relation. Throughout the conversation, Pete is not digressing. He is focused on giving Sara the best instructions on how to drive. Pete maintains throughout the conversation maintains the instructor – learner relationship.

Lastly, the maxim of manner is also respected in this conversation. By pausing after giving an instruction or an utterance Pete put whatever he says in the clearest, briefest and most orderly manner. Pete avoids ambiguity by using straight forward and direct language.

On the other hand, this conversation is laced up with some politeness strategies. In sociolinguistics and conversation analysis politeness strategies are speech acts that express concern for others and minimise threats to self-esteem. There are two types of politeness strategies. These are positive politeness and negative politeness. Positive politeness strategies are intended to avoid giving offense by highlighting friendliness. The strategies include juxtaposing criticism with compliments, establishing common ground and using jokes, nicknames, honorifics, tag questions, special discourse markers and in-group jargon and slang. Negative politeness strategies are intended to avoid giving offense by showing deference. These strategies include questioning, hedging and presenting disagreements as opinions.

In the context of Pete and Sara's conversation positive politeness strategies are evident. The use of the modal auxiliary verb "can" in the first line indicates politeness. Pete is not very domineering as he also seek for Sara's opinion and approval.

Politeness is indicated by the tag question in the statement, "there's a car at the crossing, isn't there." The repetition of the interjection "yeah" and Pete's instances of laughter also help to diffuse the tension in the conversation.

This conversation also indicates the power relations which exist between the instructor and the learner. Power relations are simply the division of power between the interlocutors. In education circles, teachers usually control communicative events and otherwise have special access to and hence control over educational discourse. On the other hand students have in principle access to talk in the classrooms only when talked to and invited to speak. In this

extract the instructor has the control of discourse. Sara is less powerful as indicated by the fact that she had less access to the discourse.

SECTION B: GENRES OF LITERATURE

QUESTION 3: FICTION – Critically analyse the passage by focussing on the following aspects:

- **The narrative perspective (point of view)**
- **How the theme is introduced**
- **How characters are portrayed**
- **How tone and diction influence meaning**
- **How poetic devices and other language techniques are used to convey meaning**

GUIDELINES – The following ideas can help you accomplish the task

The passage has been written from the third person singular omniscient narrative perspective. Omniscient means all – knowing: such a point of view can move from place to place and pass back and forth through time, slipping into and out of characters. It can report characters’ thoughts and feelings through editorial omniscience.

In the context of this text the passage is about a lady who desired for upmarket life but her basic life needs were not adequately addressed. This woman did not have “evening clothes” and “jewels” but she “longed to please, be envied, be fascinating and sought after.” The writer is writing about this woman (Mathilde) and her husband. Through the third person narrator Mathilde’s background as well her desires and aspirations in her married life are illuminated. The greater part of the passage captures a slice of what happened in a husband and wife’s relationship one evening in their life.

The narrator portrays Mathilde as a girl from a humble or poor background who craves for a lavish and extravagant lifestyle. In order to fully introduce the theme and develop it effectively the writer takes the reader to the time in the past when Mathilde was at school. Mathilde developed a friendship relationship with a girl from a rich background. Between them there was a huge contrast. Mathilde’s poverty was too much that she decided to cut off the friendship. The contrast between them caused Mathilde to be bitter and depressed. This

personality trait did not die but it continues in her adult life. The writer gives the readers a glimpse of Mathilde's childhood so as to help the readers understand her better.

In this episode, when Mathilde is married is portrayed as a woman who is bitter and unappreciative. Mathilde is contrasted with her husband. The husband is jovial and loving. The woman is discourteous when she threw the invitation card. She is not accepting the invitation on the grounds that she did not have an outfit to wear for the occasion. The husband tries to persuade her but his wife started to cry. At this moment she also display the same regret and bitterness which she had when she was young. Mathilde requested her husband to pass on the invitation to a friend whose wife is better dressed than her. Mathilde is not satisfied with her life she always looked down upon herself.

The tone prevalent in this passage is of pain, anger and bitterness. Mathilde is very bitter because of her poverty stricken life. She cut of her friendship because she cannot withstand the contrast of her life and that of her friend. The same bitterness made Mathilde to turn a rare opportunity of being invited for an evening dinner with her husband by the Minister of Public Instruction. The way she opened the envelope also showed the bitterness. She did not open it but she "tore open the envelope." The husband's pleasant and delighted tone is juxtaposed with his wife's emotions. The husband came home with a smile and a delighted attitude because ever since in his life he had "the greatest difficulty to get the invitation." His happiness is watered down even further when his wife refused to honour the invitation. The manner in which these two characters are portrayed depict the conflict which is prevalent in their marriage.

The writer also uses a plethora of literary devices to portray meaning in this passage. In the opening sentence the writer tells the reader that Mathilde did not have "evening clothes" and "jewels." These two things are a symbol of affluence and wealth. Poor people struggle to put food on the table, therefore, pyjamas and jewels are a luxury to them. The fact that Mathilde did not have things depict her as a poor girl who was born in abject poverty.

"Two great tears" running slowly down from Mathilde's eyes provides the reader with vivid visual imagery which help to enhance and illuminate the distress, pain and bitterness Mathilde has.

Repetition of the utterance, "What's the matter?" by Mathilde's husband helps to emphasise how surprised the man was as a result of his wife's reaction.

QUESTION 4: POETRY – MY PAPA’S WALTZ

Explore how the speaker uses imagery, diction, tropes, schemes, sound and rhythm to convey the poetic subject.

SAMPLE ESSAY

The imagery of the poem conveys the emotions of a boy as he experiences this late night dance with his father. The title conveys that it is the father’s waltz and not the son’s dance. The tense of the verbs that are used make it evident that this is a look back at a rather unpleasant memory from the boy’s past.

Stanza one images portray the idea that the dance the boy engages in with his father was not easy. The language used invokes the senses of smell and sight. The boy was subjected to acrid and horrible alcohol smell coming from his father’s breath. Above all, his father hold him tightly like a vice and the boy could not flee but just “hung on like death.” By and large, the boy seem not to enjoy the dance.

The second stanza portray visual and auditory images. The pair’s wild dance around the room made the pots and the pans slide off the shelf. The mother just stood with her countenance dominated by a frown that cannot be erased. Nevertheless, the mother did not stop the dance for the boy’s sake.

The third stanza images brings pain to both the boy and the reader. The father holds the boy’s wrist rather than his hand and the father’s knuckles are battered.

The images of this poem convey the emotions that the boy feels as his father seems not to care whether the boy enjoys the dance or not. The father abuses the boy as depicted by the image of the boy being wildly flung around the room.

Several sound devices have been used by the poet to express the subject matter. The poet uses consonance in the poem. Consonance is the repetition of final consonant sounds in words. In

this poem this occurs as part of the rhyme scheme with many consonants rhyming every other line: “breath/death,” “shelf/itself,” “knuckle/buckle,” “head/bed” and “dirt/shirt.” “Breath” and “death” are opposites, and certainly suggest the theme of life or death. Knuckle and buckle suggest violence, dirt and shirt also work together thematically as they suggest the life of a working man who wants to just come home and relax celebrating the end of another work day.

The other sound device used by the poet is assonance. Assonance is the repetition of vowel sounds. For example, in lines 14-15, the sound of the short /a/ vowel is repeated giving stress to a specific set of words:

“With a palm caked hard by dirt

Then waltzed me off to bed.”

Each of these words contributes meaning to the severity of the dance between the father and son. It was an exchange that took the man from work, to an expression of love to the responsibility of putting the child to bed.

In line 7-8 the “ou” or “ow” sound is repeated giving emphasis to the mother’s expression on her face:

“My mother’s countenance

Could not unfrown itself.”

In actual fact the face actually lengthens when making these vowel sounds. There is an expression about a long face being a sad face and that is exactly what is occurring in these circumstances.

This poem has a simple ABAB rhyme scheme, meaning that every other line within a stanza rhymes. Many of the rhymes, though. Are slant rhymes (words that almost rhyme, but not quite). This is portrayed in stanza one:

“The whiskey on your breath (A)

Could make a small boy dizzy (B)

But I hung on like death (A)

Such waltzing was not easy (B)

The lines with corresponding letters rhyme. The B rhyme in this stanza is an example of a slant rhyme – “dizzy” sounds a bit like “easy,” but it is not a perfect rhyme.

The poem is made up of four quatrains which gives the poem an intricate rhythm. This poem is iambic. Iambic pentameter is a classic five beat pattern of rhythm. Iambic means that a stressed syllable follows an unstressed syllable. Iamb is one unstressed syllable followed by a stressed one. “I am” is an example of an iamb. This poem is iambic, but instead of having five stressed syllables per line there is only three which makes it trimeter. In poetry trimeter has three beats: For example in line 1 of this poem there are 3 stressed syllables:

The **whiskey** on your **breath**

The stressed syllables are in bold and italics. This poem is written in iambic trimeter so that it becomes not just a poem about a waltz, but a waltz itself because there are 3 beats in a waltz. Even though the poem is written in iambic trimeter, however, the dance the speaker describes is not graceful and joyous exercise which is ordinarily associated with waltzing.

QUESTION 5: DRAMA – Focus on the effect and purpose of the dramatic dialogue.

Guidelines and ideas on how to tackle the question

Basically, this dramatic dialogue is an argument between Rosa and Hennie. Rosa is showing disapproval about the way Hennie is addressing her mother. Hennie is calling Ragie, Rosa’s mother by her name and this does not augur well with Rosa. She tells Hennie that, “A child doesn’t call an adult by her first name. You’re in Africa and you don’t know that!” Hennie’s conduct is viewed by Rosa as disrespectful. Over and above all, Rosa perceives that Hennie is treating her mother as a “servant” and this infuriates Rosa. The image of a servant suggests that Hennie is very disrespectful towards Rosa’s mother. Hence, the readers are coerced to view Hennie as a villain. The response of Hennie to Rosa’s allegations is a weak “No.” The “No” is not well substantiated which then indicates that Hennie is guilty of the allegation.

Metaphorically and figuratively, this dramatic dialogue is about racial tensions between blacks and whites. The dramatist make use of innocent children to depict the anger and bitterness the whites are treating the blacks who work for them. Rosa tells Hennie that, he has “taken” her mother. The use of that word suggest that Rosa’s mother is spending much of her time at Hennie’s home where she is employed as a maid. The use of the word “taken” has

literal and metaphorical connotations. Rosa is no longer enjoying her mother's company because she has been taken by Hennie's family. Hennie corrects Rosa by saying that he did not take her mother but she is working for them. Rosa is very bitter and angry and is venting out her anger on Hennie. She says: "She looks after you so that she could feed me. You had your Ma and mine!"

This dramatic dialogue is taking place probably in a home environment. Rosa and Hennie who are involved in this heated argument are of the same age, hence, Rosa is angry and bitter because, Hennie, a boy of her age is, being bossy over her mother. Rosa is dominating the exchanges. In terms of power relations Rosa is in control and Hennie is rather calm indicating he has a guilty conscience towards his behaviour. The stage directions also indicates that Hennie has been run over by Rosa's verbal assault due to his conduct.

Through the exchanges in the conversation it is also clear that Hennie is not part of Rosa's family. Rosa tells Hennie that he learns to be disrespectful from his parents, which suggests that Hennie's parents are not Rosa's parents as well. Rosa has a home advantage, she is in her territory no wonder why she is very authoritative and domineering over Hennie who is a mere visitor in her home.

The characters in this dramatic dialogue are Africans. In Africa it is impolite or discourteous for children to address or call adults using their first names. The dramatist seem to suggest that children feel bad if their parents are not treated respectfully by other children of their age.

All in all, the dramatic dialogue depicts a young woman who is assertive and aggressive towards his male counterpart. In a way this passage has a feminist flavour since it portrays a young girl who is riding over a male in the conversation. Finally, Hennie apologised to Rosa by saying, "I'm sorry, Rosa." At the same time Hennie exonerate himself from Rosa's predicament by saying that it is not his fault.