

Tutorial letter 101/3/2014

GENRES IN LITERATURE AND LANGUAGE: THEORY, STYLE AND POETICS

ENG2602

Semesters 1 & 2

Department of English Studies

IMPORTANT INFORMATION:

This tutorial letter contains important information
about your module.

BAR CODE

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1 INTRODUCTION

Dear Student

Welcome to this exciting module!

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

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

At the second level we continue this trend.

- This particular module, ENG2602, bridges the apparent divide between language and literature (including other forms of discourse, such as conversation) and explores some ways in which we can discuss the links between them.
- For instance, we ask questions such as “what?”, “why?” and “how?”

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

What study material do we supply?

- Tutorial Letter 101 (this document): it contains your scheme of work, resources, assignments and other useful material. Please consult *my Studies @ Unisa* for advice on how to study as an ODL student. We know that this can be difficult, and we are sympathetic since many of us have also gained our qualifications as part-time or distance learning students.
- The study guide.
- A CD containing readings of the poems that are included in the Reader.
- A Reader which is *not* printed, but is available in several sections as e-reserves on myUnisa. See 4.3.1 below.
- Feedback tutorial letters.

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

myUnisa

NB. You will find that myUnisa and regular use of the internet are essential, especially in the twenty-first century.

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

Don’t forget that myUnisa provides you with additional opportunities to take part in activities and discussions of relevance to your module topics, assignments, marks and examinations.

2 PURPOSE OF AND OUTCOMES FOR THE MODULE

2.1 Purpose

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

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

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

2.2 Outcomes

This section indicates what we will be expecting you to do and to achieve, and how we shall assess these matters. Again, identify the key phrases and words for yourselves.

A range of tasks online and in study guides, tutorial letters, various forms of multimedia, assignments and examinations will show that you have achieved the following outcomes:

Outcome 1:

You identify the typical English language attributes of prose, poetry and drama.

Assessment criteria:

We will know you are competent to isolate and comment on the generic features of prose, poetry and drama when:

1.1 Texts in these genres are read and correctly analysed;

1.2 The specific English language features of each genre are discussed.

Outcome 2:

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

Assessment criteria:

2.1 Different forms of figurative language in literary texts are discussed in writing;

2.2 The effectiveness of particular instances of figurative language (such as simile, metaphor, personification and irony) is evaluated in writing.

Outcome 3:

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

Assessment criteria:

3.1 The effects of emotive language, bias and point of view are discussed in writing.

3.2 Discussions of the text include commentary on how the intended reader is positioned.

Outcome 4:

You discuss the creative choices made in literary texts.

Assessment criteria:

4.1 Coherent discussions of authorial choices and the effect of particular words and phrases are provided in writing.

4.2 The constructed nature of the literary work of art is discussed in writing.

3 LECTURER(S) AND CONTACT DETAILS

3.1 Lecturer(s)

Please contact the secretary for second-level English in the first instance; see 3.2. She will be able to solve most issues. Only if she cannot help you, should you speak to the lecturers.

Primary lecturer: Prof. Deirdre C Byrne. Tel. 012 429 6356. byrndec@unisa.ac.za

Team members: Dr Sira Dambe. Tel 012 429 6012. dambesqi@unisa.ac.za

Dr Eileen Donaldson. Tel 012 429 3241. donale@unisa.ac.za

Dr Allyson Kreuiter. Tel 012 429 3968. kreuiad@unisa.ac.za

Prof. David Levey. Tel 012 429 6526. leveydnr@unisa.ac.za (**on study leave in Semester 2**)

Dr Pinky Makoe. Tel 012 429 2681. makoepb@unisa.ac.za

Mr Marinus van Niekerk. Tel 012 429 2128. vniekmc@unisa.ac.za

3.2 Department

Secretary for second-level English: Ms Sandra Mogoaneng. Tel. 012 429 6774. mogoas@unisa.ac.za

Other details: see the departmental web pages at www.unisa.ac.za/english.

3.3 University

You will find general Unisa contact details in *my Studies @ Unisa*.

4 MODULE-RELATED RESOURCES

Library

We urge you to make use of the Library. It is a superb resource, one of the best in Africa and indeed in the southern hemisphere.

For details, please see *my Studies @ Unisa*.

4.1 Prescribed books

You *must* purchase this book:

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

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

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

4.2 Recommended books

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

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

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

4.3 Electronic Reserves (e-Reserves)

4.3.1 Please ensure you download all the parts of the Reader for this course:

It consists of several separate Parts:

- **ENG2602 Reader Part 1** A toolkit for essay-writing, analyzing unseen texts and exam preparation.
- **ENG2602 Reader Part 2** A guide on referencing, called "How to be polite to your sources".

- **ENG2602 Reader Part 3** A toolkit containing and explaining common terms, particularly in poetry.
- **ENG2602 Reader Part 4** Drama texts, referred to in the study guide; these are *prescribed* and will be examined.
- **ENG2602 Reader Part 5** Poetry texts, referred to in the study guide; these are *prescribed* and will be examined.

4.3.2 The following article will be useful for understanding the concept of CDA (Critical Discourse Analysis):

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

5 STUDENT SUPPORT SERVICES FOR THE MODULE

APPOINTMENT OF E-TUTORS

In accordance with UNISA's 2015 strategic plan, e-tutors have been appointed to assist students in achieving their educational goals. The e-tutors will provide online support and guidance on the myUnisa portal. Students are urged to actively interact and participate on the site as this has the dual function of providing tutorial guidance and an opportunity to engage meaningfully with fellow students. Kindly register for a mylife account to make use of this added advantage.

6 MODULE-SPECIFIC STUDY PLAN

Please consult the *myStudies @ Unisa* brochure for **general** time management and planning skills

- The assignments follow.
- All sections must be submitted.
- Both assignments are COMPULSORY.

First Semester

ASSIGNMENT	Due Dates	Unique assignment numbers
01 Fiction and other texts	10 March 2014	720739
02 Drama and conversation, and poetry	23 April 2014	893185

Second Semester

01 Fiction and other texts	01 September 2014	756626
02 Drama and conversation, and poetry	29 September 2014	872012

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

FIRST SEMESTER

DATE	TASK
January-February 2014	Register, buy your prescribed text and begin reading it together with the guide. Download all the Parts of the Reader and read them.
March 2014	Submit compulsory assignment 01.
March-April 2014	Submit compulsory assignment 02.
April-May 2014	Study for examinations.
May-June 2014	Examination.

SECOND SEMESTER

DATE	TASK
June-July 2014	Register, buy your prescribed text and begin reading it together with the guide. Download all the Parts of the Reader and read them.
August-September 2014	Submit compulsory assignment 01.
September 2014	Submit compulsory assignment 02.
October 2014	Study for examinations.
October-November 2014	Examination

How to work through this module

We expect you to achieve the four outcomes by:

- Becoming familiar with the features of all the genres
- Understanding and applying the various ways of reading them
- Working through all the activities; in this way the module will become more interactive. We expect to learn from you – this is why we also call ourselves students – as well as vice versa
- Studying the prescribed book by Goatly, concentrating particularly on
 - Chapter 1 (organisation; the clause and sentence; the paragraph)
 - Chapter 2 (language as a tool for thinking; ideology and vocabulary)
 - Chapter 3 (all sections are useful for understanding drama and conversation)
 - Chapter 4 (metaphor and irony; adverts, association and inference)
 - Chapter 5 (all sections, especially how texts position the reader)
 - Chapter 7 (this relates to persuasive writing)
 - Chapter 8 (fiction and feminism in general, especially narrative structure, vocabulary and ideology; metaphor, irony and inferences)
 - Chapter 9 (this deals with the media as a genre)
- Reading all the drama and poetry texts in the Reader on myUnisa.
- Being able to use the appropriate critical vocabulary and concepts in the Toolkit there
- Listening to the CD.
- Consulting and using all the digital sources we provide on the myUnisa course site at <https://my.unisa.ac.za>. Visit this regularly to keep up to date.

7 MODULE PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There are no practicals for this module.

8 ASSESSMENT

8.1 Assessment plan

See above for the assignments.

- To gain admission to the examination, assignment 01 must be submitted by the due date. Since 01 and 02 each contribute equally to your yearmark, failure to submit both will adversely affect your yearmark.
- The yearmark counts 25% of your final mark while the examination mark contributes 75%.
- You will receive feedback, in the form of tutorial letters and brief assessment of your assignment.

Assessment criteria

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

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

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

To summarise: correct language usage, adherence to the assignment topic, properly structured essays, a good knowledge of the texts, an awareness of the generic

conventions (how do fiction, other texts, poetry and drama operate?) and careful referencing are *all* essential.

Assessment rubric (marking grid)

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

MARK OUT OF 50 FOR CONTENT/ORGANISATION:

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

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

SCORE	LEVEL	CRITERIA
50-38 (100%-76%)	1 EXCELLENT TO VERY GOOD	<p>Vocabulary: sophisticated range, effective word/idiom choice, mastery of word form, appropriate register.</p> <p>Language usage: effective complex constructions, few language problems (agreement, tense, number, word order, articles, pronouns, prepositions).</p> <p>Mechanics: mastery of presentation: neatness, spelling, punctuation, capitalisation, paragraphing and essay structure; meticulous and consistent referencing of sources used.</p>
37-28 (74%-56%)	2 GOOD TO AVERAGE	<p>Vocabulary: satisfactory range, occasional issues of word choice, idiom, form, usage, but meaning not obscured.</p> <p>Language usage: effective simple constructions, minor problems in complex constructions, several language issues but meaning seldom obscured.</p> <p>Mechanics: occasional problems in mechanics.</p>
27-16 (54%-32%)	3 FAIR TO SHAKY: AT RISK	<p>Vocabulary: small range, frequent issues of word/idiom, choice, usage.</p> <p>Language usage: major problems in simple/complex constructions, frequent language issues including sentence construction problems, meaning confused or obscured.</p> <p>Mechanics: frequent problems with mechanics, untidy handwriting, meaning confused or obscured.</p>
15-0 (30%-0%)	4 VERY SHAKY	<p>Vocabulary: essentially translation from mother tongue, little knowledge of English vocabulary, idioms, word forms, or not enough material to evaluate.</p> <p>Language usage: virtually no mastery of sentence construction, dominated by problems, does not communicate, or not enough material to evaluate.</p> <p>Mechanics: no mastery of conventions, dominated by problems in mechanics, illegible handwriting, or not enough material to evaluate.</p>

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

SYMBOL	ERROR	EXPLANATION
abb	Abbreviation	Do not use abbreviations, or contractions (such as "can't", 'don't', "etc".) in <u>formal</u> writing (eg a written assignment).

agr (s/v)	Agreement error	<p>Your verb does not agree with your subject in number. Check whether your subject is singular or plural.</p> <p>A plural subject takes a plural verb: <i>The students<u>s</u> read the book.</i></p> <p>A singular subject takes a singular verb: The student reads<u>s</u> the book.</p>
amb	Ambiguity	Your statement could have two meanings. Rephrase.
ap	Apostrophe error	<p>An apostrophe is a comma that hangs above the line.</p> <p>The boy's hands are dirty.</p> <p><u>An apostrophe is used to indicate possession.</u></p> <p>Mbeki's leadership (the leadership of Mbeki).</p> <p>The boys' privileges (the privileges of the boys).</p> <p><u>An apostrophe is used to indicate when letters are left out.</u></p> <p>We'll (we will)</p> <p>Can't (can not)</p> <p>I've (I have)</p> <p>It's (it is)</p> <p>Contractions such as these are unacceptable in formal writing.</p> <p>NB: "its" (without an apostrophe) is the possessive form. The dog chewed <u>its</u> bone.</p>
arg	Argument	Your argument / explanation is not methodical / coherent / relevant. A clear and logical line of thought needs to emerge.
art	Article error	You have used "a" instead of "the", or "the" instead of "a", or you have omitted to use "a" or "the" where you should have. Alternatively, you have used "a" or "the" with a word that should not have an article.
awk	Awkward phrasing	Your sentence sounds awkward and clumsy. You need to revise

		word choice and word order.
cap	Capital letter	The word should begin with a capital letter, either because it starts off a sentence, or because it is a proper noun.
c/s	Comma splice	You have joined two ideas (i.e. two separate sentences) without using a connecting word, or proper punctuation. Either add a connecting word, or change the comma to a semi-colon, or break the comma-spliced sentence into two separate sentences.
exp	Expression faulty	Your sentence is difficult to understand because of errors too numerous to list.
frag / inc	Fragmentary sentence Incomplete sentence	Your sentence does not have a verb, and therefore is only a fragment of a sentence. You have left out part of the sentence.
irr	Irrelevant	What you have said has nothing to do with the topic.
L? / ill	Logic faulty / illogical	Your writing does not make sense here.
N.P.	New Paragraph	You have started discussing a new idea. You need a new paragraph.
para	Paragraph structure	A paragraph consists of a main idea (usually expressed in a topic sentence) and <u>several</u> supporting sentences which explain the main idea, or give examples and/or details concerning the main idea. Single-sentence paragraphs are not acceptable because a single sentence cannot develop or expand the main idea. Your paragraph is too long and needs to be divided where appropriate.
p	Punctuation	You have mis-used a punctuation mark, or omitted one where it was necessary.

sp	Spelling	You have mis-spelt a word. Try to get into the habit of using a dictionary consistently.
T	Tense error	Your verb is in the wrong tense. Note: Use the present and related tenses when discussing a literary work - eg "Bosman's humour <u>has</u> a strong South African flavour." "In her short stories Nadine Gordimer <u>touches</u> on issues ...".
voc / WW	Vocabulary error / Wrong word	You have used the wrong word <u>or</u> you could have used a better one. (Look up the word you have used in the dictionary. You will find that its meaning is either not correct or not appropriate in your sentence.)
wdy	Wordiness	You have used too many words to say something which could be said far more simply and concisely.
WO	Word Order incorrect	The words in your sentence are in the wrong place. Your marker will have used arrows to indicate where the word(s) should go.

8.2 General assignment numbers

See section 6 above.

8.2.1 Unique assignment numbers

See section 6 above.

8.2.2 Due dates for assignments

See section 6 above

8.3 Submission of assignments

You may submit written assignments and assignments completed on mark-reading sheets **either** by post **or** electronically via myUnisa. Assignments may **not** be submitted by fax or e-mail.

For detailed information on assignments, please refer to *my Studies @ Unisa* brochure which you received with your study package.

To submit an assignment via myUnisa:

- Go to myUnisa.

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

8.4 Assignments

PLAGIARISM: Regrettably, this is a growing problem and one which reflects both on the integrity of students and of university qualifications. We draw your attention to the decision by the University that all assignments should be accompanied by a signed declaration that the material submitted is the student’s own work. Copies of this declaration are included at the back of this tutorial letter. **No assignments will be accepted without this declaration.**

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

Please sign and include the declaration regarding plagiarism (see the end of this tutorial letter) at the beginning of each assignment.

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

ASSIGNMENT 01 PROSE AND OTHER TEXTS

Due Dates: First semester:	720739	10 March 2014
Second semester:	756626	01 September 2014

Answer all sections: the length of each answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

A. Prose: Fiction Assignment

Write an essay of about 1200 words in which you perform a close reading of the following passage. As a starting point, you may address the following aspects of creative writing in your

analysis: the introduction of theme in this passage; the use of poetic techniques and language to create meaning; and the creation of character through the manipulation of tone and diction. Refer to the study guide for other aspects of writing that you may want to analyse with respect to the passage below.

It is essential that you refer to the techniques covered in *both the literary and language* sections of the course in order to examine how this writer creates meaning in this passage.

From *Midnight's Children* by Salman Rushdie (1982: 9, Pan Books: London)

I was born in the city of Bombay ... once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August the 15th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more ... On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise moment of India's arrival at independence, I tumbled forth into the world. There were gasps. And, outside the window, fire-works and crowds. A few seconds later, my father broke his big toe; but his accident was a mere trifle when set beside what had befallen me in that benighted moment, because thanks to the occult tyrannies of those blandly saluting clocks I had mysteriously been hand-cuffed to history, my destinies indissolubly chained to those of my country. For the next three decades, there was to be no escape. Soothsayers had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity. I was left entirely without a say in the matter. I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-Moon, had become heavily embroiled in Fate – at the best of times a dangerous sort of involvement. And I couldn't even wipe my own nose at the time.

AND

B. Persuasive Prose

1. Advertisements

Read Chapter 4, 5 and 7 of the prescribed book before you attempt this assignment. In addition, you are advised to do all the activities in these chapters.

Analyse the “Dulcia Vitality” advertisement on page 74 of the prescribed textbook *Critical Reading and Writing* by Andrew Goatly.

Write an essay of no more than 2 pages (approximately 1000 words) in which you critically analyse the advertisement provided. Your analysis should focus on both the visual and written features of the text. Make sure that you provide evidence from the advertisement to support your answer.

Consider the following questions in your analysis:

- What kind of target reader does the advertiser have in mind? How do you know?
- What does the advert set out to achieve and how does it do that?
- How do the visual and the written features of the text reinforce the meaning?
- What is the role of linguistic strategies in this advertisement; and how do these strategies influence the message of the text?

- How does this advertisement position the reader and how? What presuppositions are made about the product?
- To what aspects of human psychology does this advertisement appeal?

2. News Reports

The news report extract below is taken from the *Mail and Guardian* online, published 25 June 2013.

Study the content of this article and then write a coherent essay of no more than 2 pages in which you answer the following questions: who, what, where, when, how, and why? Does the article answer all of them? In addition, comment on the relationship between the lead and headline in this article. Your discussion should be supported by drawing relevant evidence from the article.

GLOBAL WARMING IS BUBBLING UNDER

Climate-change sceptics would have you think that global warming has paused, but this is only surface warming. Beneath the waves, heat is building.

Sceptics cite a clever bit of mathematical trickery where they "prove" that temperatures have not increased in the last 15 years. They then combine this with the fact that temperature increases in the last decade have not been as rapid as were predicted...sell[ing] the narrative that global warming has paused.

This is done by taking a very warm point in 1998 and showing that this has not been exceeded by much in recent years...And it has led to [sensational headlines](#) that might lead people to think scientists are no longer sure that global warming is happening...

But the scary truth is that it has not. It is continuing to accelerate...More heat means more energy being pushed into the ocean, which slowly increases its temperatures...Greenhouse gases that are also released during this process then trap more heat in the atmosphere, accelerating the warming.

<http://mg.co.za/article/25-06-2013-global-warming-hasn't-paused>. Accessed 26-06.2013

ASSIGNMENT 02

Due Dates: First semester: **893185** **23 April 2014**

Second semester: **872012** **29 September 2014**

Answer all sections: the length of each answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

A. DRAMA AND CONVERSATION

The following dramatic dialogue comes from the one act play *Porcelain and Pink* by F. Scott Fitzgerald which can be found in the Reader. Read the passage below carefully then look at Unit Four in the study guide on Dramatic Dialogue.

[... the door on the left opens and LOIS MARVIS enters, dressed but carrying garments and towels. LOIS is a year older than JULIE and is nearly her double in face and voice, but in her clothes and expression are the marks of the conservative. Yes, you've guessed it. Mistaken identity is the old rusty pivot upon which the plot turns.]

LOIS: *(Starting)* Oh, 'scuse me. I didn't know you were here.

JULIE: Oh, hello. I'm giving a little concert--

LOIS: *(Interrupting)* Why didn't you lock the door?

JULIE: Didn't I?

LOIS: Of course you didn't. Do you think I just walked through it?

JULIE: I thought you picked the lock, dearest.

LOIS: You're so careless.

JULIE: No. I'm happy as a garbage-man's dog and I'm giving a little concert.

LOIS: *(Severely)* Grow up!

JULIE: *(Waving a pink arm around the room)* The walls reflect the sound, you see. That's why there's something very beautiful about singing in a bath-tub. It gives an effect of surpassing loveliness. Can I render you a selection?

LOIS: I wish you'd hurry out of the tub.

JULIE: *(Shaking her head thoughtfully)* Can't be hurried. This is my kingdom at present, Godliness.

LOIS: Why the mellow name?

JULIE: Because you're next to Cleanliness. Don't throw anything please!

LOIS: How long will you be?

JULIE: (After some consideration) Not less than fifteen nor more than twenty-five minutes.

LOIS: As a favor to me will you make it ten?

JULIE: (*Reminiscing*) Oh, Godliness, do you remember a day in the chill of last January when one Julie, famous for her Easter-rabbit smile, was going out and there was scarcely any hot water and young Julie had just filled the tub for her own little self when the wicked sister came and did bathe herself therein, forcing the young Julie to perform her ablutions with cold cream--which is expensive and a darn lot of troubles?

LOIS: (*Impatiently*) Then you won't hurry?

JULIE: Why should I?

LOIS: I've got a date.

In an essay of about 1200 words conduct a close reading of this dialogue between Julie and Lois discuss what it reveals about their individual personalities. In particular, consider notable language features that are present in the passage through a conversational analysis that includes aspects such as turn-taking, cooperative principles, implicature, politeness strategies and gender differences..

You need to provide quotations from the passage to substantiate your essay's argument.

AND

B. POETRY

For this section, you have a choice either to answer on Shakespeare's "Sonnet 55" (Question 1) or on Auden's "Musée des Beaux Arts" (Question 2). Give your answer a heading so that your marker knows which poem you have chosen.

1. *Shakespeare, Sonnet 55*

In this *Sonnet*, the themes of time, of love and of poetry's power are skilfully woven together. Write an essay in which you discuss how details of diction, syntax, figures of speech, structure and sound are employed in order to shape and express meaningful connections between these themes.

Shakespeare, *Sonnet 55*

5

For the miraculous birth, there always must be
 Children who did not specially want it to happen, skating
 On a pond at the edge of the wood:
 They never forgot
 That even the dreadful martyrdom must run its course

10

Anyhow in a corner, some untidy spot
 Where the dogs go on with their doggy life and the torturer's horse
 Scratches its innocent behind on a tree.
 In Breughel's Icarus, for instance: how everything turns away
 Quite leisurely from the disaster; the ploughman may

15

Have heard the splash, the forsaken cry,
 But for him it was not an important failure; the sun shone
 As it had to on the white legs disappearing into the green
 Water, and the expensive delicate ship that must have seen
 Something amazing, a boy falling out of the sky,

20

Had somewhere to get to and sailed calmly on.

Notes

The title of the poem is French for "Museum of Fine Arts".

The painting referred to in lines 14-21 is *The Fall of Icarus* by the 16th century painter Pieter Brueghel. It represents the death of Icarus, a figure from ancient Greek mythology. Icarus was the son of Daedalus, an exceptionally clever craftsman. The two of them were imprisoned on the island of Crete. Realizing that their only route to escape was through the air, Daedalus made them wings of feathers and wax with which to fly to freedom. He warned Icarus not to fly too high or too low; however, while they were making their escape, the boy forgot his father's warning, and flew too close to the sun. The sun's heat melted the wax that held his wings together, and he fell into the sea and drowned.

9 OTHER ASSESSMENT METHODS

There are no other assessment methods for this module.

10 EXAMINATION

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

11 FREQUENTLY ASKED QUESTIONS

See my Studies @ Unisa.

12 SOURCES CONSULTED

None

13 CONCLUSION

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

The ENG2602 team

14 ADDENDUM –PLAGIARISM DECLARATION



Name and student number:.....

Assignment topic:.....

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

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