This tutorial letter contains important information about your module.
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Dear students

We would like to welcome you to this course. This tutorial letter provides some course guidelines that we hope will assist you in your navigation of this module.

To save time, you should start by reading Tutorial Letter 101 THOROUGHLY in order to familiarise yourself with what we expect of you in this module. Once you have read Tutorial Letter 101, you can proceed with a close reading of your prescribed texts.

Read Tutorial Letter 501 together with each text as this provides an overview of how to tackle poetry and as well as detailed notes on *The Catcher in the Rye*, *The Road to Mecca* and *When Rain Clouds Gather*. You should also read the appropriate chapters in the prescribed text, *Introduction to English Literary Studies*.

Please take note of the following:

1 **ASSIGNMENTS**

1.1 **Assignment 01 (Questions 1 and 2)**

Answer the CORRECT ASSIGNMENT for the semester in which you are registered.

Please note that incorrect assignments will NOT be marked.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Assignment 01: Tutorial letter 101, pp. 17-19</th>
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<td>Assignment 01: Tutorial letter 101, pp. 22-24</td>
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The first assignment consists of two questions. You must answer BOTH questions.

**Question 1** is based on a poem, and the task has been broken down into short questions. We expect you to write in paragraph format, that is, between 10 and 15 lines for each paragraph.

It is crucial that you use the e-reserve for this assignment as indicated. You can access this e-reserve via myUnisa, or the library.

**AND**

**Question 2** deals with *The Road to Mecca*. For this question, you need to write an essay of at least five paragraphs. Use the guidelines provided as part of the question to structure your essay. Remember to include an introduction as well as a conclusion in your essay.

You do not need to use any secondary sources for this question. If you do, remember to cite them correctly. If you do not cite your sources correctly, you will be severely penalised.

You must include a signed plagiarism declaration with your assignment. You cannot submit this document separately or after the assignment deadline has passed.

Plagiarism will not be tolerated.
1.2 Assignment 02 (Questions 1 and 2)

Answer the CORRECT ASSIGNMENT for the semester in which you are registered.

Please note that incorrect assignments will NOT be marked.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Assignment 02: Tutorial letter 101, pp. 19-21</th>
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<tr>
<td>Semester 2</td>
<td>Assignment 02: Tutorial letter 101, pp. 24-26</td>
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The second assignment consists of two questions. You must answer BOTH questions.

**Question 1** is set on *The Catcher in the Rye*. For this question, you need to write an essay of at least five paragraphs. Use the guidelines provided as part of the question to structure your essay. Remember to include an introduction as well as a conclusion in your essay.

**AND**

**Question 2** is based on *When Rain Clouds Gather*. For this question, you need to write an essay of at least five paragraphs. Use the guidelines provided as part of the question to structure your essay. Remember to include an introduction as well as a conclusion in your essay.

You do not need to use any secondary sources for Assignment 2. If you do, remember to cite them correctly. If you do not cite your sources correctly, you will be severely penalised.

You must include a signed plagiarism declaration with your assignment. You cannot submit this document separately or after the assignment deadline has passed.

Plagiarism will not be tolerated.

1.3 Submission of assignments

Note that you MUST submit both assignments 01 and 02, as together they contribute 25% towards your final mark.

1.4 Access to assignments

Assignments are received by Unisa’s Department of Student Assessment, not by the Department of English Studies. They are then sent to us, mostly in electronic format. We keep records of these assignments, and then distribute them to our markers. Markers are given a two-week period to complete their marking. They route your assignments back to you via the Department of English Studies and the Department of Student Assessment.

Your lecturers are not able to speed up the marking of your assignments: at most, we can ascertain where the assignment is in the system. Since we have over 15 000 students in this module, it may take time to locate a specific assignment.

We CANNOT match your plagiarism declaration with your assignment, so please remember to include it with every assignment you submit.
2 SECONDARY SOURCES AND PLAGIARISM

2.1 Using secondary sources

Please note that you are allowed to make use of and quote from prescribed works and other sources you have found using Unisa databases and the library. While the following sources may be useful, they have not undergone the rigorous review process required at university-level, and are thus not acceptable academic sources:

- Sparknotes
- Studymode
- Bookrags
- Gradesaver
- Wikipedia

2.2 Plagiarism

Plagiarism refers to taking someone else’s work (usually from an internet source, but includes books, articles, magazines, newspapers, your friend, etc.) and pretending that it is your own. Copying and pasting information from a website or any other source amounts to plagiarism.

Copying and pasting information from Tutorial Letter 501 is also plagiarism.

Whenever you use any sources, ensure that you acknowledge them in your assignment and include them in your bibliography.

If you fail to cite sources correctly you will be penalised for plagiarism. Remember that we are testing your own engagement with the study material.

Please consult the Addendum in this tutorial letter for more information on plagiarism and on citing sources correctly.

3 PRESCRIBED TEXTS

3.1 Books to prepare for examination

You MUST read and study ALL five prescribed texts.


3.2 Prescribed poems

Below is the list of poems you are required to study this semester. **There are 20 in total:** 10 of the poems are discussed in detail in *Tutorial Letter 501*, and you will receive guiding questions to assist you when working through the other 10 poems in *Tutorial Letter 102*.

**Please note that the poems in the question set on *Seasons Come to Pass* in the examination in May/June 2018 and in October/November 2018 will come from this list.**

<table>
<thead>
<tr>
<th>South African poetry</th>
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<tr>
<td><strong>Title of poem</strong></td>
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<tr>
<td>'In the shadow of Signal Hill'</td>
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<tr>
<td>'The loneliness beyond'</td>
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<tr>
<td>'The child who was shot dead by soldiers at Nyanga'</td>
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<tr>
<td>From 'Not Him'</td>
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<td>'Men in Chains'</td>
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<td>'A Woman’s Hands’</td>
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<td>'Alexandra’</td>
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<td>'In exile'</td>
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<th>American and British poetry</th>
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<td><strong>Title of poem</strong></td>
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<td>'Let me not to the marriage of true minds’</td>
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<td>'On his blindness’</td>
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<td>'To his coy mistress’</td>
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<td>'When I have fears that I may cease to be’</td>
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<td>'Dover Beach’</td>
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<td>'The road not taken’</td>
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<tr>
<td>'Stop all the clocks’</td>
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<td>'Still I rise’</td>
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<td>'Nothing'</td>
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4 ADDITIONAL ACTIVITIES

You will find discussions and activities on 10 of the poems from the prescribed list in *Tutorial Letter 501* on pages 5-51. You should read the discussions and work through these activities before attempting the activities in this tutorial letter. The activities for the remaining 10 poems appear in this tutorial letter. Please work through these activities to guide you in studying these poems in preparation for the examination.
IMPORTANT:

The questions below and the activities in *Tutorial Letter 501* should be considered points of departure for your readings of the poems.

While some of the questions that appear in assignments and exams might resemble some of the questions and concerns set out below, others might not. In other words, you should be able to engage in your own critical analysis of each poem. The study of poetry cannot be rushed and you should be prepared, in some instances, to spend a number of hours working through a single poem.

Remember to read the section entitled ‘Analysing poetry’ that appears at the beginning of *Seasons Come to Pass* (pages 11-29). You should pay particular attention to the ways of reading poetry that are evidenced on pages 24 and 27 of the anthology.

4.1 ‘Stop All the Clocks’ by W.H. Auden

Read through ‘Stop All the Clocks’ by W.H. Auden on page 169 of *Seasons Come to Pass*, and then read through the supporting notes provided below the poem. If you find words and concepts that you are unfamiliar with, consult a dictionary and *Introduction to English Literary Studies*.

1. The first two stanzas of this poem present as images of mourning. How does this set the tone of the poem?

2. Analyse the rhyme scheme of the poem. What effect does this have on how we read the poem? (For the second part of this question, you might want to look specifically at the third stanza, and how the rhythm and rhyme achieve a particular effect in line 12).

3. The poem explores the intensity and immensity of love, but it seems to be about the very absence of love. In a brief analysis of the images that appear in the final stanza, explain how the use of hyperbole develops and emphasises this absence. (Another word for hyperbole is exaggeration.)

4. Consult a dictionary to find the meaning of the word ‘elegy’. Then, utilise your answers to questions 1-3 to write a short essay about why ‘Stop All the Clocks’ can be considered an example of an elegiac poem.

4.2 ‘In the shadow of Signal Hill’ by Essop Patel

Read through ‘In the Shadow of Signal Hill’ on page 208 of *Seasons Come to Pass*. Also read the brief biography of Essop Patel given above the poem and the explanatory note underneath. Work through the guidelines given below.

1. The explanatory note below the poem gives you a clue as to the title’s significance. Imagine that you are standing below Signal Hill. Write a paragraph in which you explain what you see.
2. Read the definition of ‘connotation’ and ‘denotation’ on page 32 of Tutorial Letter 501. Explain the denotation and connotations of the word ‘Shadow’ in the title of this poem.

3. Look up the word ‘lamentations’ (line 7) in a dictionary. When the speaker instructs the reader to listen to ‘the lamentations of slaves’ (line 7), does he or she expect the reader to hear real slaves in the present time of the poem? Why or why not? Write a paragraph in which you describe what it is that the ‘children of colour’ (line 4) hear.

4. The first three lines of each stanza are the same. What does this tell you about the setting of the poem? Why is this important?

5. What image is created in line 14? Write a paragraph in which you describe what this line means.

4.3 ‘The Loneliness Beyond’ by Sipho Sepamla

*Seasons Come to Pass* explains that Sepamla is known for writing poetry that ‘described the lives of black South Africans with uncompromising realism, and was deeply critical of apartheid’ (Moffett, 2013: 213). Bearing this in mind, answer the following questions on the Sepamla’s poem, ‘The Loneliness Beyond’ (*Seasons Come to Pass*, page 213).

1. Who or what is being compared to raindrops in the first stanza? What figure of speech is used? What is the effect of the comparison? (Use page 50 of your *Introduction to Literary Studies* text in order to identify the figure of speech.)

2. In the second line of the second stanza, the speaker talks about a ‘single maskless face’. What is he referring to? Why do you think the poet chose this image (what idea does the image convey)?

3. Who do you think issues the ‘commands’ that the speaker refers to in the last line of the second stanza?

4. In stanza three, the speaker talks about ‘grinding complaints’ (line 13). This is a rather odd choice of diction (or odd choice of words). What tone (mood or atmosphere) is evoked by this choice of diction? (See page 47 of your *Introduction to Literary Studies* for a discussion of tone.)

5. There is another comparison in the fourth stanza of the poem. Identify the figure of speech, and discuss why the comparison is effective.

6. In stanza 6, the speaker refers to ‘little holes of resting’. What figure of speech is being used, and what is the speaker comparing to a hole?

7. Consider the denotation and connotations of the word ‘hole’. What is the effect of this choice of diction? (Use page 54 of your *Introduction to Literary Studies* for a discussion of denotation and connotation.)

8. The poet makes use of repetition in the last two stanzas of the poem. How does the repetition affect the tone of the poem?
4.4 ‘Nothing’ by Margaret Atwood

Read the poem on page 227 of *Seasons Come to Pass* several times, and then answer the questions that follow.

1. In English, when one says ‘there is nothing like a good book’, it is meant as an expression of praise for good books. The first line of this poem seems to start with this expression, but omits the words ‘there is’. Why do you think the poet chose to omit these words? What is the effect of this omission?

2. What are the possible meanings of the phrase ‘[n]othing like love to put blood/ back in the language’ (lines 1-2)? Think about the connotations of the word ‘blood’ when answering.

3. In lines 3-7 the speaker mentions a few things that are related to one another, but also different. What is the difference between ‘the beach and its/ discrete rocks & shards’ (line 4)? What is the difference between ‘a hard/ cruneiform, and the tender cursive/ of waves’ (lines 4-6)? And between ‘bone & liquid fishegg, desert/ & saltmarsh’ (lines 6-7)? Think about the differences between each of these examples, and try to deduce what the speaker is trying to tell us about difference.

4. What is the & sign the poet uses called, what is its function, and why do you think she uses this sign in her poem?

5. The following lines contain at least two literary devices. Identify them, and explain how these devices function in these lines: ‘The vowels plump/ again like lips or soaked fingers’ (lines 8-9).

6. Explain the final two lines of the poem in your own words.

4.5 *From ‘Not Him’ by Wopko Jensma*

Read ‘From Not Him’ on page 228 of *Seasons Come to Pass*. Also read the short biography of Wopko Jensma provided above the poem.

1. From whose perspective is this poem written? Who is the poem about?

2. Explain what the statements in lines 1-7 suggest about this person.

3. Lines 9-11 introduce a contrasting view on the subject of the poem. How is this achieved?

4. This poem was written and published during apartheid, when people in South Africa were strictly segregated based on their race. If we read ‘From Not Him’ as a kind of protest poem, what comment do you think the poem is making about South Africa? Your answer should be informed by your analysis of the poem.
4.6 ‘Men in Chains’ by Mbyiseni Oswald Mtshali

Read the poem on page 229 of *Seasons Come to Pass* several times and then answer the following questions. You should also reflect on the four additional questions that appear on page 230 of the anthology.

1. What is the poem about? You should be able to describe this in simple terms (that is, what happens) and you should be able to explain if there are any broader themes that the poet might be exploring or social commentaries that he may be advancing.

2. Identify the punctuation in line 5 and explain its purpose.

3. A simile is used in lines 6-9 to describe the men. Write a paragraph in which you explain which two things are being compared. Your paragraph should focus on specific words and phrases in the poem, and you should explain the effect of the simile and how it contributes to the broader point being made in the poem.

4. What is significant about lines 10-11? You should take note of the quotation marks at the beginning of line 10 and the end of line 11: What does this punctuation convey? What is the effect of these two lines and how do they contribute to our understanding of the men? How do they support the main idea being advanced in the poem?

5. Identify and explain the figure of speech in line 16. You should be able to name the particular literary device and then explain what two things are being compared. What does this figure of speech tell us about the speaker’s fears for what might happen to these men? How does this comparison advance the main idea in poem?

6. Identify two instances in the poem where the natural environment is described in order to imagine the feelings of the men in chains. You should be able to discuss each instance separately and then link them to the main ideas in the poem.

7. While the speaker appears to be describing a particular event, there is very little specific information about the spatial and temporal contexts, the identity of the speaker, or the men. What is the effect of this? Remember that this poem formed part of a growing body of anti-apartheid poetry. How does the lack of specificity support the point that the poet is trying to make?

4.7 ‘A Woman’s Hands’ by Eva Bezwoda

Read through ‘A Woman’s Hands’ on page 232 of *Seasons Come to Pass* and then read through the brief biography of the poet, Eva Bezwoda, provided above the poem.

1. In the first two lines the poet makes a generalisation about women’s hands. She provides a list of things that women’s hands often hold. Consider each of the items on the list provided in line 2. Do these items have a symbolic meaning? Does the list suggest something about the poet’s or about society’s attitudes towards the role of a woman?

2. In lines three and four the poet moves from a generalisation to something specific. What is the effect of the contrast?
3. Lines 5-7 provide another juxtaposition (or contrast). This time there is a contrast between the nun’s hands and the speaker’s hands. What could be implied in the contrast between lines 6 and 7?

4. The poet uses repetition in lines 3 and 7. How does the repetition affect the tone of the poem? (See page 47 of your Introduction to Literary Studies for a discussion of tone.)

5. The last three lines make use of strange imagery. Discuss the image. What insight does this provide into the feelings of the speaker?

6. Consider the items listed in line 10. How do these items relate to the items listed in line 2? What insight does this provide into the feelings of the speaker?

4.8 ‘The Brown-veined White’ by Rethabile Masilo

Read the poem on page 275 of Seasons Come to Pass several times, and then answer the questions that follow.

1. What do you think the ‘brown-veined white’ of the title refers to? Remember to quote from the poem to support your answer.

2. Read the first five lines of the poem carefully. In what ways do you think butterflies can be like ‘snowflakes in a blizzard’ (line 2)?

3. Give two possible reasons why the word ‘nature’ appears alone after the colon in line 4, despite the fact that the sentence continues in the next line (hint: one reason is a specific literary device, another relates to meaning).

4. In lines 7-9 we learn that ‘[t]rees, born in the years/ of blood-letting, have their arms bent up/ in defeat’. What literary device does the poet use here? Explain.

5. Why do you think the speaker says that the ‘black road’ (line 9) is ‘the tape/ that measures distress’ (lines 11-12)?

6. What are ‘[c]icadas, and why do they make the speaker say ‘December’ (line 19)?

7. Does this poem have a specific rhyme scheme? What type of poem is this? Explain.

4.9 ‘Stolen Rivers’ by Phillippa Yaa de Villiers

Read the poem on page 282 of Seasons Come to Pass several times, and then answer the questions that follow.

1. Read the poet’s biography on page 282 of Seasons Come to Pass. Her style is referred to as part of the ‘spoken word’ movement. What does this mean? Keeping this in mind, what type of style do you expect this poem to written in? I
2. Consult a dictionary to find the meanings of the following words: ‘agenda’ (line 2), ‘consuming’ (line 4), ‘pillage’ (line 5), ‘redress’ (line 8), ‘enraged’ (line 9), and ‘etched’ (line 14). Also find the meanings of any other words in the poem that you may not understand. Once you comprehend what all these words mean, read the poem again to see how this affects your understanding of the poem as a whole.

3. Look carefully at lines 1-9, and give a summary of the events in these lines in your own words.

4. Line 10 marks a change in the poem with the words ‘And then’. Write a paragraph in which you explain how the poem changes from line 10, both in terms of its content and its form.

5. This poem does not have a formal rhyme scheme. Instead, the poet uses recurring sound devices to create rhythm. Find an example of a recurring sound device used in the poem, and explain how this sound device is used to add rhythm. (See page 21 of Tutorial Letter 501 for more information on different types of sound devices.)

6. Write a paragraph in which you explain the speaker’s thoughts as expressed in the final three lines of the poem. Remember to link these lines to the rest of the poem in your answer.

4.10 ‘Quiet Place’ by Mxolisi Nyezwa

Read the poem on page 284 of *Seasons Come to Pass* several times, and then answer the questions that follow.

1. The poem starts abruptly with the word ‘and’ (line 1). What could be the reasons for this abrupt beginning?

2. Do you think the speaker refers to a literal place in lines 1-3? Why, or why not?

3. What is the effect of repeating the phrase ‘i remain aware’ in lines 4 and 5?

4. Identify a recurring sound device in the poem, and explain its effect.

5 VERY IMPORTANT: EXAMINATIONS

The examination for ENG1501 (May/June and October/November 2018) will be TWO HOURS long. In that time, you will have to answer the TWO questions provided in the paper.

The format of the examination paper has changed from previous years. You will no longer be given the option to choose which questions you want to answer.

It is crucial that you study ALL the prescribed texts. The examination questions will be based on any of the prescribed texts for this module.

If you choose to focus on only one or two texts, you may not be able to answer the questions in the examination paper.
The examination paper will contain only TWO questions.

**BOTH QUESTIONS WILL BE COMPULSORY.**

You will only be given two questions in the examination.

You will **not** be able to choose from different questions in the examination paper.

The two questions provided in the examination paper will carry equal weight (50 marks each).

6 **CONTACT US**

6.1 **MyUnisa**

Please correspond with your e-tutor on myUnisa. If you are unsure how to find your e-tutor site, consult the FAQ (Frequently Asked Questions) section on myUnisa. A detailed guideline on accessing your e-tutor site can be downloaded from Additional Resources on myUnisa.

Please use Standard English on the myUnisa forums. The lecturer acts as moderator, and will delete any inappropriate comments or topics.

6.2 **Lecturers**

All the lecturers involved in this module are eager to assist you where possible. You can contact us by letter or e-mail. Please address lecturers by title and surname or use ‘Dear Sir/Madam’ and close your e-mail by giving your own name and student number.

For all module-related queries, please use the module’s **dedicated e-mail address**: ENG1501@unisa.ac.za

Always use your mylife@unisa email account for all correspondence with the university.

Your e-mail/letter should include the following information:

- your name and student number, in the subject line and in the body of your email
- the reason for your e-mail, stated in the subject line, such as ‘enquiry regarding prescribed poems’
- a clear but brief explanation of the information you are providing or requesting in the body of the email. In this way your email can be dealt with swiftly.

All administrative queries should be addressed to:

Ms Mokgadi Tshabalala (The administrative officer for ENG1501)
Telephone number: (012) 429 4754
E-mail address: tshabmj@unisa.ac.za
If you live in or near Pretoria, you are welcome to arrange a personal interview with a lecturer. Please make appointments in advance through the Department Secretary:

Mrs Gloria Moeng
Telephone number: (012) 429 6774
E-mail address: moengg@unisa.ac.za

Alternatively, you can contact the lecturers using the numbers below:

<table>
<thead>
<tr>
<th>Lecturer’s name</th>
<th>Telephone number</th>
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<tbody>
<tr>
<td>Dr Andy Carolin</td>
<td>(012) 429 8015</td>
</tr>
<tr>
<td>Mr Reinhardt Fourie</td>
<td>(012) 429 6603</td>
</tr>
<tr>
<td>Professor Jessica Murray</td>
<td>(012) 429 6047</td>
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<tr>
<td>Ms Louise Nortjé</td>
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<tr>
<td>Ms Lungelwa Phakathi</td>
<td>(012) 429 6354</td>
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<tr>
<td>Dr Antoinette Pretorius</td>
<td>(012) 429 6331</td>
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<tr>
<td>Dr Ruth Scheepers</td>
<td>(012) 429 6914</td>
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Note that your e-tutors are available via myUnisa to assist you on a regular basis.

If you have any queries for lecturers, please use the following e-mail address:

ENG1501@unisa.ac.za

Good luck with your studies, and all the best for the examination.

The ENG1501 Teaching Team

7 ADDENDUM

7.1 How to write an essay

Make sure that you understand what the assignment question requires

Unfortunately, many students disadvantage themselves by not making sure that they understand what exactly the question means before they begin writing their assignments. This leads to answers that are off-topic and that do not respond to the specificity of the question. To avoid this, you should:

Establish the format of the answer to the question

Does the question consist of several shorter sections that each requires responses of a single paragraph, or does the question require that you write a single coherent essay in response?

Does the question include a quotation that you are required to respond to or incorporate in your answer? If so, why do you think the lecturers have chosen this particular quotation for the question?
Read the question several times and use a pen or a highlighter to identify the key words

If the question mentions particular characters by name, your response should focus on these characters. While you might be permitted to refer to other characters in your answer, remember that you should only do so in order to substantiate the main argument you will be making.

Identify the themes the question requires you to explore. While questions may be based on any number of themes, you should ensure that you clearly establish which particular theme or position the question wants you to address. It is often not enough to reproduce only what you know about a theme in a text. You may be required to link a theme to particular characters as well, or elements of fiction or drama specifically.

Look out for instruction words. These could include:

- Account for: Requires you to give reasons for a particular event, perspective or position
- Analyse: Examine it in more detail and to identify key features of a specific idea
- Argue: This is the most common instruction word. When you see this word, your essay should present substantiation for or against a particular position
- Assess: To determine how important, useful, valid or effective something is
- Compare: One thing needs to be compared to another in order to show how the things are similar
- Contrast: Show how one thing differs from something else
- Discuss: Explain or present both sides of an argument
- Evaluate: Show both its strengths and its weaknesses
- Examine: Consider something in detail
- Explain: Give reasons as to why something is the way it is
- Explore: Investigate a number of factors or reasons surrounding a particular topic or issue, usually done in order to argue a specific point
- Illustrate: To give reasons for something
- Investigate: See ‘Explore’ above
- Outline: To give the main points of an argument or an idea

Plan your work carefully

It takes time and practice to get anything right. A student learning to become a chef would not be able to prepare a perfect dessert without first establishing which ingredients the recipe uses, making sure that they understand the method, and practicing a few times in order to make sure that they know exactly what to do when the time comes to produce the final product. Similarly, you cannot expect to write a perfect essay if you do not plan and prepare carefully. When you plan your essay, make sure that you:

- Read the material on which the question is set. This includes reading and understanding the poem, novel, or play, as well as its accompanying section in Tutorial Letter 501.
- Read the question carefully.
- Spend some time considering how best to go about answering the question.
- Use visual tools such as mind maps to help you organise and understand the structure of your response to the question.
- Draft a rough outline of your argument.
- Identify examples from the text(s) that may help you substantiate your argument.
Understand the structure of an academic essay

While most academic writers eventually develop their own writing style over time, usually in response to different topics and texts, many undergraduate students submit essays that are poorly structured.

In most cases, our essays on works of literature try to construct and sustain tight arguments, in which we try to prove why our particular ‘reading’ of a novel, poem, or play is a valid one. Your essay should advance a very tightly focused position that responds to the specific requirements of the question.

Writing an introduction

An introduction is not simply ‘the first paragraph’ of your essay, it is much more important than that. An introduction is your chance to contextualise the essay for readers, state clearly what you are going to be arguing, and give readers a sense of how you will support your argument. Most good introductions include the following main parts:

- Contextualisation: This is where you tell the reader of your essay what it is that you are talking about. You should (1) name the writer, (2) name the text, and (3) provide no more than two or three sentences explaining what the text is about.

- Thesis statement: Your introduction must contain a clear statement that indicates what your argument is going to be. While this may be expressed in different ways (depending on the question), the argumentative focus should always be clear to the reader. You may want to include sentences such as ‘In this essay I argue that the novel…’, ‘The essay will show why the play’s representation of…’, or any other similar expression. If you are given an extract, you should contextualise and link it to the rest of the text in your introduction.

- Indicate the structure: Your introduction should have a few sentences that indicate how you will be arguing your point. In other words, you should very briefly state or discuss what main ideas you will be ‘unpacking’ in the subsequent paragraphs in the body of the essay. You may want to use the ‘Firstly, …’, ‘Secondly,…’ formulation.

Writing a paragraph

Paragraphs in the body of the essay are ways of arranging information in coherent ways so that they support and provide evidence for the argument that your essay is making. Each paragraph in the body of an essay should focus on a different aspect of the main argument or topic. Each paragraph should also have a single focus and its relevance to the argument that you are making should be very clear.

A paragraph in the body of an essay should be structured in such a way that the ideas develop logically and that the argument is clear throughout:

- The first sentence of any paragraph should indicate what that paragraph is about. We call this the ‘topic sentence’. Avoid expressions such as ‘This paragraph is about sex and adulthood’. You should rather write: ‘Salinger uses the first person narrative point of view to explore Holden’s relationship to sex’. In this way, readers of your essay will know that you are not only talking about sex but will also know what your particular focus in this paragraph will be.
While the topic sentence makes a particular claim, the rest of the paragraph needs to support and ‘prove’ it. Support usually takes one of two forms, either (1) close reading of extracts or (2) analysis of significant moments in the novel.

- (1) close readings of a text: You should be able to identify and integrate quotations into grammatically correct sentences. Remember that you always need to discuss quotations and explain how they support the argument you are making. You may want to use phrases such as ‘This comment reveals how...’ or ‘This image is evidence of the way in which the novel...’

- (2) analysis of significant moments in a text: You should be able to identify important moments in the text and then discuss them. It is very important that you do not merely retell the story. Instead, you need to analyse the significance of particular moments or characters and show how these relate to the main topic of the question.

- Make sure that all the quotations and examples in the paragraph link effectively to the rest of the argument.

- End your paragraph with a sentence that connects the ideas to the broader argument or question to avoid paragraphs that are unfocused and irrelevant.

Writing a conclusion

Good conclusions must:

- Reiterate the essay’s main argument.
- Summarise the different points that have been discussed in the body of the essay and briefly show the reader, again, how they support your central claim.

Good conclusions might:

- Begin with a phrase reflecting that this is the concluding paragraph of the essay, such as ‘In conclusion,...’ or ‘Finally,...’
- Include the name of the writer and the text again.

Conclusions must not:

- Have a heading (there should be no headings in essays on literature).
- Introduce new ideas.
- Include quotations or clichés that are dramatic and/or irrelevant.
- Make moralistic assertions about society.
- Exaggerate the claims that you have made.
- Tell the reader of the essay how much you enjoyed the text.

This section of the guide has been informed by the following book: Peck, J. & Coyle, M. 2012. The Student’s Guide to Writing: Spelling, Punctuation and Grammar. London & New York: Palgrave Macmillan.

7.2 Respect academic writing conventions

The register of your essay should be formal. This means that you should never use any abbreviations or contractions. For example, write out ‘do not’ instead of ‘don’t’ and ‘cannot’ instead of ‘can’t’.
Do not use any slang whatsoever. ‘Slang’ can be defined as a type of language consisting of words and phrases that are regarded as very informal and that are more common in speech than writing. An example of a sentence that contains slang would be: ‘Elsa is a super cool chick who likes to hang out with her BFF Helen.’ A general rule would be not to use the type of language you would use in a WhatsApp conversation with a friend or on social media sites such as Facebook or Twitter.

Do not give your essay any title other than the question number as it appears in Tutorial Letter 101.

Do not use bullet points when writing a formal academic essay.

Remember to indicate the titles of poems, plays or novels correctly. The titles of novels or plays should be underlined when handwritten (The Road to Mecca) and italicized when typed (The Road to Mecca). The titles of poems should be placed in inverted commas whether typed or written by hand (‘Ingrid Jonker’ or ‘In the Shadow of Signal Hill’).

A literary analysis should always be written in the present tense. This is because the events or feelings described in a novel, play or poem exist in a special temporal space that is always present. For example, ‘Helen had a friend whose name was Elsa’ is incorrect. Instead, write ‘Helen has a friend whose name is Elsa’.

When you refer to the author of the novel, poem, or play for the first time, use their full name and surname. Thereafter, only use their surname. We never refer to an author by simply using their first name.

7.3 Plagiarism

While you are strongly encouraged to become familiar with a broad range of ideas, be very vigilant regarding plagiarism.

Any idea or argument that you incorporate in your essays, if drawn from elsewhere, must be clearly attributed to its source (and this, very importantly, includes internet sources).

Remember that plagiarism is a serious offence and, while often committed inadvertently, may result in very low marks being awarded for submitted work.

Please read the detailed explanation below very carefully:

- If you copy something out of a book, an article, a website or another document without acknowledging its source, and pass it off as your own, that is plagiarism. In effect, you are stealing something that belongs to someone else, dishonestly pretending that it is your own.
- If you paraphrase material (i.e. change the wording slightly) or use ideas or a line of argument without acknowledging the original source, this also constitutes plagiarism and the same severe penalty will apply.
- Although students may work together when preparing assignments, each student must write and submit his or her own individual assignment. It is unacceptable for students to submit identical assignments on the basis that they worked together. This is a form of plagiarism and such assignments will not be marked.
- It is not enough to cite sources in the bibliography at the end of your essay. You must refer to these in the body of your essay, in brackets, next to every statement that is based on borrowed formulations or ideas.
The declaration which appears on the last page of this tutorial letter must be attached to every assignment that you submit while you are a student in the Department of English Studies.

Even if you do not include the signed declaration form, submitting an assignment to the university suggests that you understand and comply with the policies regarding plagiarism.

You are advised to study the Students’ Disciplinary Code and University Policy on Copyright Infringement and Plagiarism. These are available on myUnisa.

If you submit an assignment that shows signs of plagiarism, you will be penalised.

**How to quote and cite sources in your assignments (Harvard style)**

For a detailed explanation of how to cite your sources correctly, please consult *Tutorial Letter 301*, specifically pages 18-31.

**Quote and reference accurately and correctly**

Being able to quote correctly is a crucial skill when writing any academic essay. When writing an assignment, you need to quote from both the primary text and from secondary sources if you are using any.

The purpose of quoting from the primary text is to indicate where exactly certain ideas you are discussing can be seen in the text. These quotes constitute the basic building blocks of your argument.

The purpose of quoting from secondary sources is to show how the ideas of others inform or contradict your own opinions.

In both cases, it is never enough simply to quote without discussing and engaging with that which you are quoting. Quotes are your ‘evidence’ to support the main point that you are making in the essay and you need to explain why that particular quote is relevant or significant. Students may want to use phrases like ‘this is significant because…’ and ‘this shows the reader that…’ to connect a quote to the main argument.

You should read the assignment instructions *carefully* to determine whether you need to use any secondary sources.

Follow these academic conventions when quoting from sources:

- The quotation needs to be placed in a full sentence. When you quote from a secondary source or from your primary text, you need to ensure that what you are quoting forms part of a coherent and grammatically correct sentence. This means that when you read the final sentence out loud, you should not be able to tell which words form part of the quote and which are your own – together they should make sense as a complete sentence.

- Indicate where your quote comes from by putting the author’s surname and the page number in brackets after the quote.

- Retain the wording of the original text. When you place a phrase in quotation marks, it has to remain exactly as it appears in the original text. You cannot change the word order or the tense. You should decide carefully which sections of a particular quote you want to use and structure your sentence around it (it can be a phrase or a few sentences). Alternatively, you can use square brackets to indicate changes. These changes would normally revolve around pronouns and omissions:
Pronouns: To change a pronoun, put the correct words inside square brackets to replace the incorrect one.

Omissions: To indicate an omission, put three dots inside square brackets.

Books

When using secondary sources in the form of books in your assignment, use quotations marks if you quote the direct words of another author. For example:

‘The direct words of another author’ (Surname of author, year of publication of the book: page number on which you found this information) …

You can incorporate the author’s surname into your sentence as well, for example:

As suggested by Initials and Surname of author (year of publication: page number where you found this information) …

If you quote from another author but rephrase or paraphrase his/her ideas, you do not need use quotation marks. Instead, you only include (Surname of author, year of publication of the book: page number on which you found this information) in brackets.

In your bibliography at the end of your assignment, you should include all the details of the secondary source to enable your reader to find this text easily. For example:


Surname of author, Initials. Year of publication. Title of text. Place of publication: Publishing house.

Journal articles

For journal articles, follow the same style as for books in the body of your assignment; the information provided in the bibliography at the end of your assignment differs slightly, however. For example:


Surname of author, Initials. Year of publication. Title of article. Title of journal Volume (Number): Page numbers on which the article appears.

Websites

While you may use reputable internet sources, please note that Sparknotes, Wikipedia, eNotes, Shmoop and the like are not academic resources and are not designed for use by university students. If you do consult an internet source, use the same style of author name and date in the body of the assignment. If there is no clear author, use the organisational author. For example, (University of South Africa, 2015) and in the bibliography:


Organisational author. Year of publication. Title of specific section. Viewed Day Month Year, <website URL>.
Further examples

The following are examples of the type of reference and quotations you are expected to provide. The ellipsis (…) indicates where you would expand on that line of thought.

- I intend to pursue the line of inquiry opened by J. Smith (1998:64–76) regarding Jane Austen’s attempt to ... and I should like to offer further arguments in support of Smith’s suggestion...
- As suggested by J. Smith (1998:64), it would be fruitful to explore further Jane Austen’s attempt to subvert society’s expectations. Therefore, I propose to investigate this aspect.
- In approaching the assignment question, I took as my starting point Sarah Werner’s comment: ‘To insist on the primacy of character is to miss the opportunity to contest the idea of Shakespeare’s universal truth’ (2001:36). My argument partly supports and partly counters hers.