Tutorial Letter 202/2/2018

Foundations in English Literary Studies
ENG1501

Semester 2

Department of English Studies

IMPORTANT INFORMATION:
FEEDBACK AND EXAMINATION GUIDELINES
CONTENTS

1 ASSIGNMENT 02..................................................................................................................3
  1.1 The Catcher in the Rye.................................................................................................3
  1.2 When Rain Clouds Gather............................................................................................4

2 EXAMINATION PREPARATION......................................................................................10
  2.1 The exam structure and what you need to study.........................................................10
  2.2 How you should go about studying for the exam.......................................................11
      2.2.1 After receiving this feedback letter......................................................................12
      2.2.2 One month before the exam................................................................................15
      2.2.3 The day before the exam......................................................................................16
      2.2.4 On the day of the exam.......................................................................................16
  2.3 Language resources.....................................................................................................17
      2.3.1 A list of common spelling errors...........................................................................17
      2.3.2 Quoting accurately and correctly from a poem....................................................18
  2.4 Checklist.......................................................................................................................20
1 ASSIGNMENT 02

1.1 The Catcher in the Rye

The assignment question required you to develop and sustain a clear argument about how Phoebe is represented. We were more interested in the quality of your argumentation, the depth of your insights, and your engagement with the novel than in which position you took.

There are many instances in which Holden’s descriptions of Phoebe suggest that she is a two-dimensional flat character (see IELS 125). These instances suggest that Phoebe is denied complexity and depth. She is described by Holden as being unquestionably beautiful, intelligent, insightful and talented. Much of the narration suggests that she is idealised by the narrator and functions more as a symbol of innocence and childhood than as an actual person.

You should go read the following chapters again and reflect on how Phoebe is represented:

Chapter 10: In this chapter, Phoebe is introduced to readers. She is described as being smart and attractive (with a physical resemblance to the idealised Allie). Holden reflects that her intuitive sense of whether a film is good aligns with his own. Phoebe is also depicted as being elegant. Her only flaws, it would seem, is that she is sometimes too affectionate and that she has not completed a story that she is writing. In this chapter, Phoebe is reduced to an idealised figure, so close to perfection that she is unrealistic.

Chapter 20: Holden reflects that he would want Phoebe to be prevented from attending a funeral of a sibling in order to protect her innocence. Again, Phoebe’s individual feelings and aspirations are ignored and she appears to be little more than a symbol of childhood innocence.

Chapter 21: Phoebe is described as being diligent about her homework, neat and very good at spelling. However, this chapter also points to a more complex part of her character (see below).

Chapter 25: Note Holden’s discomfort at seeing graffiti on the wall at Phoebe’s school. The setting for Holden’s narration is significant here. He is alarmed that the graffiti consists not only of swearing but also an explicit sexual reference. He is upset that Phoebe might learn what sex is. Holden’s desperation to remove the graffiti in order to protect Phoebe again suggests that he sees her as a two-dimensional symbol of childhood innocence.

Chapter 25: What is the significance of Holden watching Phoebe at the carousel? While this marks an important moment for his own maturity and insight, she is once again reduced to being a symbol of childhood innocence. This is reinforced by the setting for this exchange, which frames her again as a playful child.

Remember, however, that Holden is an unreliable narrator. This means not only that his account of events cannot always be trusted, but also that he sometimes lacks insight into how own relationships with other people. A close reading of the novel suggests that Phoebe has more depth and complexity than the narrator himself might have been willing to acknowledge. Through a description of her dialogue, actions and thoughts (at least as far as Holden can speculate), Phoebe comes to resemble a round character who is complex and layered (see IELS: 125).
You should read the following chapters again and reflect on how Phoebe is represented:

Chapter 21: Holden recalls a note from Phoebe’s notebook. What does this tell us about her? The note hints at details of her life that Holden is unaware of and seems to ignore in his idealisation of her. These include a geography lesson, homework, afternoon activities, and an apparently urgent message to a friend. The lack of details in this note reminds readers that Phoebe has a complex life (with relationships, uncertainties, and ambitions) that Holden is unaware of.

Chapter 22: What is the significance of this chapter? How does it enrich our understanding of Phoebe? Take note of how Holden both chastises Phoebe for her immaturity and then insists on her childhood innocence. It is also important that the title of the novel is explained in Phoebe’s company in her bedroom. How does Phoebe’s independence and maturity in this conversation contrast with Holden’s desire to “catch” children who are falling? How does this exchange reinforce Phoebe’s maturity beyond the scope of childhood innocence?

Chapter 25: In this chapter, Phoebe exhibits a range of emotional responses to the imminent departure of her brother. She shows initiative in packing a bag and preparing to run away, complicating Holden’s image of her as a naïve, dutiful and compliant schoolchild. This chapter also engages with Phoebe’s conflicted emotional attachments to the school play on the one hand, and her brother on the other. While she exhibits emotional strength and stability elsewhere in the novel, here she cries in a moment of emotional turmoil that exceeds any easy reading.

The instructions for the question directed you to particular readings from Tutorial Letter 501 and the Introduction to English Literary Studies. A discussion of some significant elements of fiction (such as characterisation, narrative point of view and setting) would have enriched your analysis. Your discussion of narrative point of view should have included a consideration of the unreliability of Holden’s narration. You may also have chosen to consider his characteristic exaggeration as part of your discussion. Your discussion of setting should have reflected on the spaces in which Phoebe is described and how these reinforce particular elements of her characterisation.

A note on planning and structuring your essay:

As part of the question, you were provided with a structure for arranging your essay. According to these guidelines, each of your paragraphs should have been of sufficient length and should have explored the topic from a different perspective. It is important that you plan your essays in the examination in a similarly logical and focused way.

1.2 When Rain Clouds Gather

For this section of the work, you will receive general guidelines as to how you should approach questions such as this one, as well as an example of a model essay. Please remember that there are many valid ways in which you could answer this assignment question. The model essay offers just one such an example. In any answer, you need to follow certain principles of academic writing, as indicated in the general guidelines below, but your answer may focus on different aspects. This will be acceptable, as long as the essay is clearly focused on the assignment question and you substantiate all your arguments with close reference to the primary text.
General guidelines

Before you start your essay, you need to read the question a few times to make sure you understand what is being asked of you. This is especially important when the question is long and contains a number of subordinate clauses. This specific question contains a quotation from a theorist as well as an instruction. You will need to read both of them carefully to come to grips with the assignment requirements. When you read the question, start by making sure that you understand each word in it. You cannot engage meaningfully with a question before you understand each word. With this question, some students may not be familiar with the words “hierarchy” and “mobilization”. In such cases, you need to consult a dictionary.

The online version of the Oxford English Dictionary defines “hierarchy” as follows: “a system, especially in a society or an organization, in which people are organized into different levels of importance from highest to lowest”. “Mobilization” is the “action of organizing and encouraging a group of people to take collective action in pursuit of a particular objective”. As you look up the meaning of these words, I am sure that new questions come to mind. You may, for instance, wonder what the “particular objective” is around which the women collectively take action. You may also start thinking of the levels of importance of the people in Golema Mmidi.

Now that you know what every word in the question means, you should underline the most significant words and phrases so that you can structure your response around them. Once you have completed this exercise, it should be clear that your essay needs to focus on how Golema Mmidi changes over the course of the novel and how cooperation and the different hierarchies of power drive these changes. You should also consider how the collective action of the women and Matenge’s suicide come to symbolise the changes. Finally, you should explore what the characters of Makhaya and Paulina, as well as the relationship between the two, tell us about the possibilities of a freer, more democratic type of society. If you struggle with beginning your essay, the bulleted points on the next page offer some useful suggestions to assist you.

The next step is to plan your essay. Remember that a properly structured essay should start with an introduction that gives the reader a clear idea of what will follow in the rest of the essay. In the introduction, you should articulate the argument that you will be developing in the essay. The body of the essay should then go ahead and develop this argument in well-developed and properly structured paragraphs. You can think of a paragraph as a mini essay. Each paragraph should have a topic sentence which gives the reader an idea of what the purpose of the paragraph will be. The rest of the paragraph should develop this topic, with examples from the text, and then conclude before leading logically to the next paragraph. A paragraph should always consist of more than one sentence. Finally, you need a conclusion in which you draw together all the points in the essay and bring the foregoing discussion to a close. Remember that you should not introduce new points or ideas in a conclusion.

In an academic essay, you must always write in full, grammatically correct sentences and you should avoid abbreviations or contractions.

Provide proper references if you use any ideas or words that are not your own. You need to do this in the body of the essay as well as in the bibliography. If you do want to use additional resources, please ensure that they are academically reputable. Peer reviewed journals, rather
than online sites, are safer options as they have been quality controlled by means of the scholarly peer review system.

Questions to consider when you plan the argument you will use in response to this assignment topic:

- **How is the community different by the end of the novel?** List some of the changes that have taken place. Here you could consider the fact that the villagers have grown bolder and were ready to defy Matenge to protect Paulina after the death of her child. The villagers have also been trying some of the new farming ideas advocated by Gilbert. In particular, the women, led by Paulina, are at the forefront of experimenting with new farming initiatives. Makhaya came to the village as a stranger at the beginning of the novel and, by the end, he asks Paulina to marry him. The novel ends with a sense of new beginnings.

- **What kinds of power hierarchies characterised this community at the start of the novel and how are these hierarchies transformed?** Which characters drive this transformation? Are there characters that actively resist transformation? Who benefits from change and who does not? At the start of the novel, the villagers seem very much at the mercy of Matenge’s whims. Matenge and his brother live in luxury while the villagers struggle in poverty in a country “in the grip of a severe drought, which had already lasted five years and was becoming worse with each succeeding year” (Head, 2008: 31). In terms of gender, women still have to ask permission from their husbands before they can get involved in Gilbert’s new farming projects. Gilbert recognises the power of the women when it comes to making changes in agricultural practices and he harnesses that power. Paulina becomes a leading figure in the community. Makhaya, who comes to the village as a refugee, also ends up playing a leadership role in the community. Matenge, who is such a powerful and fear-inducing figure in the beginning, ends up being intimidated by the crowd of villagers, who mobilise in support of Paulina, that he kills himself. Towards the end of the novel, Matenge is described as “a thoroughly cornered rat” because there “were too many independent-minded people there [in Golema Mmiddi], and tragedies of life had liberated them from the environmental control of the tribe” (Head, 2008: 152). Matenge and Chief Sekoto would have a vested interest in resisting change and keeping things as they are since they are privileged and live lives of luxury and plenty. We see Matenge resisting change in every way he can think of. Gilbert, Makhaya and Paulina are three characters that drive the changes in the community.

- **Do you think that changes are necessary in this community?** Why do you think so? The system of “uncontrolled grazing” (Head, 2008: 31) is a very damaging practice and new farming methods are needed for the village to survive the drought and to thrive. The inequality of a small minded and selfish man like Matenge determining the choices that villagers can make is also something that needs to change. Gilbert is advocating a cooperative approach to farming where everyone contributes and had a say in the running of the things that affect their lives.

- **Who are the women who are mobilising and around what is this mobilisation taking place?** There are the women of the village and, under Paulina’s leadership, they are experimenting with growing crops that can be sold for cash. They are thus experimenting with new ways to make a living.

- **Do the women experience any challenges when they mobilise?** What are these challenges? Yes, the women still need to deal with structural gender inequality. Although many wanted
to join the tobacco-growing project, “they first had to get the permission of their husbands” (Head, 2008: 108). The women also have a number of additional responsibilities, such as caring for the children and cooking food.

- What is chief Matenge so afraid of? He is afraid of change. He is also afraid of being confronted by the whole village when he had only planned on persecuting Paulina. He is afraid that his position in the village, and the privilege this affords him, will be threatened by change.

- How do the villagers respond to Matenge’s suicide? After they learn of the suicide, they are described as “dazed and stunned” (Head, 2008: 192). They are afraid that “they had really killed Matenge, in a strange gathering together of all their wills” (192). They remain a tightly cohesive group after the suicide.

- Do you think that Matenge presented the only obstacle to transformation in the novel? Who else might like to see existing hierarchies of power remain intact and why? Chief Sekoto also benefits from the unequal status quo and he also looks down on the villagers. According to him, they “lived such stupid lazy lives. They were so filthy in their habits that a mud hut was all they deserved” (Head, 2008: 190).

- Do you think it is significant that Makhaya speaks to Paulina “as an equal” (107)? Explain your viewpoint. It is significant because this is seen as unusual in the village, which means that treating women as inferior is the norm. It is also significant because this new type of relationship between Makhaya and Paulina is one that is built on the ideal of equality between the genders. The new farming innovations, that may save the villagers from the drought, are being led by women and this suggests a future of true cooperation and equality amongst all members of the community.

After working through the suggested questions above, you should have a better understanding of the novel, the characters and the changes that take place in the village of Golema Mmidi between the beginning and the end of the text. These questions are meant to help you navigate your way through the assignment question and you may incorporate them in your essay but you may also choose to raise other points in response to the question.

**An example of an essay**

Golema Mmidi is represented as a village that changes a great deal over the course of the novel. Throughout the novel, cooperation between different members of the community and the transformation of hierarchies of power drive these changes. The collective action of the women and Matenge’s suicide come to symbolize the changes. When one considers the characters of Makhaya and Paulina, as well as the relationship between the two, it becomes clear that cooperation and equality between men and women are crucial parts of the freer, more democratic type of society that we see at the end of the novel. In this essay, I will explore how the factors above signal the “liberating possibilities of a democratized community” (Zeleza, 1997: 21).
At the start of the novel, the village is one of unequal power relations where the villagers live in poverty and in fear of Matenge’s whims and they are very much at his mercy. He resists any change and he tries to banish Makhaya because he is afraid that a stranger and change will threaten his position of privilege in this village. He treats the villagers as inferior while he occupies the position of greater power in the power hierarchy in this community. His attitude of superiority is clear in the way he greets Dinorego, whose greeting “was dismissed with a slight gesture of the head, which contained in it an inheritance of centuries of contempt for the ordinary man” (Head, 2008:65). Matenge is concerned only with his own position and he lives with a belief that he is “royalty”. In contrast, Makhaya is a kind of man “who deeply craved a better life. Not only for themselves but for all these thousands and thousands of people who walked around with no shoes” (Head, 2008: 128). The villages, who are often too poor to afford shoes and are facing starvation because of the drought, are far removed from Matenge in his “deep purple, tasselled and expensive dressing gown” (Head, 2008: 62) and Chief Sekoto with his love of “fast cars, good food, and pretty girls” (Head, 2008: 48).

Makhaya and Gilbert both believe that cooperative farming is a way to alleviate poverty and improve the living conditions in the village. Significantly, they also believe that the women in the community will have a crucial role to play in embracing new farming methods. Gilbert is open to the possibility that the women can even provide some useful new ideas as he considers that “[p]erhaps all change in the long run would depend on the women of the country and perhaps they too could provide a number of solutions to problems he had not yet thought of” (Head, 2008:41). Gilbert thus believes that everyone in the village can potentially play a part in changing things for the better and embracing progress.

The female character who plays the most important role in mobilizing the women in the village in support of the new farming method is Paulina Sebeso. Paulina is represented as one of the “strong, dominating personalities who might play a decisive role when things are changing” (Head, 2008: 76). Paulina is confronted with a number
of obstacles, including the suicide of her husband and the death of her son, but she confronts her challenges to mobilize the women. She has to deal with deeply embedded inequality between the genders since the women who wants to join the tobacco-growing project “first had to get permission from their husbands” (Head, 2008: 108) and, when Makhaya explains the project to them, they “felt a little inhibited” because “[t]hey were unaccustomed to a man speaking to them as an equal” (Head, 2008:110). Paulina tells Makhaya and Gilbert that the first group of women to join the project “are the bravest” and she goes on to explain that they “are the only women who have smoked cigarettes and drunk beer. That is why whatever [they] do is also done by the other women, though they are afraid to smoke and drink because they will be beaten by their husbands” (Head, 2008:121). Makhaya admires Paulina and regards her as “the best of all women he had known – no sulk, no dead eyes, no dead anything about her” (Head, 2008:199) and he asks her to marry him because her want a wife as an equal.

The sense of change at the end of the novel, when it feels “[a]s though everything was uncertain, new and strange and beginning from scratch” (Head, 2008: 1999), is closely connected with Makhaya asking Paulina to marry him. This relationship is symbolic of the freer, more equal and cooperative society that the village has become after the suicide of Matenge. Matenge, who regarded the villagers as inferior to his royal self, is so afraid when the whole community stands with Paulina, that he hangs himself. His death symbolises the waning of the traditional social organisation in which chiefs are powerful and the people are powerless. Ordinary people, including women, are able to come together to make positive changes.

**Bibliography**

2 EXAMINATION PREPARATION

This section is designed to assist you with your ENG1501 exam preparation journey. Here, you will find information on:

2.1 The exam structure and what you need to study

2.2 How you should go about studying for the exam during the following key stages:
   2.2.1 After receiving this feedback letter
   2.2.2 One month before the exam
   2.2.3 The day before the exam
   2.2.4 The day of the exam

2.3 Language resources
   2.3.1 A list of common spelling errors
   2.3.1 Quoting accurately and correctly from a poem

2.4 Checklist

2.1 The exam structure and what you need to study

The examination for ENG1501 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 in any combination.

If you choose to focus on only one or two sections, 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.

This means that you will need to work through ALL your prescribed texts in preparation for the exam:

- *Seasons Come to Pass* (a collection of poems)
- *The Road to Mecca* (the play by Athol Fugard)
- *The Catcher in the Rye* (the novel by J.D. Salinger)
- *When Rain Clouds Gather* (the novel by Bessie Head)
- *Introduction to English Literary Studies* (Your use of this book should help you understand the different concepts you need to master to understand poetry, prose, and drama.)
You will also need to study ALL of your tutorial material. This means you should be familiar with the contents of:

<table>
<thead>
<tr>
<th>Tutorial letter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>This will remind you of the outline, structure and outcomes of the module</td>
</tr>
<tr>
<td>501</td>
<td>Your study guide contains detailed breakdowns on each section as well as useful exercises to assess your progress.</td>
</tr>
<tr>
<td>103</td>
<td>This contains the list of poems that you will need to study for the examination. Remember that while Tutorial letter 501 contains exercises on ten of these poems, we have provided ten additional exercises on the remaining poems here.</td>
</tr>
<tr>
<td>201</td>
<td>This Tutorial letter contains feedback on the first assignment and will help you assess your weaknesses and strengths. It also contains a section with useful information on essay writing.</td>
</tr>
<tr>
<td>202</td>
<td>This is the Tutorial letter you are currently reading. It contains feedback on your second assignment as well as examination preparation guidelines.</td>
</tr>
<tr>
<td>301</td>
<td>“The ‘Write’ Approach”: A Beginner’s Guide to Writing an Essay. This document provides further information on the writing of an essay.</td>
</tr>
</tbody>
</table>

### 2.2 How you should go about studying for the exam

In an ideal universe, exam preparation should be an ongoing process in which you engage while you work your way through the prescribed texts, the course material and the assignments. This would ensure that you become comfortable and familiar with the material in a consistent and comprehensive manner. Unfortunately, however, many students ignore this important component of studying at university-level right up until before the exam is to be written. This results in anxiety and a lack of focus which very often leads to students not being able to produce their best work on the day of the exam.

It is imperative that you begin studying for your examination now already, if you have not already done so. Studying literature requires different skills to studying for other courses in which you may be expected simply to memorise a list of facts or a set of information. While you do need to be intimately familiar with the contents of your prescribed texts, it is even more important that you are able to use this information to construct an argument in response to what the exam questions require.

This means that preparing for your exam demands more than simply reading your material thoroughly. You will need to spend quite a bit of time writing practice essays as well as evaluating, revising and reworking your attempts. All of this cannot possibly be done the day before you write the exam. Below you will find some information on how you could choose to structure your exam preparation.
2.2.1 After receiving this feedback letter

Both of your feedback letters (Tutorial letters 201 and 202) are designed to show you how you should have approached the assignment questions and to indicate areas where you may have gone wrong. These documents additionally contain invaluable guidelines and tips on how to improve your work. This means that it is crucial that you do more than simply read through these letters once and then forget about them. Instead, they should serve as road maps that guide you in your exam preparation journey.

This feedback letter should be read alongside your marked assignment. If you have not yet received your marked version, you should retrieve a copy of the assignment that you submitted.

- Read the feedback letter carefully, paying specific attention to the sections that deal with essay writing and structure (many students struggle with these items).
- Work through your assignment section by section. For example, look at your introduction and compare it to the information provided on the structure of an introduction in the feedback material.
- Pay attention to the focus of your essay and see particularly whether you have paid enough attention to what the question requires. Use the feedback letter as a guideline in this process.
- Spend some time working on comparing your argument to the argument as presented in the feedback material. Consider the ways in which these guidelines use linking words and linking sentences to scaffold and signpost the argument’s structure.
- Look at the style in which the feedback letter is written and compare it to your own writing:
  - Have you made any spelling or language errors? This should indicate to you that you need to work on your language while you prepare for the exam.
  - Have you quoted correctly? If not, this is something you should pay attention. Note that you will only be required to quote directly in a possible exam question on poetry.
  - Is your writing in the correct academic register? This refers to whether or not you have written in a formal style. Identify areas where you could have improved on this element and keep this in mind as you prepare for the exam.
  - Have you followed academic conventions? Are the titles of the texts indicated correctly? Did you write in the present tense? Are the names of the main characters and authors correct?

It is important not to rush through this process as it is a crucial component of your learning experience. Working through the feedback material carefully will indicate to you to which areas you need to pay particular attention when you begin studying for the exam.

The guidelines on the next page should assist you in understanding how your assignment was marked:
## MARK OUT OF 50 FOR CONTENT/ORGANISATION:

<table>
<thead>
<tr>
<th>SCORE</th>
<th>LEVEL</th>
<th>CRITERIA</th>
</tr>
</thead>
</table>
| 50–38   | 1 EXCELLENT TO VERY GOOD     | Content: focused 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   | 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   | 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    | 4 VERY SHAKY                 | Content: not pertinent or not enough material to evaluate OR Plagiarised.  
Organisation: does not communicate, no organisation or not enough material to evaluate.                                              |
<table>
<thead>
<tr>
<th>ERROR</th>
<th>REMEDY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete sentences</td>
<td>Check that all your sentences have finite verbs, and that they do not contain fragments of ideas and are not introduced by transitional words such as ‘which’.</td>
</tr>
<tr>
<td>Wrong tense</td>
<td>Make sure that you use the present tense whenever you are writing about ‘reality’ in literature.</td>
</tr>
<tr>
<td>Concord (subject-verb agreement)</td>
<td>Singular subjects take singular verbs (which often end in -s); plural subjects take plural verbs (which often do not end in -s).</td>
</tr>
<tr>
<td>Failure to present titles correctly</td>
<td>Make sure all the titles of books are underlined, or, if you are using a computer, that you use italics.</td>
</tr>
<tr>
<td>Punctuation errors</td>
<td>All brackets and inverted commas must be closed once they have been opened. Sentences must begin with capital letters and end with full stops.</td>
</tr>
<tr>
<td>Spelling errors</td>
<td>Look up all misspelt words in a dictionary and make sure you learn the correct spelling.</td>
</tr>
<tr>
<td>Lack of logic</td>
<td>Connect each idea to those around it using transition words and phrases, such as ‘in addition’, ‘on the other hand’, ‘but’ and ‘then’.</td>
</tr>
<tr>
<td>Re-telling the story</td>
<td>Keep your attention on the topic of the essay and do not tell the story of the novel, play, poem or short story to your marker.</td>
</tr>
<tr>
<td>Referencing errors</td>
<td>Make sure that your essay complies with the rules for correct referencing.</td>
</tr>
</tbody>
</table>
2.2.2 One month before the exam

While it may seem as though the exam is far away, this is the time during which most of your preparation should take place. During this time, you should aim to:

Novels and play
- Read through each of your texts at least once more, highlighting and making notes on key sections you feel you may have misunderstood while working on your assignments.
- Ensure that you know who all the characters are, how to spell their names and that you are able to explain what happens in each of the stories.
- Read through the relevant sections in Tutorial Letter 501 and attempt to answer the practice questions provided.
- Read through the Introduction to English Literary Studies to ensure that you understand each of the terms that may come up in the exam, such as narrative point-of-view, genre and characterisation.
- Consider possible questions you think may come up in the exam and begin working on model responses to these.

Poetry
- Make sure that you understand what each of the poems listed in Tutorial Letter 103 is about.
- Spend some time working through each of these poems individually, identifying important themes and looking for figures of speech and poetic devices.
- Ensure that you are able to account for how these contribute to each poem’s overall meaning.
- Note that the study of poetry is not something that can be undertaken in one or two days. To be able to analyse a poem successfully, you need to spend quite a bit of time developing the skills you require to do so. This means not taking a short cut and memorising an internet page that discusses the poem. You yourself need to be able to account for how meaning is created in the poem.

Essay writing
- Your primary concern during this period should be to practice your essay writing skills. Work through Tutorial Letters 201, 202 and 301, as these documents contain valuable information on how to go about writing an essay.
- Ensure that you are familiar with what constitutes an introduction, a body and a conclusion in an essay (remember that these should never be given headings).
  - The introduction tells the reader what you are going to be doing in the essay in relation to the question. It must be clear in your mind ‘What the question is about’ and ‘What was asked’. Breaking down the question into its elemental constituents provides you with the Introduction. **Rewriting the question does NOT constitute an introduction.**
The body is a discussion of the points highlighted in your introduction, substantiating your argument with references to your selected text.

The conclusion is a summary of what you have said in the body of your essay and an affirmation of your Introduction. Again, **rewriting the question does NOT constitute a conclusion nor does repeating the introduction.**

- Work on developing an argument by providing evidence and relating the evidence back to the central concern of the essay.
- Practise your quote incorporation skills. While you will not be expected to quote from the novels or the play in the exam (as you will not have them in front of you), you will need to be able to quote correctly from the given poem in a poetry question.

### 2.2.3 The day before the exam

At this point in time, you need to accept that you have done everything you can do to prepare for your examination. It does not help to attempt to cram facts or memorise sections from the texts. You should, however, definitely read through any notes you have made during the course of the semester and remind yourself of the things with which you have been struggling. Go through this document again to make sure that you have not missed out on anything.

### 2.2.4 On the day of the exam

Most importantly, stay calm and collected. It will not do you any good to panic before writing your exam. Make sure that you get lots of sleep the night before and that you have a solid breakfast before leaving for the venue. Take more than one working pen as well as your student card with you to the examination centre. Ensure that you leave for the venue in good time, as unexpected events such as traffic or taxi strikes may affect your ability to arrive on time.

- When you receive the exam paper and your answer script, read the questions very carefully. Underline the keywords, and make sure that you understand exactly what the question asks you to discuss before you start writing.
- Plan your work before you begin. If you spend just 5 minutes per question planning what you will write in your answer, you are more likely to structure your work in a logical manner, which will improve the quality of your answer. Remember to not spend too much time on planning your work. You still need to be able to finish your essays within the allotted time.
- Once you’ve written your essay, read through it several times and correct as many spelling and grammar mistakes as you can.
- If you would like to quote from your prescribed texts, you do not need to be able to quote sections of them word-for-word. Instead, recall events in your own words to support your arguments. However, if you are given an extract from the literary text as part of the exam question, read the instructions carefully as you will probably be required to engage with it closely.
- Keep in mind what you should expect in the exam paper: The examination for ENG1501 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).

2.3 Language resources

2.3.1 A list of common spelling errors

The table below contains a list of words that are frequently spelled or used incorrectly by students.
Work through these words and make sure you know the meaning and spelling of each. Look at
your assignments and add any spelling errors you may have made to this list.

<table>
<thead>
<tr>
<th>Speech</th>
<th>Happiness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right VS write</td>
<td>Exclamation mark</td>
</tr>
<tr>
<td>Rhetoric</td>
<td>Sarcasm</td>
</tr>
<tr>
<td>Of VS off</td>
<td>Conscience VS conscious</td>
</tr>
<tr>
<td>Metaphor</td>
<td>Elaborates</td>
</tr>
<tr>
<td>Where</td>
<td>Peaceful</td>
</tr>
<tr>
<td>Repetition</td>
<td>Concerning</td>
</tr>
<tr>
<td>Repeat</td>
<td>Surrounding</td>
</tr>
<tr>
<td>Quite VS quiet VS quit</td>
<td>Especially</td>
</tr>
<tr>
<td>Refer</td>
<td>Happening</td>
</tr>
<tr>
<td>Reference</td>
<td>Beginning</td>
</tr>
<tr>
<td>Referring</td>
<td>Sentence</td>
</tr>
<tr>
<td>Which</td>
<td>Rhyme scheme</td>
</tr>
<tr>
<td>Truly</td>
<td>Rhythm</td>
</tr>
<tr>
<td>Foreshadow</td>
<td>Separate</td>
</tr>
<tr>
<td>Circumstances</td>
<td>Dependent</td>
</tr>
<tr>
<td>Specific</td>
<td>Emphasis</td>
</tr>
<tr>
<td>Oppressed</td>
<td>There VS their</td>
</tr>
<tr>
<td>Description</td>
<td>Compare</td>
</tr>
<tr>
<td>Woman VS women</td>
<td>Receive</td>
</tr>
<tr>
<td>Remorse</td>
<td>Live VS life</td>
</tr>
</tbody>
</table>
2.3.2 *Quoting accurately and correctly from a poem*

Being able to quote correctly is a crucial skill when writing any academic essay. Should there be a question on poetry in your exam, you will need to quote from the poem to support each of your answers. 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 could thus be seen as constituting the basic building blocks of your argument. It is never enough simply to quote without discussing and
engaging with that which you are quoting. The important thing to remember is that all quotations must be discussed. 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.

There are certain academic conventions that one needs to follow when quoting from any source:

- Your quote needs to be placed in a full sentence When you quote from either 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.
- You have to retain the wording of the original text When you place something in quotation marks, it has to remain exactly as it appears in the original text. You cannot change the word order or the tense. So, you should carefully decide which sections of a particular quote you want to use and then structure your sentence around it. Remember that even two or three words can be a suitable quote. 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 the replace the incorrect one.
  - Omissions: To indicate an omission, put three dots inside square brackets.
- You may use single or double quotation marks when quoting (but be consistent throughout your essay).

Refer to the poem “Stolen Rivers” by Philipa Yaa de Villiers and look at how quotes from the poem are incorporated below.

The poet makes use of a simile when she compares “the cries” (line 5) to “forest fires” (line 6) and “haunted children” (line 6).

The speaker explains that Chiwoniso “restored all the treasure houses/from Benin to Zimbabwe” (lines 16 to 17).

The speaker believes that “if […]/love could purchase bread” (lines 22 to 23) nobody in Africa would be hungry.

The speaker states that they were “[e]nraged” and that “[they] wanted revenge” (line 9).

- Look at the use of punctuation (especially full stops) in the examples above. Note that the final full stop occurs after the line reference.
- The slash sign (/) indicates a quote that runs over lines.
- Changes to the original wording or punctuation as well as omissions are indicated in square brackets. It is best to keep these to a minimum.
2.4 Checklist

Below is a checklist to ensure that you have adequately prepared for the upcoming examination:

<table>
<thead>
<tr>
<th>I have read and understood the relevant learning material in <em>Tutorial Letter 501.</em></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I have read all five of the prescribed books multiple times.</td>
<td></td>
</tr>
<tr>
<td>I am familiar with the characters and plots of each text but I realise that more will be required than this.</td>
<td></td>
</tr>
<tr>
<td>I am able to answer a question on any of the poems that appear in Tutorial Letter 103.</td>
<td></td>
</tr>
<tr>
<td>I have worked through all the exercises and activities in the study guide (Tutorial Letter 501) and the <em>Introduction to English Literary Studies.</em></td>
<td></td>
</tr>
<tr>
<td>I have made notes on the prescribed books as I worked through them, highlighting sections/concepts that I need to focus on, or sections/concepts I am struggling with.</td>
<td></td>
</tr>
<tr>
<td>I have planned and written practice essays on questions that may appear in the exam.</td>
<td></td>
</tr>
<tr>
<td>I have consulted additional sources, both in the library and online, to better understand concepts I have been struggling with.</td>
<td></td>
</tr>
<tr>
<td>I have contacted my lecturers or my e-tutor for more information on anything I do not understand.</td>
<td></td>
</tr>
<tr>
<td>I have compared my own assignments to the relevant feedback tutorial letters, and identified where I might have missed the intended outcome of the assignment in question.</td>
<td></td>
</tr>
<tr>
<td>I have participated actively in my e-tutor’s tutorials over the course of the semester.</td>
<td></td>
</tr>
<tr>
<td>I have consulted the guide on essay writing that has been uploaded onto the ENG1501 myUnisa page under “Additional Resources”.</td>
<td></td>
</tr>
<tr>
<td>I have identified language errors that I made in my assignments and have taken steps to work on and improve these issues.</td>
<td></td>
</tr>
<tr>
<td>I have practised quoting from poems in order to support my responses to short questions on poetry.</td>
<td></td>
</tr>
<tr>
<td>I have taken note of the communicated changes to the format of the ENG1501 examination paper</td>
<td></td>
</tr>
</tbody>
</table>
We hope that you have found this tutorial letter helpful. You should also consult Tutorial Letter 301, as it can be a valuable resource when writing academic essays. If you have any further queries you are welcome to contact us via email at ENG1501@unisa.ac.za.

Note that your e-tutors are available to assist you on a regular basis. Please remember to read ALL your prescribed texts, your Study Guide, as well as the feedback tutorial letters. Do try to access the MyUnisa site for ENG 1501 as often as possible. If you have any queries for lecturers, please use the following e-mail address:

ENG1501@unisa.ac.za

Best wishes

THE ENG1501 TEAM