



Tutorial Letter 101/3/2017

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

ENG2602

Semesters 1 and 2

Department of English Studies

This tutorial letter contains important information
about your module.

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Dear Student

1 INTRODUCTION

Welcome to this exciting module!

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

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

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

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

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

We supply you with the following study material:

- **Tutorial Letter 101** (this document): it contains your scheme of work, resources, assignments and other useful material.
- The Study Guide.
- **Tutorial Letter 301**: this is a guide on how to write an essay.
- Feedback tutorial letters (**Tutorial Letter 201** and **Tutorial Letter 202**)
- A reader for ENG2602 containing poems and excerpts from plays.

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

The Study Guide makes reference to a Toolkit and a CD that were previously included in the study material for this module. **We have done away with these resources** and added the information that they include in this tutorial letter (**Addendum A**).

myUnisa

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

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

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

2 PURPOSE AND OUTCOMES

2.1 Purpose

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

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

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

2.2 Outcomes

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

Outcome 1:

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

Assessment criteria:

You should be able to:

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

Outcome 2:

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

Assessment criteria:

You should be able to:

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

Outcome 3:

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

Assessment criteria:

You should be able to:

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

Outcome 4:

You can discuss the creative choices made in literary texts.

Assessment criteria:

You should be able to:

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

3 LECTURER(S) AND CONTACT DETAILS

3.1 Lecturer(s)

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

The lecturers responsible for this module are:

Dr L Krüger (Primary Lecturer)

(012) 429 8732

krugeja@unisa.ac.za

Prof C Chaka (Deputy Primary Lecturer)

(012) 429 3111

chakacp@unisa.ac.za

Ms L Phakathi

(012) 429 6354

phakala@unisa.ac.za

Dr N Nkealah

(012) 429 2128

nkealne@unisa.ac.za

The English Level 2 Co-ordinator for is:

Prof S Maithufi

(012) 429 6140

maiths@unisa.ac.za

3.2 Department

The Administrative Officer for Level 2 English is:

Ms Deborah Rakumakoe

(012) 429 6263

rakumld@unisa.ac.za

For other contact details, see the departmental web pages at www.unisa.ac.za/english.

3.3 University

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

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

4 RESOURCES

4.1 Prescribed books

You *must* purchase your prescribed book:

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

Notice on the two editions of *Critical Reading and Writing*:

A new edition of the prescribed book for this module, Goatly's *Critical Reading and Writing* (2000) was published in 2016, entitled *Critical Reading and Writing in the Digital Age*. The new edition is co-authored by Andrew Goatly and Preet Hiradhar.

You are welcome to use any of the two editions for the purposes of this module.

If you are using the first edition, the page references to Goatly in the study guide will make sense.

If you are using the second edition, please note the following changes:

#1: Any references to Chapter 8, "Fiction and Feminism," in Goatly (2000) should be replaced by Chapter 9, "Environmental discourse, poetry and the ecological crisis," in Goatly and Hiradhar (2016).

#2: Any references to Chapter 9, "News and institutional power," in Goatly (2000) should be replaced by Chapter 8 "News, institutional power and the crisis of democracy," in Goatly and Hiradhar (2016).

#3: The section on speech acts on p. 148 in Goatly (2000) appears on p. 144 in Goatly and Hiradhar (2016).

#4: Please refer to the pages from Goatly (2000) uploaded as an e-Reserve for the texts on p. 61-63, p. 229-234 and activities 39, 40, and 42.

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

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

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

4.2 Recommended books

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

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

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

4.3 Electronic reserves (e-reserves)

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

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

4.4 Library services and resources information

For brief information, go to www.unisa.ac.za/brochures/studies

For detailed information, go to the Unisa website at <http://www.unisa.ac.za/> and click on **Library**.

For research support and services of personal librarians, go to <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=7102>.

The library has compiled a number of library guides:

- finding recommended reading in the print collection and e-reserves – <http://libguides.unisa.ac.za/request/undergrad>
- requesting material – <http://libguides.unisa.ac.za/request/request>
- postgraduate information services – <http://libguides.unisa.ac.za/request/postgrad>
- finding, obtaining and using library resources and tools to assist in doing research – http://libguides.unisa.ac.za/Research_Skills
- how to contact the library/finding us on social media/frequently asked questions – <http://libguides.unisa.ac.za/ask>

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

To access this database, follow these steps:

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

5 STUDENT SUPPORT SERVICES

Information on tutorial offerings at Unisa

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

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

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

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

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

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

6 STUDY PLAN

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

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

SEMESTER 1

ASSIGNMENT NO.	DUE DATE	UNIQUE ASSIGNMENT NO.	SYSTEM OPENS ON*
01 Persuasive texts OR conversation analysis	15 March 2017	599702	15 February 2017
02 Prose OR poetry OR drama	5 April 2017	633742	6 March 2017

*This means that you will only be able to submit your assignment via *myUnisa* from the 15th of February 2017. Hard copy assignments can, however, be submitted earlier.

SEMESTER 2

ASSIGNMENT NO.	DUE DATE	UNIQUE ASSIGNMENT NO.	SYSTEM OPENS ON*
01 Persuasive texts OR conversation analysis	16 August 2017	895785	17 July 2017
02 Prose OR poetry OR drama	6 September 2017	886625	7 August 2017

*This means that you will only be able to submit your assignment via *myUnisa* from the 17th of July 2017. Hard copy assignments can, however, be submitted earlier.

IMPORTANT NOTICE:

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

SEMESTER 1

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

SEMESTER 2

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

How to work through this module

We expect you to achieve the four outcomes by:

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

7 PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There are no practicals for this module.

8 ASSESSMENT

8.1 Assessment criteria

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

- clear expression in English;
- the ability to write grammatically correct sentences and paragraphs in an appropriate register;
- the ability to follow instructions;
- evidence that you have worked through the text(s) related to each assignment;
- evidence of a thoughtful engagement with the concepts and issues raised in the module, such as awareness of the social context in which you are writing;

- the careful substantiation of points in your arguments;
- original work;
- clear, well-structured and logical arguments, in proper essay form where required (you are reminded about the English Department's *A beginner's guide to essay-writing*, which will be sent out as Tutorial Letter 301); and
- the meticulous citation of references and the inclusion of a bibliography (at least the text(s), the study guide and any other references you may have used).

8.2 Assessment plan

See Section 6 for the assignment plan.

- To gain admission to the examination, Assignment 01 must be submitted by the due date. Since Assignment 01 and Assignment 02 each contributes equally to your year mark, failure to submit an assignment will adversely affect your year mark.
- The year mark counts 25% of your final mark while the examination mark contributes 75%.
- Your year mark will always count towards your final mark if you received more than 40% in the examination.
- You will receive feedback, in the form of Tutorial Letter 201 and Tutorial Letter 202 and a brief assessment of your assignments.
- You need a final mark of 50% to pass the module and a final mark of 40% to qualify for a supplementary examination.

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

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

Assessment rubric (marking grid)

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

MARK OUT OF 50 FOR CONTENT/ORGANISATION:

SCORE	LEVEL	CRITERIA
50-38 (100%-76%)	1 EXCELLENT TO VERY GOOD	Content: 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 (74%-56%)	2 GOOD TO AVERAGE	Content: fairly sound demonstration of skills, mostly relevant to topic, lacks detail. Organisation: loosely organised, logical but incomplete sequencing and signposting.
27-16 (54%-32%)	3 FAIR TO SHAKY: AT RISK	Content: not enough substance or relevance, insufficient support for ideas Organisation: ideas confused or disconnected, not enough logical sequencing or development, little signposting
15-0 (30%-0%)	4 VERY SHAKY	Content: not pertinent or not enough material to evaluate. Organisation: does not communicate, no organisation or not enough material to evaluate.

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

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

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

SYMBOL	ERROR	EXPLANATION
abb	Abbreviation	Do not use abbreviations, or contractions (such as "can't", "don't", "etc".) in <u>formal</u> writing (e.g. a written assignment).
agr (s/v)	Agreement error	Your verb does not agree with your subject in number. Check whether your subject is singular or plural. A plural subject takes a plural verb: <i>The students<u>s</u> read the book.</i> A singular subject takes a singular verb: <i>The student reads<u>s</u> the book.</i>
amb	Ambiguity	Your statement could have two meanings. Rephrase.
ap	Apostrophe error	An apostrophe is a comma that hangs above the line. The boy's hands are dirty. An apostrophe is used to indicate <u>possession</u> . Mbeki's leadership (the leadership of Mbeki). The boys' privileges (the privileges of the boys). An apostrophe is used to indicate when letters are <u>left out</u> . We'll (we will) Can't (can not) I've (I have) It's (it is) Contractions such as these are unacceptable in formal writing. NB: "its" (without an apostrophe) is the possessive form. The dog chewed <u>its</u> bone.
arg	Argument	Your argument / explanation is not methodical / coherent / relevant. A clear and logical line of thought needs to emerge.
art	Article error	You have used "a" instead of "the", or "the" instead of "a", or you have omitted to use "a" or "the" where you should have. Alternatively, you have used "a" or "the" with a word that should not have an article.
awk	Awkward phrasing	Your sentence sounds awkward and clumsy. You need to revise word choice and word order.
cap	Capital letter	The word should begin with a capital letter, either because it starts off a sentence, or because it is a proper noun.
c/s	Comma splice	You have joined two ideas (i.e. two separate sentences) without using a connecting word, or proper punctuation. Either add a connecting word, or change the comma to a semi-colon, or break the comma-spliced sentence into two separate sentences.
exp	Expression faulty	Your sentence is difficult to understand because of errors too numerous to list.
frag / inc	Fragmentary sentence Incomplete sentence	Your sentence does not have a verb, and therefore is only a fragment of a sentence. You have left out part of the sentence.
irr	Irrelevant	What you have said has nothing to do with the topic.
L? / ill	Logic faulty / illogical	Your writing does not make sense here.
N.P.	New Paragraph	You have started discussing a new idea. You need a new paragraph.
para	Paragraph structure	A paragraph consists of a main idea (usually expressed in a topic sentence) and <u>several</u> supporting sentences which explain the main idea, or give examples and/or details concerning the main idea. Single-sentence paragraphs are not acceptable because a single sentence cannot develop or expand the main idea. Your paragraph is too long and needs to be divided where appropriate.
p	Punctuation	You have mis-used a punctuation mark, or omitted one where it was necessary.
sp	Spelling	You have mis-spelt a word. Try to get into the habit of using a dictionary consistently.
T	Tense error	Your verb is in the wrong tense. Note: Use the present and related tenses when discussing a literary work - eg "Bosman's humour <u>has</u> a strong South African flavour." "In her short stories Nadine Gordimer <u>touches</u> on issues ...".
voc/ WW	Vocabulary error / Wrong word	You have used the wrong word <u>or</u> you could have used a better one. (Look up the word you have used in the dictionary. You will find that its meaning is either not correct or not appropriate in your sentence.)
wdy	Wordiness	You have used too many words to say something which could be said far more simply and concisely.
WO	Word Order incorrect	The words in your sentence are in the wrong place. Your marker will have used arrows to indicate where the word(s) should go.

8.3 Assignment numbers

8.3.1 General assignment numbers

See section 6 above.

8.3.2 Unique assignment numbers

See section 6 above.

8.4 Assignment due dates

See section 6 above.

8.5 Submission of assignments

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

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

To submit an assignment via *myUnisa*:

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

8.6 The assignments

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

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

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

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

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

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

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

SEMESTER 1 ASSIGNMENTS

ASSIGNMENT 01

DUE DATE: 15 March 2017

UNIQUE NUMBER: 599702

BEFORE ATTEMPTING THIS ASSIGNMENT:

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

GENERAL TIPS:

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

COMMON ERRORS:

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

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

QUESTION 1: PERSUASIVE PROSE

Before attempting the assignment below, please read Study Unit Three in your study guide carefully and complete the activities as you proceed. This should be accompanied by a study of the relevant chapters in the prescribed book by Goatly.

Carefully read the article on alcohol advertising on this link:

<https://www.asa.org.uk/News-resources/Hot-topics/Alcohol.aspx#.Vw516YXRbfq>.

Write an essay in which you critically analyse the text. Your response should reveal the following:

- What the article is about.
- Who the target audience is.
- Why (Purpose and Effect) the article has been written.
- How language has been used in a persuasive manner. (Consider syntax, diction, figures of speech and other relevant stylistic effects.)

(ASA. 2016. "Alcohol advertising." <https://www.asa.org.uk/News-resources/Hot-topics/Alcohol.aspx#.Vw516YXRbfq> Accessed: 19 April 2016.)

TOTAL: 100

OR

QUESTION 2: CONVERSATION

Consider the two samples of dialogue below, Sample A and Sample B. Identify which of the two samples is an excerpt from a real life conversation and which is an excerpt from a play. Substantiate your answer in an essay in which you discuss the differences between a play and real life dialogue, as illustrated in the two samples.

Sample A:

01 Doc: tch D'you smgke?, h
 02 Pat: Hm mm.
 03 (5.0)
 04 Doc: Alcohol use?
 05 (1.0)
 06 Pat: Hm:: mgderate I'd say
 07 (0.2)
 08 Doc: Can you define that, hhhehh ((laughing outbreak))
 09 Pat: Uh huh hah .hh I don't get off my- (0.2) outta
 10 thuh restaurant very much but [(awh:)
 11 Doc: [Dailly do you use
 12 alcohol or:=h
 13 Pat: Pardon?
 14 Doc: Dailly? or[:
 15 Pat: [Oh: huh uh. .hh No: uhm (3.0) probably:
 16 I usually go out like gnce uh week.
 17 (1.0)
 18 Doc: *Kay.*

(Office of Behavioral and Social Sciences Research. 2016. Conversation Analysis.

<http://www.esourceresearch.org/eSourceBook/ConversationAnalysis/5CAinAction/tabid/520/Default.aspx> Accessed: 18 March 2016.)

Sample B:

Nurse: My file says you've come in for three HIV tests over the last...I (*Flipping through file.*) four months.
 Vincent: I like to take precautions.
 Nurse: You're not in a relationship, are you, Vincent?
 Vincent: No.
 Nurse: When last did you have intercourse?
 Vincent: You mean...
 Nurse: Sex!
 Vincent: Not... um... not for a while.
 Nurse: And how many sexual partners have you had over, say... the last five years?
 Vincent: (*Thinking hard.*) None... that I can recall, off the top of my head.
 Nurse: Then you really have nothing to worry about. So, here is my suggestion. Let's call it a prescription. [...] Will you try this for me?
 Vincent: It depends.

The NURSE scribbles on a prescription pad, spelling out each letter.

Nurse: L...I...F...E. It's free, and fun when you get the hang of it!

She smiles warmly, tears the prescription from the pad and hands it to VINCENT. He takes a deep breath, glances down at the paper and exits the scene.

(Coppen, Neil. 2011. *Abnormal Loads*. Junkets: Mowbray. p. 21-22.)

TOTAL: 100

ASSIGNMENT 02

DUE DATE: 5 April 2017

UNIQUE NUMBER: 633742

BEFORE ATTEMPTING THIS ASSIGNMENT:

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

GENERAL TIPS:

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

COMMON ERRORS:

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

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

QUESTION 1: POETRY

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

Perform a close study of the poem by Simone Stellenboom found in the link below. In a carefully worded essay, analyse how she uses poetic devices (schemes and tropes), syntax, diction and other language techniques to comment on the theme of loss in this poem.

<http://www.poetrypotion.com/to-the-still-born-by-simonne-stellenboom/>

(Stellenboom, Simonne. 2016. "To The Still Born." <http://www.poetrypotion.com/to-the-still-born-by-simonne-stellenboom/> Accessed: 19 April 2016.)

TOTAL: 100**OR****QUESTION 2: PROSE**

Below is an extract from the 1950s short story *Kwashiorkor* (1972) by Can Themba. The extract describes the experiences of a man called Abner after he moves from rural South Africa to Johannesburg during the apartheid era.

Write an essay with an introduction, body and conclusion (without sub-headings) on the extract in which you show how the literary features of the passage (such as diction and poetic devices) develop the **theme, the changing of identity**. Discuss how the extract suggests **the ways in which identity changes** in these circumstances and the **reasons why** these changes occur. Your essay should also show how the extract **contrasts the city with rural South Africa** and suggests the **significance of these differences** in relation to the changes undergone by Abner.

Ensure that you support your discussion of the theme with quotes from the passage and explain how the quotes support your statements. Do NOT discuss anything in your essay that you cannot relate to thematic development.

First, there were the ordinary problems of adjustment; the tribal boy had to fit himself into the vast, fast-moving, frenetic life in the big city. So many habits, beliefs, customs had to be fractured overnight. So many reactions that were sincere and instinctive were laughed at in the city. A man was continually changing himself, leaping like a flea from contingency to contingency. But Abner made it, though most of the time he did not know who he was, whither he was going. He only knew that this feverish life had to be lived, and identity became so large that a man sounded ridiculous for boasting he was a Mopedi or a Mosuto or a Xhosa or a Zulu—nobody seemed to care. You were just an African *here*, and somewhere *there* was a white man: two different types of humans that impinged, now and then—indeed often—but painfully.

(Themba, Can. 1972. *The Will to Die*. Cape Town: Africasouth Paperbacks, p. 16.)

TOTAL: 100**OR**

QUESTION 3: DRAMA

The play *I Will Marry When I Want* (1982) by Kenyan writers Ngugi wa Thiong'o and Ngugi wa Mirii is a political satire which decries the neo-colonialism and imperialism that engulfed Kenya just after its attainment of independence in 1963. The aim of the playwrights is to conscientise the working masses of the injustices of the current political system which works in cohorts with the former colonisers to rob African people of their lands. In Act One of the play, the playwrights provide a detailed stage direction which sets the scene for the actions to follow. In a well-structured essay, analyse this stage direction below in terms of how it projects the aim of the playwrights. In your essay, be sure to discuss the major themes projected in the stage direction and how these themes relate to the playwrights' aim. Include in your discussion any stylistic elements which enhance the thematic concerns, such as contrast, descriptive language, and atmosphere.

Act One

Kiguunda's home. A square, mud-walled, white-ochred, one-roomed house. The white ochre is fading. In one corner can be seen Kiguunda and Wangeci's bed. In another can be seen a pile of rags on the floor. The floor is Gathoni's bed and the rags, her bedding. Although poorly dressed, Gathoni is very beautiful. In the same room can be seen a pot on three stones. On one of the walls there hangs a framed title-deed for one and a half acres of land. Near the head of the bed, on the wall, there hangs a sheathed sword. On one side of the wall hangs Kiguunda's coat, and on the opposite side, on the same wall, Wangeci's coat. The coats are torn and patched. A pair of tyre sandals and a basin can be seen on the floor.

(Ngugi wa Thiong'o & Ngugi wa Mirii. 1982. *I Will Marry When I Want*. Nairobi: East African Educational Publishers, p.3.)

TOTAL: 100

SEMESTER 2 ASSIGNMENTS

ASSIGNMENT 01

DUE DATE: 16 August 2017
UNIQUE NUMBER: 895785

BEFORE ATTEMPTING THIS ASSIGNMENT:

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

GENERAL TIPS:

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

COMMON ERRORS:

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

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

QUESTION 1: PERSUASIVE PROSE

Before attempting the assignment below, please read Study Unit Three in your study guide carefully and complete the activities as you proceed. This should be accompanied by a study of the relevant chapters in the prescribed book by Goatly.

Study the advertisement on the link below

<http://healthblog.ncpa.org/wp-content/uploads/2010/12/flu-graphic-larger.jpg>

Using skills that you have developed in Study Unit Three, write an essay in which you critically analyse the advertisement. Your response should reveal the following:

- The type of the text it is (with relevant substantiation)
- What it is about.
- Who the target audience is.
- Purpose and Effect of the text. (Why?)
- How visual and textual features have been used in a persuasive manner. (Consider syntax, diction, figures of speech and other relevant stylistic effects, e.g. font /pictures)

(NCPA. 2010. "Flu Shots on Sale." <http://healthblog.ncpa.org/flu-shots-on-sale/> Accessed: 19 April 2016.)

TOTAL: 100

OR

QUESTION 2: CONVERSATION

Consider the conversation taken from a police interrogation below. Write an essay in which you discuss the features of Conversational Analysis that you can observe in the dialogue. Remember to substantiate any claim that you make with examples from the text.

MacGillivray: When did he lend you this money?

Wilds: Ah, prior to Hay's being killed. Ah, probably 4 weeks before.

MacGillivray: So about a month before he lent you a hundred dollars?

Wilds: Yes.

MacGillivray: Did he lend you a hundred dollars or did he give you a hundred dollars?

Wilds: He lent me a hundred dollars because I had paid him fifty of it back.

MacGillivray: Why would he lend you a hundred dollars because you paid him back?

Wilds: No, I'm saying, I'm saying that's why it was a loan.

MacGillivray: He lent you a hundred dollars?

Wilds: Yes.

MacGillivray: For what?

Wilds: To buy weed.

MacGillivray: And you paid him fifty dollars back?

Wilds: I had spent the money. I didn't go buy the weed, I then cause it was time period I had spent the money, um, so ended up having to pay the money back to him.

MacGillivray: And you only paid him fifty dollars?

Wilds: So far I only paid him fifty dollars.

(The View From LL2. 2016. A Follow-Up Post On Cellphone Borrowing, Track Practices, and Wednesdays. <http://viewfromll2.com/> Date of access: 18 March 2016.)

TOTAL: 100

ASSIGNMENT 02

DUE DATE: 6 September 2017

UNIQUE NUMBER: 886625

BEFORE ATTEMPTING THIS ASSIGNMENT:

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

GENERAL TIPS:

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

COMMON ERRORS:

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

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

QUESTION 1: POETRY

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

Study Sasha Maharaj's poem below entitled "Worthless" (2016). In a carefully constructed essay, analyse how the poet uses poetic devices (tropes and schemes), diction, syntax and other language functions to make a point about relationships.

http://www.poetrysoup.com/poem/worthless_777833

(Maharaj, Sasha. 2016. "Worthless." http://www.poetrysoup.com/poem/worthless_777833 Accessed: 19 April 2016.)

TOTAL: 100

OR

QUESTION 2: PROSE

Below is an extract from the short story *The Thief: A Story* (1956) by Dan Jacobson. The extract describes the games played between a father and his children and how these games reflect the way that power is structured in the family. Write an essay with an introduction, body and conclusion (without sub-headings) on the extract in which you show how literary features of the passage (such as diction and characterisation) function to show **who has power** in the family and **how** this power is **maintained**.

Ensure that you support your discussion with quotes from the passage and explain how the quotes support your statements. Do NOT discuss anything in your essay that you cannot relate to theme of power.

But sometimes, watching the children at their perilous play with their father, even the mother would be afraid. She would lift her eyes from her book, or unwrap the towel which had been muffling the sun's rays to a yellow blur on her eyes, and her heart would sink with fear to see them run and stand breathing behind some tree while their father prowled on tiptoe towards them. So frail they seemed, with their bony elbows poking out from their short-sleeved blouses, and their knees large and round below the dress or khaki shorts that each wore. And he seemed so determined, so muscular in the casual clothing he wore in the evenings after he came home from work, so large above the children. But she accepted his violence and his strength, and she never protested against the games...She seemed sunken under her husband, under his wealth, under his strength; they had come down upon her as the sun did where she lay at the side of the swimming bath, and she questioned them no more than she could have questioned the sun.

(Jacobson, Dan. 1956. "The Thief: A Story." *Commentary*. <https://www.commentarymagazine.com/articles/the-thief-a-story/> Accessed: 19 April 2016.)

TOTAL: 100

OR

QUESTION 3: DRAMA

In Athol Fugard's play, *Boesman and Lena* (2000), a destitute Coloured couple battles hardship in apartheid South Africa. The opening scene of the play presents Boesman and Lena walking to find new dwellings after having been evacuated from their shanty town dwelling by Afrikaners. Boesman walks fast but stops to wait for Lena who eventually catches up with him. While they sit to rest, Lena begins to scold Boesman and to lament about their predicament.

[*She looks at Boesman*]

Why did you walk so hard? In a hurry to get here? 'Here', Boesman! What's here? This ... [*the mud between her fingers*] ... and tomorrow. And that will be like this! *Vrot!* This piece of world is rotten. Put down your foot and you're in it up to the knee.

That last *skof* was hard. Against the wind. I thought you were never going to stop. Heavier and heavier. Every step. This afternoon heavier than this morning. This time heavier than last time. And there's other times coming. '*Vat jou goed en trek!* Whiteman says *Voetsek!*' *Eina!*

[*Boesman is watching her with undisguised animosity and disgust.*]

Remember the old times? Quick march! Even run ... [*a little laugh*] ... when they chased us. Don't make trouble for us here, Boesman. I can't run anymore.

Quiet, hey! Let's have a *dop*.

[*Lena registers Boesman's hard stare. She studies him in return.*]

You're the hell-in. don't look at me, *ou ding*. Blame the whiteman. Bulldozer!

Another laugh.]

Analyse the characters' speech and actions in terms of how they contribute to the dramatic nature of the dialogue. Include in your analysis the effect of tone, humour and sarcasm in conveying an atmosphere of tension. Write in essay format and organise your ideas logically.

(Fugard, Athol. 2000. *Port Elizabeth Plays*. Oxford: Oxford University Press, p. 194.)

TOTAL: 100

8.7 Other assessment methods

There are no other assessment methods for this module.

8.8 The examination

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

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

9 FREQUENTLY ASKED QUESTIONS

See my Studies @ Unisa.

10 SOURCES CONSULTED

ASA. 2016. "Alcohol advertising." <https://www.asa.org.uk/News-resources/Hot-topics/Alcohol.aspx#.Vw516YXRbfq> Accessed: 19 April 2016.

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

Fugard, Athol. 2000. *Port Elizabeth Plays*. Oxford: Oxford University Press.

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

Jacobson, Dan. 1956. "The Thief: A Story." *Commentary*.
<https://www.commentarymagazine.com/articles/the-thief-a-story/> Accessed: 19 April 2016.

Maharaj, Sasha. 2016. "Worthless." http://www.poetrysoup.com/poem/worthless_777833
Accessed: 19 April 2016.

NCPA. 2010. "Flu Shots on Sale." <http://healthblog.ncpa.org/flu-shots-on-sale/> Accessed: 19 April 2016.

Ngugi wa Thiong'o & Ngugi wa Mirii. 1982. *I Will Marry When I Want*. Nairobi: East African Educational Publishers.

Office of Behavioral and Social Sciences Research. 2016. Conversation Analysis.
<http://www.esourceresearch.org/eSourceBook/ConversationAnalysis/5CAinAction/tabid/520/Default.aspx> Accessed: 18 March 2016.

Stellenboom, Simonne. 2016. "To The Still Born." <http://www.poetrypotion.com/to-the-still-born-by-simonne-stellenboom/> Accessed: 19 April 2016.

The View From LL2. 2016. A Follow-Up Post On Cellphone Borrowing, Track Practices, and Wednesdays. <http://viewfromll2.com/> Date of access: 18 March 2016.

Themba, Can. 1972. *The Will to Die*. Cape Town: Africasouth Paperbacks.

11 IN CLOSING

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

The ENG2602 team

12 ADDENDA

ADDENDUM A: The Toolkit for ENG2602

Definitions:

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

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

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

Quatrain: a stanza of four lines.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hyperbole: the use of exaggeration for effect or emphasis.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

William Blake, London

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

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

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

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

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

Assonance: the repetition of vowel sounds that appear close to one another.

e.g. *if you need me / me and Neil'll be hanging out with the DREAM KING*
Tori Amos, "Tear in Your Hand"

(The "e" sound, (phonetically pronounced as /i:/ or /i/) is repeated several times in the line.)

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

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

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

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

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

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

Alexander Pope, *An essay on criticism*, 525

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

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

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

Shakespeare: *Hamlet* III.iii.4.

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

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

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

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

ADDENDUM B: PLAGIARISM DECLARATION

NAME:

STUDENT NO.:

ASSIGNMENT TOPIC:

ASSIGNMENT NO.:

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

http://www.unisa.ac.za/contents/colleges/col_grad_studies/docs/Policy_copyright_infringement_plagiarism_16November2005.pdf

Signature :.....

Date:



NAME:

STUDENT NO.:

ASSIGNMENT TOPIC:

ASSIGNMENT NO.:

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

http://www.unisa.ac.za/contents/colleges/col_grad_studies/docs/Policy_copyright_infringement_plagiarism_16November2005.pdf

Signature :

Date:

