

Tutorial letter 202/2/2016

GENRES IN LITERATURE AND LANGUAGE: THEORY, STYLE AND POETICS

ENG2602

Semester 2

Department of English Studies

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BAR CODE

Dear students

The examination will be a two hour paper. You will be expected to write two essays. The paper will be divided into two sections: a section on language and a section on literature. You will be expected to answer one question per section.

The section on language will have a question on Persuasive Writing and a question on Conversation Analysis. You will be expected to answer one of these questions.

The section on literature will have a question on Prose Fiction, a question on Poetry, and a question on Drama. You will be expected to answer one of these questions.

Even though you will have a choice in the exam, we suggest that you do at least some preparation on all the sections, and perhaps prepare at least two units per section in detail. If you only prepare one unit per section there is a risk that you could find the question on the unit that you prepared to be difficult. If, on the other hand, you are prepared to answer a question on more than one unit per section, you would be able to switch to answering on a different unit.

In each unit, you can expect the following types of questions:

Persuasive Prose: you will be given a short passage from an unseen persuasive text (such as a newspaper article, an advertisement, a political speech, etc.). You will have to write an essay in which you analyse the passage: this means that you will have to outline briefly **what** the passage is about, **why** it has been written, and **who** the target audience is, and then to explain in detail **how** it has been written. Your essay should focus on **how** the author **uses language** to persuade his/her target audience.

Conversation: you will either be given a transcript of a conversation or asked to construct one yourself. You will then be asked to analyse the conversation according to specific aspects and features of Conversational Analysis. You could also be asked to write an essay on an aspect or a range of aspects of Conversation Analysis, such as (but not limited to) turn-taking, pauses, overlaps, fillers, cooperative principles, implicature, politeness, etc. Refer to the 'Conversational analysis additional resource' document under the 'Additional Resources' tab on myUnisa for a survey of the key facets of this section.

Prose fiction: you will be given a short passage from an unseen prose fiction text. You will have to write an essay in which you analyse the passage, discussing in detail how it uses language, for example, to portray character, shape, tone and setting, for thematic and symbolic effects, etc.

Poetry: you will be given a poem from the list of poems provided under 'Additional Resources' on myUnisa. You will have to write an essay in which you analyse the poem, discussing in detail how it uses language to present and explore its main themes and concerns.

Drama: you will be given an excerpt from an unseen play. You will be expected to write an essay in which you analyse how the passage uses language, for example, to form imagery or reveal the qualities of the characters in relation to the passage's main themes and concerns.

Use the following additional guidelines to help you prepare for the examination:

- Read your study guide and the prescribed book. Make notes of the important features of each genre of writing.
- Read as widely as possible, including newspapers, magazines, novels, short stories, poems and dramas. Write notes on the texts that you read, outlining the way they use the strategies that are appropriate to each genre.
- Pay attention to general features of language use, such as point of view, register, diction, tone, irony and figures of speech as you analyse extracts from texts in preparation for the examination.

- Write sample essays in which you examine the way each extract in the reader uses the resources of its genre.

Good luck with your preparations!

RESPONSES TO ASSIGNMENT 02

QUESTION 1: POETRY

The assignment consisted of **THREE** questions. You were required to answer either Question 1, or Question 2 or Question 3. If you had chosen Question 1, you would have been required to answer a question on Poetry.

You were required to

- **perform a close study of Gcina Mhlophe's poem,**
- **identify five critical points that she seems to be concerned about,**
- **write a carefully worded essay of approximately 1000 words and**
- **analyse how she communicates these concerns by using syntax, tropes, schemes, diction and other linguistic features**

(Remembering that your introduction should be concise, while giving the reader an outline of what shall be discussed in the body of the essay, the sample below would suffice. Take note of how simple and straightforward it is. Evidently, the more accomplished writer might have a more elaborate introduction.)

Gcina Mhlophe's poem has an intimate feel to it, because it makes us privy to the thoughts that run through her mind when it rains. She is preoccupied by how the rain, which is a mixed blessing for some, can either mean joy or be a cause for worry to others. The poem's overall concern is social injustice and this essay shall explore five critical issues that the poet focuses on, while analyzing how she uses language and style to convey these concerns.

(The nature of the question already guided you on your essay divisions. You were expected to have five critical points for discussion. This does not mean that you were expected to write five paragraphs, but that related ideas had to be kept together. Students sometimes struggle to understand what we mean by writing one main idea per paragraph. The sample body below will illustrate how this can be done. You will note how the main idea is the critical issue raised by the poet and there are smaller ideas that support this; all these are grouped together in a paragraph.)

In stanza four lack of proper infrastructure is alluded to as there are clearly no bridges for the schoolchildren to use to cross the river, which could be filling up because of the rain. The fact that they have to "undress [and] carry [their] books on their heads" is a clear indication that they have to wade through the water and they are trying to keep their uniforms and books dry. By using "undress" and "small" the poet reveals the children's vulnerability in different forms. Being naked, they are vulnerable to people who may want to rape them and being small they could be easily washed down the river and drown. All this is because they want education, however due to lack of infrastructure they are being exposed to danger.

This idea of lack of proper infrastructure is linked to lack of basic services like running water, alluded to in the phrase, “we didn’t have to fetch water” in stanza five. This situation is somewhat ironic, because the quote reveals a grateful tone that the speaker does not have to fetch water “for a day or two”, yet this very gratitude points out the injustice of not having such basic services. Had running water been available there would be no need for gratitude. This irony extends beyond this stanza when considering how the harder it rains, the more water will be collected in drums giving the speaker a respite from fetching water from the river. While this is good, the same cannot be said in the previous stanza where more rain can mean floods.

Poverty is the central concern in the sixth stanza. It is reflected through hunger and lack of shelter as revealed in the diction “nowhere”, “no home” and “no food”. Repeating “no” emphasizes what the subjects lack and could be connected to “without” which in a general context would mean “not having something”. This would be a play on words by the poet to highlight the subjects’ plight. In this context, however, “without break” means incessant rain, which, as already mentioned, is a mixed blessing, because hungry people cannot go out to look for food in the rain, but having rain gives them something to drink at least. The word “only” highlights how destitute they are to rely solely on rainwater for survival.

The poverty theme and lack of shelter extends to the seventh stanza. The poet mentions “squatter camps” and “plastic shelters” which are not adequate homes for people. These phrases continue the thread of social injustice that is found in this poem. The fact that mothers “give birth” under these conditions carries the implication that even new life that is brought into this world, by default of being born under this poverty, might be doomed to its legacy.

Childbirth is very ‘delicate’ because hygienic conditions should be ensured to prevent infection of the infant and the mother with any disease that might have adverse effects on their health. The squalour of a “squatter camp” is not conducive to these hygienic standards. The situation the “mothers” are facing is exacerbated by the weather. The poet uses “mercy” to draw our attention to their vulnerability to the cold winds, which are described as being “angry”. By personifying the winds, the poet creates imagery associated with power, where one might envision a poor subject cowed by an angry authority figure. This reiterates the vulnerability of the poor. While “without a break” (line 37) refers to the rain, it could also be linked to the women’s suffering which is endless, because there is no suggestion that their lot might improve.

Apartheid laws and their effects could be a collective reason for all the suffering that has been discussed in the previous paragraphs. However, they have not been as directly implicated as they are in the eighth stanza. By placing “illegal” inside inverted commas, the poet immediately implies that this status is subject to interpretation. Looking for employment is hardly ever considered as illegal by the general populace. However, if it happens under certain circumstances that are outlawed then it does become illegal. In this context, one concludes that the poem was written during the apartheid era, judging from the use of phrases like “‘illegal’ job seekers” and “dodging police vans”. Laws of that time that necessitated the carrying of the dompass and the special permit to seek employment in urban areas, meant that anyone looking for employment without these documents was doing so illegally and could be arrested anytime when found by police, hence the need to “[dodge] police vans”.

Avoiding arrest while looking for employment is already a challenge, however doing it in the rain requires more of an effort. The poet plays on words again by using “seekers” (line 43) and “find” (line 47). Under normal circumstances the fact that the “seekers” want jobs would lead one to expect that when they “find” something it will be employment, however in this situation, because of apartheid laws, their quest is diverted to a search for a hiding place and this is what they now hope to “find”. This stanza evokes even more sympathy from the reader because poverty has already been alluded to in the previous stanzas and now the chance of finding employment is thwarted by having to “[dodge] police vans in the rain”. This means that poverty is still going to be their lot.

(The word limit has been exceeded in an attempt to accommodate various interpretations that might emerge from students. This is but one way of arranging the body of your essay, everybody has a unique style of writing and there will be varied interpretations. What matters is that critical issues are clearly illustrated with valid supporting arguments.)

(In your conclusion you were expected to be concise. Since this is a discursive essay, you were expected to use the conclusion as a brief sum-up of the points in your body. No elaborate details were expected at this point. Some students tend to use the conclusion to give the lesson learnt, this is not required in a discursive essay and no marks shall be awarded for doing that. Below is a sample of a conclusion one might write. You are reminded once more that this will come in different phrasing because of people’s unique writing style.)

Through the use of different linguistic features, the poet has managed to highlight the plight of the poor in different settings and to create vivid images of their circumstances.

TOTAL: 50

Wishing you well in your studies.

Lungelwa Phakathi

QUESTION 2: PROSE

The assignment consisted of **THREE** questions. You were required to answer either Question 1, Question 2 or Question 3. If you had chosen Question 2, you would have been required to answer a question on Prose.

In prose fiction, a story is told illuminating several human characteristics and behaviour. In some instances, human relationships are depicted with imagination and flair. Interestingly, characters engage in actions and behaviour that often involve others and may lead to various adventures or trials. There is usually a main plot supported by various sub-plots that contribute to the main plot or is linked to the main plot. The plot is instrumental in the manner in which the events in a story are arranged. You would need to know this since this module presents different types of texts all of which have different organisational structures and features. This would then contribute to the genre of the text. A narrative storyline then is different from a persuasive prose text. The actions and events in a narrative piece is deliberately ordered or structured in order to achieve a particular effect or contribute to revealing particular aspects of the protagonist’s character.

The extract that you were supposed to analyse is from *The Great Gatsby* by Scott Fitzgerald. You were required to analyse the extract by drawing on your understanding of **narrative structure**, how a **theme** is developed, the creation of **character**, the manipulation of **tone and diction** and the use of **poetic techniques**. It is a very short extract so the use of diction and poetic techniques should dominate the discussion of the creation of theme and development of character. Some of you were tempted to consult critical readings and while this is a valuable asset in your career as a researcher, you should first attempt to interpret the text on your own. This would help you to develop and hone your skills in preparation for the exams which does not offer the use of internet resources. If you have used other resources be sure to acknowledge them as plagiarism is a serious offence.

Before you even begin to understand the extract and the various elements and linguistic features that contribute to meaning, you need to hone your skill of analysis. Most of you confuse analysis with paraphrasing which means that you tend to focus on the content of the text and retell the story. This is an unproductive exercise because it does not address any of the elements of the question and neither does it reveal your understanding and critical engagement which is an essential tertiary skill. Getting a sense of the story line is important for understanding how the action unfolds and to acknowledge the product of the writer's imagination. However it is necessary to look beyond the narrative and get a sense of the idea that the author wants to communicate to his/her reader. This is how a theme is developed.

Many students express extreme disappointment when they receive low marks for an essay that they have written. Some spend a long time constructing their essays and feel cheated when the marks do not reflect the work put into the final product. Therefore I feel that I need to draw your attention to the writing of the essay itself which is preceded by an introduction. Your introduction signposts the direction that your essay is going to take. It also reveals to the reader whether you are aware of the various elements that need to be included.

In the extract it is through the narrator that the character of the protagonist is revealed. So your introduction must reveal how the author uses the narrator to reveal certain negative aspects of the protagonist's character and how a theme of corruption and flawed character emerges through this. Also remember to discuss **HOW** language features are used to either reveal aspects of character or theme and **HOW** it contributes to the authors purpose. It is not enough to just identify literary devices. Show how they are used to assist the writer to reinforce meaning.

The use of diction is not incidental as it draws the reader's attention to certain assumptions and beliefs. If you read line one closely you will note the author's use of the words "broke out" which actually reveals a sort of outburst and a kind of violence or aggression is associated with an outburst. In addition, the narrator also uses the word "surprisingly". So it can thus be deduced that this is not part of his usual behaviour. If we are building a character sketch here we would then assume that the protagonist is not given to violent outbursts usually which then means that he is usually calm. We also see in the first line that the outburst is associated with an attempt to find out what the narrator's opinion of him was. Now you must be wondering why this is significant. It contributes to the fact that he is a flawed character but more importantly if you read lines three and four you will notice that there were rumours circulating about him evident in the words: "stories" and "bizarre accusations". The protagonist also goes on to say that he does not want the narrator to "get a wrong idea" of him from the stories which implies that the stories had an unsavoury nature. Notice how the use of diction reveals the character of the protagonist but also helps to establish the theme of corruption, since the threads are interwoven to such a degree that all aspects become linked.

All arguments need to be substantiated or else they are just assertions and have little value in a discussion. For example, if we want to reveal at this stage that the narrator was a little afraid to answer the protagonist's questions we could look at his use of the words "overwhelmed" and "evasions" which imply that he was taken aback by the question or the force with which it was uttered and maybe the use of the word evasions also implies that he did not feel free enough to be honest. If you tie the rumours together with the narrator's reaction, there is a hint of danger or the suggestion that the character could be associated with danger which can be attributed to the narrator's use of the word "sinister", which could mean evil, ominous, threatening or menacing. If we are still building on the theme of danger and dishonesty we can also include the fact that the protagonist looked at the narrator "sideways", which also indicates a kind of dishonesty. Furthermore, there is evidence that another character also accused him of being a liar. See how I built a case for the protagonist's flawed or dangerous character? That is what you need to do. It is not enough to just identify the character as "shady" since you need to build a convincing argument by substantiating all your assertions.

It is important to point out here that you should not meander back and forth through the text in your analysis BUT it may be necessary to look for visual clues in the text to support the argument you are proposing.

If you read the text a few times you would have noticed that the author uses innuendos and implication to suggest that the character is dishonest and/or dangerous or that he is nothing like he portrays himself to be. I have discussed the implications and innuendos in the previous paragraph. Tied to the theme of appearance and reality is the fact that he lies about his education. He claims to have been educated at Oxford. The connotation of an education Oxford is wealth, class and privilege. This means that the protagonist would reveal this bit of information in order to create a respectable background for himself and in doing so also establish respectability. It is obvious that the veneer of respectability is contradicted by the rumours and bizarre stories that are circulating. One has to wonder at this point why then is the character striving so hard to create an air of respectability. Unfortunately one cannot answer this question since the extract limits our analysis. However, what is evident is that another character believed that he was lying about his background as noted by the narrator. In addition, the narrator notices that the protagonist chokes and swallows when he mentions this bit of information evidencing for it to be a lie.

At this point the main character is portrayed as a mysterious and shadowy figure about whom nobody knows much, although speculation is rife in the community. There is evidence to confirm that the narrator did not believe him to be unsavoury but is starting to doubt his initial impressions after this conversation. So you see even a short extract like this one can be analysed in depth and provide a great deal of knowledge about characters and use of language.

Moreover, the second paragraph also serves to reveal the protagonist as a liar and someone who is creating a lifestyle that would impress the society that he finds himself in. In sharing all his doubts and pointing out various inconsistencies, the narrator emerges as highly intelligent and intuitive but his gentle and sensitive side is also revealed by the manner in which he reveals the protagonist's flaws – although he does have a good laugh at the protagonist's outrageous stories about his exploits in Europe. The imagery vividly captures the protagonist's imagination and flair and exposes his pathetic attempt to create a lavish lifestyle in order to promote the lie about his background. The use of the word "incredulous", which could mean sceptical, disbelieving or dubious, indicates that the narrator finds the story to be of a dubious nature. When something is *worn threadbare*, it means that it has been used very often that it is now worn out, indicating that it has no substance to it anymore. Notice again how so much can be

deduced from the diction since nothing in this extract seems to be said in a direct manner. In addition, the final image only serves to confirm the notion of a main character with no substance and a questionable background. The narrator alludes to the protagonist being “a turbaned...de Boulogne”. Let’s take the phrase apart and look at all the dimensions separately then come to a conclusion: a *turbaned character* is a character from literature or the movies like **Alladin** or a sultan. “Leaking sawdust” means that he is a puppet like character stuffed with sawdust. In essence, the writer is at pains to illustrate how out of place someone like the character would be in the gardens of the Bois de Boulogne and how his story lacks substance further exposing the protagonist as a liar and someone who goes to great lengths to make up stories about his background.

Now this is when you as a reader should have deduced that when someone goes through such lengths to concoct stories and has created a certain aura and façade he or she is surely hiding something and that something may change opinions if it comes out.

A critical reader will look at diction and tone in order to find the underlying theme of the text. In addition certain assumptions and beliefs are formed based on the author’s treatment of the subject matter. Notice that in this text the reader gets to see the protagonist through the eyes of the narrator and it is very significant since one has to ask the question how reliable he is as the source of knowledge? Surely the narrator’s bias can to a certain extent come into play?

Student, the above discussion is just a guide to analyse an extract and I hope that it proves to be helpful. You could have looked at other things as well and not only what I chose to illuminate. I suggest that you use this discussion as a guideline and try to analyse the extract again and find aspects of diction or stylistic aspects that contribute to understanding the theme and character formation.

TOTAL: 50

Bernice Badal

QUESTION 3: DRAMA

The assignment consisted of **THREE** questions. You were required to answer either Question 1, Question 2 or Question 3. If you had chosen Question 3, you would have been required to answer a question on Drama.

Closely study the excerpt from Neil Coppen’s play, *Abnormal Loads*, and write an essay in which you address the following questions. These questions should, however, not be formulated as subtitles in your essay and should be answered within the logical development of your ideas.

How does the fact that this play was written to be performed influence the dramatic text?

How does the spatial setting in this extract influence the text?

Which techniques does the playwright use to manipulate the pace in this extract?

What can you deduce about the characters from the way that they speak?

To answer this question, you could have approached it in the manner outlined below. Please note that there is not one, correct way to write a literature essay and that you could have approached the question differently, as long as you address the question and demonstrate that you have reached the outcomes of the module (you can find these on p.4-5 of Tutorial Letter 101).

The assignment asks you to consider four aspects of the excerpt and discuss them in an essay form. Your first step would be to read through the excerpt a few times and then to answer the questions in paragraph form. Please note that this is only the first step in answering the question.

This is the way in which I answered the four questions:

- How does the fact that this play was written to be performed influence the dramatic text?

It is clear that the excerpt from *Abnormal Loads* was taken from a play because it is written in **dialogue form**. A character's name appears on the left side of the page with the character's words and actions stated after a colon. **Actions** are indicated by stage directions (Levey et al., 2013:72) and distinguished from **words** as they are stated in brackets. An actor is meant to perform each role by speaking the lines of dialogue assigned to his or her character (Levey et al., 2013:64). The actions will be performed silently. Therefore, instead of *telling* the reader about something that happened (a story) this excerpt is the "blueprint" for demonstrating or *showing* that event. This demonstration would be the **performance** of the text.

- How does the spatial setting in this extract influence the text?

Although this excerpt does not include a description of the set of this play, the reader can deduce important information about the spatial setting through the dialogue and the **stage directions**. The excerpt starts as Vincent is alone in his room. **Katrien appears outside his door** and he lets her in. Vincent's **grandmother is calling from offstage** and at one point says that she does not want Katrien in her house. **Leon and Johan then appear at the "outside doorway"** where they yell and rattle the door. We can therefore assume that the excerpt is set in Vincent's room which has two doors: one to the interior of the house and another door to the outside. Once Vincent and Katrien – who could be seen as the **protagonists** in this excerpt – are inside the room, they are threatened by the **antagonists** in the drama: from inside the house by Moira, as well as outside the house, by Leon and Johan.

- Which techniques does the playwright use to manipulate the pace in this extract?

The main event in this excerpt is Katrien's plea for Vincent to run away with her. Katrien's aim is threatened by the couple's family members: Vincent's grandmother and Katrien's father and brother (Leon and Johan). Neither family wants Katrien and Vincent to have any contact. Apart from this, Katrien seems to have trouble convincing Vincent to run away with her. The pace is quickened by **short, staccato sentences** such as "I won't have her in my house!" and "Maak oop die deur!". A **sense of urgency** is also created by Leon and Johan's **actions** – having them rattle the door as they yell. The reader also becomes curious to know why Vincent remains passive amid this chaos. As the tension mounts with Katrien's urgency and Leon and Johan's aggression Vincent answers that the reason he cannot run away with Katrien is because he cannot drive. This creates a comic **anti-climax** which ends the scene.

- What can you deduce about the characters from the way that they speak?

Katrien is rebellious and insistent. Even though Vincent seems surprised and confused to find her outside her door, she insists to be let into his room when she says “Just let me in, Vin.” Furthermore, it is clear that she is defying her family’s wishes by attempting to run away with Vincent. While Leon and Johan stand outside the door screaming for her to open the door, she ignores them and continues to implore Vincent to run away with her.

Katrien also seems like an idealist rather than a realist since she insists on running away, although she and Vincent are almost surrounded by their antagonists. She also calls Vincent’s love for her in question when he seems hesitant to run away with her, by telling him: “If you love me, you’ll help me, now. Not tomorrow, or next year. Not when we’re old and half-dead, but now.” Her urgency is therefore fueled by passion and her notion of romance.

Vincent seems to be more of a conformist than Katrien. When his grandmother asks who he is talking to, saying that she does not want Katrien in her house, Vincent does not confront her, but tries to hide the situation from her by at first denying that anything has happened, “Everything’s okay,” and later responding as vaguely as possible to his grandmother: “I’m just sorting something out.” Vincent therefore prefers to avoid conflict.

The fact that **Vincent** never learnt how to drive a car – as he confesses at the end of the excerpt – tells the reader that he is an inactive type of person. Especially in South Africa, being able to drive a car grants a person independence of movement. Therefore, the fact that Vincent has never learnt how to drive tells us that he does not take control of his own agency.

Moira does not appear in this excerpt, but functions as an off-stage character. What is, however, clear is that she is manipulative in that she tries to control who Vincent sees when she says she “won’t have [Katrien] in [her] house!” She knows that she cannot forbid him to see Katrien, but she exerts the control that she does have: since Vincent lives under her roof, she can forbid Katrien her house.

Johan and **Leon** fulfill a small but important function in this excerpt – to threaten the protagonists. They speak in Afrikaans when they yell that Vincent and Katrien should open the door: “Maak oop die deur!” They are thus Afrikaans characters and seem to conform to the stereotype of the white, Afrikaans male in the force and brevity with which they demand that the door be opened. They only repeat one short demand and further emphasize their point by forcefully rattling the door.

References:

Levey, David, Ndlangamandla, Clifford, Donaldson, Eileen, Makoe, Pinky, Van Niekerk, Marinus, Dambe, Sira, Kreuter, Allyson, Zinda, Nomsa. 2013. *Genres in Literature and Language: Theory, Style, Poetics*. Pretoria: University of South Africa. (Only study guide for ENG2602.)

Firstly, you should know that this analysis is by no means exhaustive – there are more observations that you could have made about the excerpt. Secondly, you should note that the only sources that I used when making these notes were the excerpt itself, the study guide, and dictionaries. While this may seem daunting to you, it is a skill that you should acquire in this module.

It is also very important to note that these notes of mine are only the result of the first step of answering the question. Now that I have an idea what the excerpt is about and have answered the guiding questions, it is time to plan my essay.

Writing an essay:

The assignment question asks you consider four questions which then form an analysis of the excerpt. You could thus structure your essay as an analysis of the ways in which meaning is created in the excerpt. You can then use the guiding questions as four elements which constitute meaning in this excerpt. The implications of performance, the spatial setting, the pace and the characters' dialogue all contribute to create meaning. This last sentence would then form your main argument.

Now that I have determined my main argument, I can plan my essay:

Introduction: briefly **state my main argument** and **map out the rest of my essay**. In this case, my introduction would look something like this:

The given excerpt from Neil Coppen's play *Abnormal Loads* uses various dramatic elements to create a scene filled with tension. In the excerpt the reader is introduced to two characters, Vincent and Katrien. Katrien tries to convince Vincent to run away with her while both of their families actively try to prevent this. In this essay, I shall discuss how Coppen uses the implications of performance, the spatial setting, pace and the characters' dialogue to convey this scene to the reader.

Paragraph 1: Implications of performance

- showing versus telling
 - how?
 - why?

Paragraph 2: Spatial setting

- Threats to the protagonists visually shown
 - how?
 - why?

Paragraph 3: Pace

- Sense of urgency created
 - how?
 - why?

Paragraph 4: Dialogue

- Contrasting characters portrayed
 - how?
 - why

Conclusion: briefly summarize **how these aspects of the excerpt create meaning**.

For example,

I conclude that in this excerpt from *Abnormal Loads*, Coppen takes advantage of the unique features of drama to create a scene of tension and suspense. The fact that the drama is written to be performed implies that the audience will see the events presented to them demonstrated rather than described. The threat posed to the protagonists in the form of the resistance from their families is visually portrayed. While Vincent and Katrien are in his bedroom, Vincent's family calls from inside the house and Katrien's family threaten the couple at the outside door. The pace is quickened by the short sentences that most of the characters use, up to the anti-climax where Vincent confesses the ridiculous, yet practical, reason why he cannot run away with Katrien. Lastly, the characters' dialogue reveal their contrasting personalities: while Katrien is urgent, romantic and unrealistic, Vincent is passive and conformist. The various features that Coppen therefore uses to create meaning add to the sense of excitement in the drama.

Remember to give credit to your sources (see Tutorial Letter 301). If, for example, you want to define terms like "protagonist" or "stage directions" you need to cite your study guide or tutorial letters. If you use a dictionary, you also need to cite it. List all the sources that you have used in your bibliography.

TOTAL: 50

Best wishes for the exams!

Lida Krüger