



# **Tutorial Letter 101/3/2018**

## **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.

At advanced levels, the modules in third-level English build on these intriguing matters.

**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.
- A reader for ENG2602 containing poems and excerpts from plays.

Instead of presenting you with feedback letters after you have received your marked assignment, we have decided to rather include *what we are looking for* in an assignment in this tutorial letter. In this way, you can (and should) assess your own assignment before submission. You can then use the individualized feedback on your marked assignments as further guideline in your preparation for the examination. Your e-Tutor will also give you additional guidance.

*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, communicate with 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  
(012) 429 8732  
[krugeja@unisa.ac.za](mailto:krugeja@unisa.ac.za)

Prof C Chaka  
(012) 429 3477  
[chakacp@unisa.ac.za](mailto:chakacp@unisa.ac.za)

Ms L Phakathi  
(012) 429 6354  
[phakala@unisa.ac.za](mailto:phakala@unisa.ac.za)

Prof P Makoe  
(012) 429 6047  
[makoepb@unisa.ac.za](mailto:makoepb@unisa.ac.za)

### **The English Level 2 Co-ordinator for is:**

Prof S Maithufi  
(012) 429 6140  
[maiths@unisa.ac.za](mailto:maiths@unisa.ac.za)

### **3.2 Department**

**The Chair of English Studies : Prof M Lephala**  
PA to the CoD : Ms G Moeng  
Telephone : (012) 429-6714  
Email : moengg@unisa.ac.za

**The Administrative Officer for Level 2 English: Ms D. Rakumakoe**

Email: rakumld@unisa.ac.za  
 Tel. (012) 429 6263  
 Fax: (012) 429 6222

For other contact details, see the departmental web pages at [www.unisa.ac.za/english](http://www.unisa.ac.za/english).

**3.3 University**

You will find general Unisa contact details in the *Study @ 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 *Study @ 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](mailto: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 completed 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.

Some pages from the first edition of Goatly (2000) are also uploaded as an e-reserve, as mentioned above.

## 4.4 Library services and resources information

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

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>
- finding, obtaining and using library resources and tools to assist in doing research – [http://libguides.unisa.ac.za/Research\\_Skills](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. "hamlet") or keywords (e.g. "hamlet prince of denmark") 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 your tutor and other 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 *Study @ 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 2018	898771	15 February 2018
02 Prose OR poetry OR drama	5 April 2018	856150	5 March 2018

\*This means that you will only be able to submit your assignments via *myUnisa* from one month prior to the deadline. Hard copy assignments should be submitted earlier.

### SEMESTER 2

ASSIGNMENT NO.	DUE DATE	UNIQUE ASSIGNMENT NO.	SYSTEM OPENS ON*
01 Persuasive texts OR conversation analysis	16 August 2018	746156	16 July 2018
02 Prose OR poetry OR drama	6 September 2018	785028	6 August 2018

\*This means that you will only be able to submit your assignments via *myUnisa* from one month prior to the deadline. Hard copy assignments should 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 <b>Tutorial Letter 301</b> .
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 <b>Tutorial Letter 301</b> .
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 practical 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).

Please see Addendum B for assignment support and examples of appropriate responses to previous assignments.

## 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 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%)	<b>1</b> EXCELLENT TO VERY GOOD	<b>Content:</b> 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). <b>Organisation:</b> 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%)	<b>2</b> GOOD TO AVERAGE	<b>Content:</b> fairly sound demonstration of skills, mostly relevant to topic, lacks detail. <b>Organisation:</b> loosely organised, logical but incomplete sequencing and signposting.
27-16 (54%-32%)	<b>3</b> FAIR TO SHAKY: <b>AT RISK</b>	<b>Content:</b> not enough substance or relevance, insufficient support for ideas <b>Organisation:</b> ideas confused or disconnected, not enough logical sequencing or development, little signposting
15-0 (30%-0%)	<b>4</b> VERY SHAKY	<b>Content:</b> not pertinent or not enough material to evaluate. <b>Organisation:</b> 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%)	<b>1</b> EXCELLENT TO VERY GOOD	<b>Vocabulary:</b> sophisticated range, effective word/idiom choice, mastery of word form, appropriate register. <b>Language usage:</b> effective complex constructions, few language problems (agreement, tense, number, word order, articles, pronouns, prepositions). <b>Mechanics:</b> mastery of presentation: neatness, spelling, punctuation, capitalisation, paragraphing and essay structure; meticulous and consistent referencing of sources used.
37-28 (74%-56%)	<b>2</b> GOOD TO AVERAGE	<b>Vocabulary:</b> satisfactory range, occasional issues of word choice, idiom, form, usage, <b>but meaning not obscured</b> . <b>Language usage:</b> effective simple constructions, minor problems in complex constructions, several language issues but <b>meaning seldom obscured</b> . <b>Mechanics:</b> occasional problems in mechanics.
27-16 (54%-32%)	<b>3</b> FAIR TO SHAKY: <b>AT RISK</b>	<b>Vocabulary:</b> small range, frequent issues of word/idiom, choice, usage. <b>Language usage:</b> major problems in simple/complex constructions, frequent language issues including sentence construction problems, <b>meaning confused or obscured</b> . <b>Mechanics:</b> frequent problems with mechanics, untidy handwriting, <b>meaning confused or obscured</b> .

15-0 (30%-0%)	<b>4</b> VERY SHAKY	<p><b>Vocabulary:</b> essentially translation from mother tongue, little knowledge of English vocabulary, idioms, word forms, or not enough material to evaluate.</p> <p><b>Language usage:</b> virtually no mastery of sentence construction, dominated by problems, does not communicate, or not enough material to evaluate.</p> <p><b>Mechanics:</b> no mastery of conventions, dominated by problems in mechanics, illegible handwriting, or not enough material to evaluate.</p>
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### 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 read the book.</i> A singular subject takes a singular verb: <i>The student reads 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. <u>An apostrophe is used to indicate possession.</u> Mbeki's leadership (the leadership of Mbeki). The boys' privileges (the privileges of the boys). <u>An apostrophe is used to indicate when letters are left out.</u> We'll (we will) Can't (can not) I've (I have) It's (it is) NB: "its" (without an apostrophe) is the possessive form. The dog chewed <u>its</u> bone. <b>Please note that you should not be using contractions in academic writing.</b>
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 could also be too long and needs to be divided where appropriate.
p	Punctuation	You have misused a punctuation mark, or omitted one where it was necessary.
sp	Spelling	You have misspelt 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

**Please submit your assignments electronically via *myUnisa*.** While we cannot prevent you from submitting in hard copy by post, please note that the postal system and assignment boxes are not reliable. If you decide to use the postal service or the assignment boxes, you do this at your **own risk**. Remember, we cannot mark what we do not receive. In addition, marked hard copy assignments containing valuable feedback often reach students only after the exam, when it is no longer of any use.

**Remember, as a Unisa student, you have access to the computer labs in Unisa Regional Centres. Please make use of these facilities to submit your assignments electronically.**

Assignments may **not** be submitted by fax or e-mail.

For detailed information on assignments, please refer to the *Study @ 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

Regrettably, **plagiarism** 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 C). **If this declaration is not attached to your assignment, the marker reserves the right not to mark it.**

While you may consult other sources, 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 a zero mark for submitted work.

**Please sign and include the declaration regarding plagiarism (see Addendum C) 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/Policy_copyright_infringement_plagiarism_16November2005.pdf)

If a marker finds that you have copied as little as <u>one sentence</u> verbatim from the internet without using quotation marks <b>AND</b> properly referencing the source, <b>you will receive 0% for your assignment.</b>
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## SEMESTER 1 ASSIGNMENTS

### ASSIGNMENT 01: LANGUAGE

**DUE DATE:** 15 MARCH 2018

**UNIQUE NUMBER:** 898771

#### 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/Policy_copyright_infringement_plagiarism_16November2005.pdf)
- 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 long 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 and 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

The extract below is taken from Mmusi Maimane's SONA 2016 speech. Please note that in answering this question, your response has to focus on this extract alone.

Read the speech attentively and then write a **carefully worded essay** in which you **critically analyse** the content of the excerpt **as a persuasive text**. Your essay should be approximately 1 200 words in length.

Planet Zuma is where our President lives, in a galaxy far, far away from the lives of ordinary South Africans.

In his speech on Thursday, we learned more about Planet Zuma than the country we live in.

On Planet Zuma, there is no jobs crisis. This is why, in the President's speech, we didn't hear anything about the 8.3 million South Africans who are jobless.

On Planet Zuma, all children have access to a quality education. This must be why the President didn't mention basic education once.

[...]

And, on Planet Zuma, every problem can be solved by setting up [...] a Commission of Inquiry.

Madam Speaker, the President lived up to our expectations on Thursday. We expected to hear the empty words of a man out of touch with the people. And that is what we got.

We knew what to expect, but we came to listen anyway [...].

Because this is what the South African people expect of us. They expect us to be here, in this Parliament, making it work.

Maimane, Mmusi. 2016. "Planet Zuma: Somewhere in a galaxy far, far away." <https://www.da.org.za/2016/02/planet-zuma-somewhere-in-a-galaxy-far-far-away/> Accessed: 7 July 2017.

**TOTAL: 100**

## **Assignment guidance:**

### **Reading for Pre-Writing**

To answer this question you need to annotate the text as you read. Make notes in your journal about the following:

- What? (What is the text basically about?)
- Who? (For whom is the speech intended?)
- Why? (Why was this text written? What is the purpose or function of the text?)
- How? (What does the text set out to achieve and how does it do that?)

These questions are merely intended to guide your analysis, and **SHOULD NOT** be used as headings in your essay. Use your introduction to answer the first three questions and the body of your essay to answer the last. Therefore, it is important that you **identify the main persuasive aim of the text in your introduction** and then to use **the body of your essay to discuss how this aim is achieved**. Your conclusion should briefly summarize your main argument.

### **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module, you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence.

### **Self-Assessment:**

Before submitting your essay, you need to proof-read it to minimize errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.

- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

## Submission

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OR

## QUESTION 2: CONVERSATIONAL ANALYSIS

Answer BOTH Questions 2.1 and Question 2.2.

### Question 2.1

Write a well-constructed, **carefully worded, essay** of about 600 words (1½ pages) in which you analyse the conversation structure in Sample A (the play) and Sample B (the real-life conversation), **paying special attention to the conventions used to close or end a conversation**. Include information relating to **actions, speech acts, turn-taking mechanisms, the relationship between the speakers and intersubjective understanding**. Remember to support your claims by means of quotations / specific references to the texts.

### Sample A: Extract from a play

**Background information you will need to understand the play:**

*Demetrios Tsafendas was convicted of the assassination of Hendrik Verwoerd in 1966. At the time, Verwoerd was prime minister of South Africa. He is acknowledged as the architect of Apartheid.*

*Helen of Troy (a renowned beauty from Greek mythology) was said to have ‘launched a thousand ships’ thereby starting the Trojan War.*

- 1 Helen: I wish it wasn't like this, hey?
- 2 Tsafendas: Me too, Ms Daniels. But I'll be back. I promise.
- 3 Helen: But how? If you're –
- 4 Tsafendas: Look – (*Holds up ID card.*) – this is actually all wrong ... I can't explain just yet ... but trust me, everything will be okeydokee. It has to be. I've spent my whole life waiting for this. To get here, to find you. Penelope.
- 5 Helen: I'm Helen
- 6 Tsafendas: Hmn? No, no, she's from another story. She caused the whole to-do, she's the face that launched a thousand ships. Mind you ... your face could also launch a ship or two ...

- 7 *She blushes, puzzled but pleased. Music is heard from the neighbour's radio.*  
 8 Tsafendas: Listen – God's whistling at us again.  
 9 Helen: Haai...! (*As he picks up his suitcases*) So I'll wait to hear from you hey.  
 10 *He blows a kiss. She returns it. He exits. She exits. The shrill bell starts ringing in the distance again. A match ignites in the shadows.*

Sher, Anthony. 2003. *I.D.* London: Nick Hern, p. 26.

### Sample B: Transcript of a conversation

**Background information you will need to understand the humour at the start of the conversation:**

*James Joyce is a famous Irish writer. The father finds it amusing that the owner of the bed and breakfast accommodation has the same name as this world-renowned writer.*

- 1 Ben: so anyway the guy I'm staying at er in this b and b it's a lovely Irish guy called James Joyce  
 2 Dad: really [laughs]  
 3 Ben: he keeps calling me 'ah Ben it's James Joyce here +  
 4 Dad: James Joyce [laughs]  
 5 Ben: + just confirming the dates' (.) he's trying to give me directions but I'm not going till September after all so =  
 6 Dad: alright  
 7 Ben: so anyway I'd better go Dad (.) so I speak to you speak to you before the match on Sunday  
 8 Dad: okay (.) what times the kick off do you know  
 9 Ben: four o'clock (.) you're gonna have to watch it in the pub  
 10 Dad: I know I will do  
 11 Ben: you gonna do that are you  
 12 Dad: yeah  
 13 Ben: you brave enough  
 14 Dad: yeah  
 15 Ben: okay  
 16 Dad: at least we're not playing Charlton  
 17 Ben: yeah won't have to watch with annoying people  
 18 Dad: so erm  
 19 Ben: anyway alright I'll speak to you later (.) bye  
 20 Dad: take care  
 21 Ben: bye

Carter, Ronald, Goddard, Angela, Reah, Danuta, Sanger, Keith, Swift, Nikki. Beard, Adrian (ed.). 2008. *Working with texts: A core introduction to language analysis*. 3rd Ed. London: Routledge, p. 211.

**SUBTOTAL: 70**

### Question 2.2

Observe the way participants signal the end of conversations in real-life exchanges. Write a short paragraph in which you outline your observations. Include a written transcript of a short conversation you have recorded. Please use the key below to present the data. Your total response should not exceed a page in length.

### Key to transcript of a conversation

Lines are numbered so that it will be easy for you to refer to specific parts of the text in your discussion.

Speakers are numbered so that you can distinguish between them.

+ shows interrupted turn which starts again at the next + sign.

= shows that the turn has been interrupted but does not start again.

( ) is used for a short pause of under a second. A number of dots in the brackets indicates the time in second of longer pauses. For example, (...) indicates a pause of three seconds.

Capitals are used at the start of proper nouns (such as Ben) and to show emphasis or shouting.

[.] These square brackets indicate non-verbal communication.

Non-standard spelling can be used to show the pronunciation of words.

Apostrophes are used to show possession. For example: 'Ben's word'.

**SUBTOTAL: 30**  
**TOTAL: 100**

## Assignment guidance:

### Question 2.1

Please note that Sample A comes from a play and Sample B is a real-life conversation. To understand the conversation, please use the key provided in Question 2.2.

Please take care to read the question very carefully. Note that I have put the key words in bold. You will need to evaluate **BOTH** passages, **paying special attention to the conventions used to close or end a conversation**. These are shown in both passages. This means that the focus should fall on the way conversations are ended. Please make sure you understand the key terms: **Actions, speech acts, turn-taking mechanisms, the relationship between the speakers and intersubjective understanding**. Revise your study material to make sure that you understand the terms fully. You will need to show, by means of references to specific examples from the extracts, how these features are observed in the two texts. Note that, in both texts, lines have been numbered to make it easy for you to refer to a specific place in the text.

### Question 2.2

This is your opportunity to do genuine research. You will need to give yourself ample time to observe how real-life conversations end. What signals are given by the participants to indicate that they wish to close the conversation? Have you observed any instances where people end conversations abruptly and seem rude? Have you picked up on any cultural differences between participants when they want to end conversations?

Now select a conversation to be recorded. If you wish, you could use radio interviews with talk show hosts. Record the conversation and write the transcript using the conventions shown in the key given in the section above. Remember that your response must include (1) a paragraph in which you outline your observations; and (2) your transcript of the conversation you have chosen.

## Preparing your essay

In your consideration of the assignment question, focus on the following keywords:

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence.

## Self-Assessment:

Before submitting your essay, you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

## Submission

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## ASSIGNMENT 02: LITERATURE








**DUE DATE:** 5 APRIL 2018

**UNIQUE NUMBER:** 856150

### 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/Policy_copyright_infringement_plagiarism_16November2005.pdf)
- 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. The essay question below will provide you with the argument. For example, "this essay argues that the theme of x is emphasized through the devices of a, b, and c in the poem y." 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 "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
  -  MegaEssays.com

### 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

Closely study Mafika Gwala's poem, "The Shebeen Queen" (1989), below. In a **carefully worded essay** of approximately **1 200 words**, analyse how he uses **poetic devices (schemes and tropes), syntax, diction and other language techniques** to make a point about male factory workers in this poem.

#### The Shebeen Queen

Mafika Pascal Gwala

She stood at the factory gate  
 as she watched  
 her last debtor approach,  
 vooping his oversized overalls.  
**5** Her last Friday's collection  
 At this firm. Fifteen of them all  
 'Come boetie shine up.'  
 The man pulled out the bank notes  
     - With a quivering smile.  
**10** 'Gosh, more than half his wages;  
 I didn't force it  
                                 on him.'  
 She zipped her fat purse and  
 they walked across the crowded street  
**15** into a butchery.  
 When they whisked out  
 he had, tucked under his arm,  
 a plastic bag: fowl heads and feet.  
 And she – exposed out  
**20** of her tight shopper: a broiler.

Gwala, Mafika. 1989. "The Shebeen Queen", in Murray, S. (ed). Signposts. Durban: Mandla Publishers.

**TOTAL: 100**

## **Assignment guidance:**

### **Reading for Pre-Writing**

To answer this question you need to annotate the text as you read. Make notes in your journal about the following:

- Identify any words and phrases that you think reveal important aspects about the “male factory worker”.
- Justify each word or phrase that you have identified; explain how they relate to the male factory worker.
- Identify any poetic devices, but do not simply label and quote them; you should be able to explain and discuss how each device that you identify relates to the male factory worker.
- Determine the presence or absence of the rhyme scheme and comment on how this enhances the discussion of the issues raised.
- Consider the structure of the poem and make notes on whether it conveys the concerns under discussion.

### **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module, you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the poem. This means that you are not expected to list techniques and devices found in the poem, but to give an in-depth discussion that shows your understanding of the poem’s essence.

The next list contains terms that should become part of your daily vocabulary if you are going to succeed in this module.

- Schemes
- Tropes
- Diction
- Structure
- Language techniques

You need to be able to discuss how each of the above terms functions in the poem to create a certain effect.

Please refer to the poetry slides under “Additional Resources” on MyUnisa for further assistance.

### Self-Assessment:

Before submitting your essay, you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

### Submission

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OR

### QUESTION 2: PROSE

**Perform a close reading** the passage below from *To Kill a Mocking Bird* (1960) by Harper Lee and then **write a carefully worded essay** of **approximately 1 200** words in which you **analyse** it. Your analysis must be **restricted to the given passage only** and focus on **how diction, poetic devices and other language techniques are used to convey the following:**

- **the setting of the excerpt (place);**
- **how the themes of racial prejudice and morality intertwine;**
- **how the characters are portrayed.**

‘Do all lawyers defend n-Negroes, Atticus?’

‘Of course they do, Scout.’

‘Then why did Cecil say you defended niggers? He made it sound like you were runnin’ a still.’

Atticus sighed. ‘I’m simply defending a Negro – his name’s Tom Robinson. He lives in that little settlement beyond the town dump. He’s a member of Calpurnia’s church, and Cal

knows his family well. She says they're clean-living folks. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man. It's a peculiar case –'

'If you shouldn't be defendin' him, then why are you doin' it?'

'For a number of reasons,' said Atticus. 'The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again.'

Lee, Harper. 1960. *To Kill a Mocking Bird*. New York: Warner Books.

**TOTAL: 100**

## **Assignment guidance:**

### **Reading for Pre-Writing**

To answer this question you need to annotate the text as you read. Make notes in your journal about the following:

- Identify any words and phrases that give away the setting; explain why these particular words gave the setting away.
- Identify any words and phrases that you think reveal the themes of racial prejudice and morality; explain how these words relate to the respective themes
- Identify instances where the two themes intertwine; for each instance identified, you must be able to explain how the themes intertwine
- Identify any words and phrases that tell you something about each character; in each instance you should be able to explain (1) what that word or phrase implies about the personality of that character; and (2) how this characteristic relates back to the identified themes
- Identify any poetic devices; do not simply label and quote the devices, but discuss how each device relates to the themes under discussion.

### **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **“close reading”**

This means that even if you are familiar with the background of the author and know the full text, you must restrict your discussion to the given extract.

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

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- **“analyse”**

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- Schemes
- Tropes
- Diction
- Structure
- Language techniques

You need to be able to discuss how each of the above terms functions in the text to create a certain effect.

### **Self-Assessment:**

Before submitting your essay, you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
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**OR**

### QUESTION 3: DRAMA

Below is an extract from a play entitled, *Home to Roost* (2013), by Nigerian writer Adakole Oklobia. The play is set in the city of Abuja, Nigeria, and dramatizes conflicts in a middle-class family. Mr Omale is a top government official working in the Ministry of Energy and Mineral Resources. He divorced his wife and married a young woman named Marion. However, Marion does not get along with Mr Omale's son, Johnson. She constantly insults Johnson's mother, Mr Omale's ex-wife, by calling her a 'witch' and a 'mad woman'. Johnson does not like this and he lets his anger get the better of him. In the scene below, Johnson has just slapped Marion twice for insulting his mother. Marion falls down crying and two neighbours (unnamed men) as well as Alabi (a tailor living next door) rush out to help. However, while the two neighbours assist Marion to stand up, Alabi is reluctant to assist; instead, he is busy talking. In a previous scene, Marion had chased away Alabi's wife who had come to fetch water from the Omale residence. Read the extract carefully and do the task that follows. Alabi's statements in Pidgin English have been translated into English for ease of understanding.

#### *Original text containing Pidgin English:*

*(First and second neighbours already have Marion up and standing in between them, her hands are on their shoulders. She is still sobbing, but barely audible now).*

**ALABI:** *(Clapping his hands)* Ahaaa! So he never die finish? I been think say e don die and una dey call me make I come carry dead body.

**1<sup>ST</sup> NEIGHBOUR:** *(Showing signs of anger)* Will you stop speaking to her in that manner? You know she is hurt!

**ALABI:** She hot? *(Pause)* Ehen, if she hot make una pour am cold water now.

**1<sup>ST</sup> NEIGHBOUR:** I don't mean hot in temperature.

**ALABI:** *(Puzzled)* Na wetin you mean by that wan, abi you sef wan show me say you sabi England?

**1<sup>ST</sup> NEIGHBOUR:** What I mean is that she is bodily harmed.

**ALABI:** See you o! *(Pause)* You dey Oyinbo me like say na me beat the woman.

#### *Translation into Standard English:*

*(First and second neighbours already have Marion up and standing in between them, her hands are on their shoulders. She is still sobbing, but barely audible now).*

**ALABI:** *(Clapping his hands)* Ahaaa! She is not dead yet? I thought she was already dead and you people were calling me to come and take away her corpse.

**1<sup>ST</sup> NEIGHBOUR:** *(Showing signs of anger)* Will you stop speaking to her in that manner? You know she is hurt!

**ALABI:** She hot? *(Pause)* She is hot? Well, if she is hot then pour cold water on her.

**1<sup>ST</sup> NEIGHBOUR:** I don't mean hot in temperature.

**ALABI:** *(Puzzled)* What do you mean by that? Do you also want to show me that you have been to England?

**1<sup>ST</sup> NEIGHBOUR:** What I mean is that she is bodily harmed.

**ALABI:** Look at you! You are acting 'white person' to me as if I am the one who beat up the woman.

Oklobia, Adakole. 2013. *Home to Roost*. Makurdi: Aboki Publishers, p. 37

Closely read the passage above and then write a **carefully worded essay** of approximately **1 200 words** in which you analyse it. Your analysis must focus on the **function of humour** in the text.

**TOTAL: 100**

## **Assignment guidance:**

Before attempting your essay, consider the following points:

- What is the extract about?
- Where does humour feature in the extract?
- What purpose does the humour serve?
- What themes does the humour project?
- How does the humour reveal character?
- How does the humour highlight the relationship between the characters?
- Is this play a comedy or a tragedy?
- What is the effectiveness of humour in the extract as a whole?

You should not use these questions to structure your essay. At the same time, do not use subheadings at all. You should also NOT see them as a prescription of the chronological order in which your ideas must be presented. You can compose your essay in any order, as long as your ideas are logically presented, with an introductory thought and a concluding remark.

Before attempting to write your essay, please read Chapter 10 of your textbook *Critical Reading and Writing in the Digital Age* by Andrew Goatly and Preet Hiradhar (2016). Chapter 10 of the textbook is titled 'The Power of Fiction and Comedy'. Read particularly Section 10.0 'Introduction: Humour as Liberation or Control'. As you analyse the text above, apply the theories of humour outlined in this section. Remember to always substantiate your argument with textual evidence. Reference all quotations from the textbook and the extract appropriately.

(If you are using the 2000 edition of the prescribed text, please use the library's copy of the 2016 edition to consult this chapter.)

## **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **“close reading”**

This means that even if you are familiar with the background of the author and know the full text, you must restrict your discussion to the given extract.

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module, you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence.

## **Self-Assessment:**

Before submitting your essay, you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

## **Submission**

Due to delays caused by postal submissions, we strongly advise that you submit your assignments online, even if it is hand-written. This will help to improve the assessment turn-around time and expedite feedback to you well in advance of the examination.

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## SEMESTER 2 ASSIGNMENTS

### ASSIGNMENT 01: LANGUAGE

**DUE DATE:** 16 AUGUST 2018

**UNIQUE NUMBER:** 746156

#### 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/Policy_copyright_infringement_plagiarism_16November2005.pdf)
- 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 long 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 and 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

Carefully read the text, “Do student life better with Absa and coffee”, below, which is from *Marketing News*, 6 Jul 2017. The full text (including visual images) is available at the following URL: <http://www.bizcommunity.com/Article/196/423/164324.html>

Looking for new ways to target university students across the country, ABSA teamed up with Tag 8 to run coffee cup advertising across campus coffee shops nationwide.

Advertising within the coffee space is a powerful means of targeting a highly specific audience. It allows for brand awareness and reinforcement by placing a specific message in the palm of your target markets' hand. The convenient size, customisability, and durable nature of the media makes it the ideal medium for redeemable coupons and special offers.

The branded take away coffee cups inform students on the benefits of opening up a student account and taking a student loan with ABSA.

The campaign enabled students to visit the ABSA site to find out more on how they can prosper and achieve their dreams with ABSA. This unique partnership was brought about by Maxus Global and FCB.

*Marketing News*. 2017. “Do student life better with Absa and coffee.” 6 July.  
<http://www.bizcommunity.com/Article/196/423/164324.html> Accessed: 7 July 2017.

Write a **carefully worded essay** in which you **critically analyse** the text, focusing on the way **persuasive devices** as well as the **layout of the text and the images** in the text are used to **persuade** the reader.

**TOTAL: 100**

### **Assignment guidance:**

#### **Reading for Pre-Writing**

Please draw on the text analysis techniques that you have learnt in the course and provide textual evidence to support your answer. The following questions can help guide you when you structure your essay in a logical and clear manner. Make notes about them in your journal.

- What is this text about?
- What type or genre of text is this?
- What is the aim of this text and how does it build up an argument to convince the reader?
- How is the text organised and how does this support the meaning the author wishes to communicate to the reader?
- What does this text presume about the reader? What presumptions, assumptions or ideologies are evident in the text?
- What language strategies or techniques such as metaphors, irony, persuasion, recount, reporting, speech, inferences, rhetorical, formal and informal register etc. does the writer use in this text and for what purpose?

These questions are merely intended to guide your analysis, and **SHOULD NOT** be used as headings in your essay. Use your introduction to answer the first three questions and the body of your essay to answer the last four. Therefore, it is important that you **identify the main persuasive aim of the text in your introduction** and then to use **the body of your essay to discuss how this aim is achieved**. Your conclusion should briefly summarize your main argument.

## Preparing your essay

In your consideration of the assignment question, focus on the following keywords:

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence.

### Self-Assessment:

Before submitting your essay you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on *myUnisa* and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

## Submission

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OR

### QUESTION 2: CONVERSATIONAL ANALYSIS

Answer BOTH Questions 2.1 and Question 2.2.

#### Question 2.1

Write a **carefully worded essay** (of approximately 600 words or 1½ pages) in which you undertake a conversational **analysis** of the texts printed below. Your response should include discussion of **actions, speech acts, turn-taking mechanisms, the relationship between the speakers and intersubjective understanding**. Remember to substantiate any claims that you make with examples from the texts.

#### Sample A: Text from a play

**Background information you will need to understand the extract:**

*By X the speakers are referring to a restricted viewing, adult film or X-rated film.*

- 1 **ANGIE** Wish she was dead.
- 2 **KIT** Want to watch *The Exterminator*?
- 3 **ANGIE** You're sitting on my leg.
- 4 **KIT** There's nothing on telly. We can have ice cream, Angie?
- 5 **ANGIE** Shall I tell you something?
- 6 **KIT** Do you wanna watch *The Exterminator*?
- 7 **ANGIE** It's X, innit.
- 8 **KIT** I can get into Xs.
- 9 **ANGIE** Shall I tell you something?
- 10 **KIT** We'll go to something else. [...] What's on the Odeon?
- 11 **ANGIE** She won't let me, will she?
- 12 **KIT** Don't tell her.
- 13 **ANGIE** I've no money.
- 14 **KIT** I'll pay.

Churchill, Caryl. 1982. *Top Girls*. London: Methuen Drama, p. 33-34.

**Sample B: Transcript of a conversation**

- 1 A: Mm (...) d'y know what I'm here for (...) d'y know what I'm here for  
 2 B: What  
 3 A: Well – you r'member (.) o:h:: (.) 'bout two year ago I think it was (.) that: 'erm (..)  
 4 A: Yeh  
 5 B: (oh th – was a lady c'm last week) and she s- said t' her  
 6 A: That's right (.) yeah  
 7 B: Oh (.)  
 8 A: Yeh (...) erm (.) about two years ago I came around an:: (..) spent some time  
 chattin' didn't we an' jus' (...) watchin' what was going on [sniff] (.)  
 9 B: Aye =  
 10 A: = [sniff] (.) Well I just wanted to come back an' (.) an' see how you were getting' on  
 (..) now and just run (.) through (.) some  
 11 B: Yeh  
 12 A: [Swallows audibly] Some questions with you.

McHoul, Alec & Rapley, Mark. 2000. "Still on holidays Hank? – 'Doing business' by 'having a chat'". *M/C: A Journal of Media and Culture*, 3(4).

<http://www.api-network.com/mc/0008/holidays.php> Accessed: 7 July 2017.

**SUBTOTAL: 70**

**Question 2.2**

Find an automated machine and transcribe (write down) its 'wording.' You could also use a bank call centre or a telephone call centre as these will also supply you with automated messages.

Use the following key in your transcript:

**Key to transcript of a conversation**

Lines are numbered so that it will be easy for you to refer to specific parts of the text in your discussion.

Speakers are numbered so that you can distinguish between them.

+ shows interrupted turn which starts again at the next + sign.

= shows that the turn has been interrupted but does not start again.

( ) is used for a short pause of under a second. A number of dots in the brackets indicates the time in second of longer pauses. For example, (...) indicates a pause of three seconds.

Capitals are used at the start of proper nouns (such as Ben) and to show emphasis or shouting.

[.] These square brackets indicate non-verbal communication.

Non-standard spelling can be used to show the pronunciation of words.

Apostrophes are used to show possession. For example: 'Ben's word'.

After transcribing the recorded message, examine it to see how the recording is modelled on 'features of conversation' such as greetings, pauses and information gathering.

Now write a short, **carefully worded, essay** of no longer than 500 words in which you use your transcript and evaluation of the 'conversation' to answer the question: 'To what extent do you feel that automated responses are successful in imitating real conversations?'

(Adapted from Levey et al. 2013:78)

**SUBTOTAL: 30**

**TOTAL: 100**

## **Assignment guidance:**

### **Question 2.1**

Please note that Sample A comes from a play and Sample B is a real-life conversation. To understand the conversation, please use the key provided in Question 2.2.

To complete the assignment, please use the following steps:

Step 1: Define each of the terms that should be used in the analysis. The five aspects you need to cover are: **actions, speech acts, turn-taking mechanisms, relationships between speakers** and **intersubjective understanding**.

Step 2: Find **examples** in the text that illustrate each term and note how differently these are revealed in the two different types of texts.

Step 3: Plan your essay. A suggested length would be +- 50 words for the introduction, 100 words for each term and 50 words for conclusion. Remember that this essay needs to be approximately 600 words in total.

### **Question 2.2**

This is your opportunity to do genuine research. You will need to give yourself ample time to identify an automated conversation you wish to evaluate. You could use a call centre or a bank or even look at the questions asked when you draw money from an ATM. The choice is yours. Now record the 'conversation' and then transcribe it using the key given in the previous section. What features of conversation did you observe? Are there greetings? What pauses are given and why are they given? How is information collected? How effective do you feel this communication is? What strengths does it have? What weaknesses are clear to you?

Remember that your response must include (1) a paragraph in which you outline your observations; and (2) your transcript of the conversation you have chosen.

## **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence.

### **Self-Assessment:**

Before submitting your essay you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

### **Submission**

Due to delays caused by postal submissions, we strongly advise that you submit your assignments online, even if it is hand-written. This will help to improve the assessment turn-around time and expedite feedback to you well in advance of the examination.

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## ASSIGNMENT 02: LITERATURE

**DUE DATE:** 6 SEPTEMBER 2018








**UNIQUE NUMBER:** 785028

### 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/Policy_copyright_infringement_plagiarism_16November2005.pdf)
- 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. The essay question below will provide you with the argument. For example, "this essay argues that the theme of x is emphasized through the devices of a, b, and c in the poem y." 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 "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
-  MegaEssays.com

### 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

Closely study Zim Mntoza's poem below. In a **carefully constructed essay** of **approximately 1 200** words, analyse how the poet uses poetic devices (tropes and schemes), diction, syntax and other language functions to make a point about **challenges faced by farm workers**.

The poem has been shortened for copyright reasons. Limit your discussion to the given adapted poem.

#### Evicted by the farmer

Zim Mntoza

The sun shone  
 Brightly in our new home  
 Sun rays dressed our home  
 Each ray directed  
**5** One on the table  
 Some of the chairs  
 Even at the fireplace  
 But what wonders me  
 There were no windows  
**10** Not even a door  
 Where the sun used to come through  
 The day changes  
 With a thunderstorm  
 At the very same house  
**15** The river flowed  
 Table, chairs  
 Should easily grow  
 They were recently transplanted  
 The soot in our cupboards  
**20** Was removed  
 They seem to be brighter  
 Than any flower in my life  
 I was doubting whether  
**25** This is a house or garden  
 The evening came  
 Daddy was as usual  
 Not with the family  
 He came without  
**30** Milk as usual  
 But news that we're leaving for  
 Another farm in the morning  
 We go to bed  
 [...]

35        At dawn the cows wakened us  
            Dad did not as he used to  
            He was with us preparing  
            The great labour trek

Mnotoza, Zim. 1989. "Evicted by the Farmer", in Murray, S. (ed). Signposts. Durban: Mandla Publishers.

## **Assignment guidance**

### **Reading for Pre-Writing**

To answer this question you need to annotate the text as you read. Make notes in your journal about the following:

- Identify any words and phrases that you believe reveal important aspects about the "challenges faced by farm workers".
- Justify each word or phrase that you have identified. Explain how each word or phrase relates to the concerns in the poem about farm workers.
- Identify any poetic devices, but do not simply label and quote them; you should be able to explain and discuss how each device that you identify relates to the concerns about farm workers raised in the poem.
- Determine the presence or absence of the rhyme scheme and comment on how this enhances the discussion of the issues raised.
- Consider structure of the poem and make notes on whether it conveys the concerns under discussion.

You will notice that some of the words and phrases already identified, can already be considered under diction. Some may reappear in the discussion of poetic devices.

### **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- **"essay"**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **"carefully worded"**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **"analyse"**

We expect you "to examine critically, so as to bring out the essential elements" (Dictionary.com, 2017) of the poem. This means that you are not expected to list techniques and devices found in the poem, but to give an in-depth discussion that shows your understanding of the poem's essence.

The next list contains terms that should become part of your daily vocabulary if you are going to succeed in this module.

- Schemes
- Tropes
- Diction
- Structure
- Language techniques

You need to be able to discuss how each of the above terms functions in the poem to create a certain effect.

Please refer to the poetry slides under “Additional Resources” on *myUnisa* for further assistance.

### **Self-Assessment:**

Before submitting your essay, you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on *myUnisa* and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.

### **Submission**

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OR

### **QUESTION 2: PROSE**

**Closely read** the passage below from *Animal Farm* (1989) by George Orwell and then **write a carefully worded essay of approximately 1 200 words** in which you **analyse how this passage highlights the themes of propaganda and the abuse of power**. Your analysis must

be restricted to the given passage only and focus on how diction and other language techniques are used to convey meaning.

'Our Leader, Comrade Napoleon,' announced Squealer, speaking very slowly and firmly, 'has stated categorically – categorically, comrade – that Snowball was Jones's agent from the very beginning – yes, and from long before the Rebellion was ever thought of.'

'Ah, that is different!' said Boxer. 'If Comrade Napoleon says it, it must be right.'

'That is the true spirit, comrade!' cried Squealer. [...]

When they were all gathered together Napoleon emerged from the farm-house, wearing both his medals (for he had recently awarded himself 'Animal Hero, First Class' and 'Animal Hero, Second Class'), with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals' spines. They all cowered silently in their places, seeming to know in advance that some terrible thing was about to happen.

Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet.

Orwell, George. 1989. *Animal Farm*. Harlow: Longman.

**NB: Do not include a discussion of the ellipses in the square bracket in your response. These ellipses indicate where we deleted parts of the original text to comply with copyright restrictions.**

To answer this question you need to annotate the text as you read. Identify the following and make notes in your journal.

## **Assignment guidance:**

### **Reading for Pre-Writing**

To answer the question, you need to annotate the text as you read. Make notes in your journal about the following:

- Identify any words and phrases that you believe reveal the theme of propaganda and those that reveal the theme of the abuse of power. (You should justify each word or phrase that you relate to these themes: explain how they relate to each theme.)
- Identify any words and phrases that tell you something about each character. In each instance you should be able to explain (1) what that word or phrase implies about the personality of that character; and (2) how this characteristic relates back to the identified themes.
- Identify any poetic devices; do not simply label and quote the devices, but discuss how each device relates to the themes under discussion.

## **Preparing your essay**

In your consideration of the assignment question, focus on the following keywords:

- “close reading”

This means that even if you are familiar with the background of the author and know the full text, you must restrict your discussion to the given extract.

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text’s essence. The next list contains terms that should become part of your daily vocabulary if you are going to succeed in this module.

- Schemes
- Tropes
- Diction
- Structure
- Language techniques

You need to be able to discuss how each of the above terms functions in the text to create a certain effect.

## **Self-Assessment:**

Before submitting your essay you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
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- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

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OR

### QUESTION 3: DRAMA

In the play, *Lysistrata*, by Greek writer Aristophanes, the protagonist, Lysistrata, is a young woman who plans to end the prolonged war between Athens and Sparta by conspiring with the women of Greece to deny their husbands any form of sexual intimacy. The plan is to withhold sex in order to force the men of both sides to sign a peace treaty. For this plan to succeed, Lysistrata convinces the women to take an oath. The first extract below presents the oath-taking scene.

In the play, *Lake God*, by Cameroonian playwright Bole Butake, we find a parody of *Lysistrata* whereby a group of women in a village also agrees on a plan to deny their husbands sexual intimacy as a way of forcing them to put pressure on their king to marry a woman from their village. The king had converted to Christianity and married Angela who was from a different ethnic group. This had resulted in the anger of the lake god, with the result that the village was facing a scourge of famine. Now the association of women called the Fibuen wants a queen from among them who will accompany the king to the lake to offer the necessary sacrifices to appease the lake god, the god of fertility and harvest. To guarantee the success of their plan, the Fibuen women take an oath of non-disclosure. The second extract below presents their oath-taking scene.

Closely read the two extracts and in a **carefully worded essay** of about 1 200 words, **discuss the ways in which *Lake God* parodies *Lysistrata***. Your essay should assess the parody in terms of **content, form and ideology**.

#### **LYSISTRATA** BY ARISTOPHANES

**LYSISTRATA:** Bring me a bowl then and a skin of wine.

**CALONICE:** My dears, see what a splendid bowl it is;  
I'd say No if asked to sip it off.

**LYSISTRATA:** Put down the bowl. Lay hands, all, on the victim.  
Skiey Queen who givest the last word in arguments,  
And thee, O Bowl, dear comrade, we beseech:  
Accept our oblation and be propitious to us.

**CALONICE:** What healthy blood, la, how it gushes out!

[...]

**LYSISTRATA:** Now, dears, if you will let me, I'll speak first.

**CALONICE:** Only if you draw the lot, by Aphrodite!

**LYSISTRATA:** So, grasp the brim, you, Lampito, and all.  
You, Calonice, repeat for the rest  
Each word I say. Then you must all take oath  
And pledge your legs to the same stern conditions—

To husband or lover I'll not open thighs

**CALONICE:** *To husband or lover I'll not open thighs*

**LYSISTRATA:** Do you all swear to this?

**MYRRHINE:** We do, we do.

**LYSISTRATA:** Then I shall immolate the victim thus.

*(She drinks.)*

Adapted from Hadas, Moses (ed.). 1962. *The Complete Plays of Aristophanes*. New York: Bantam Books, pp. 294-295.

### **LAKE GOD** BY BOLE BUTAKE

**KIMBONG:** We must all take the oath of sealed lips.

**YENSI:** Ma Kusham? Ma Kusham? I beg you to come forward and conduct the rite.

*An old woman carrying a clay pot in both hands moves forward and places the pot on the floor.*

**MA KUSHAM:** Thank you, my daughter. *(She dips her hand into the pot and takes out broom-sticks of equal length which she proceeds to distribute to all the women)*. These broom-sticks have been cooked in the most potent medicines and herbs in the land. Now, listen. Hold the stick in your right hand between the thumb and forefinger like this. Cross your lips vertically with the stick like this. Break it in the middle and throw both ends behind you while repeating the following: If my mouth discloses what my ears have heard in this gathering, may my tongue swell and fill my mouth with dumbness.

*The rite is performed in strict silence after which Ma Kusham sprinkles the women with the liquid from the pot.*

Adapted from Butake, Bole. 1999. *Lake God and Other Plays*. Yaounde: Éditions CLÉ, pp. 24-25.

### **Assignment guidance:**

As you prepare your analysis, think of the following:

In which ways does *Lake God* mimic *Lysistrata* in terms of the given excerpt? How does Butake subvert the events to project an indigenous African value system in his play?

In terms of the objects used in the swearing of the oath, how does *Lake God* differ from *Lysistrata* and what is the significance of this?

How differently does *Lake God* use language from *Lysistrata* and what does this accomplish in terms of Butake's anti-imperialist message?

How does *Lake God* re-echo and simultaneously subvert the feminist ideology evident in *Lysistrata*?

How are the oaths taken by the two women's groups similar and yet different?

Before attempting to write your essay, please read Chapter 10 of your textbook *Critical Reading and Writing in the Digital Age* by Andrew Goatly and Preet Hiradhar (2016). Chapter 10 of the textbook is titled 'The Power of Fiction and Comedy'. Read particularly Section 10.2 'Parody' and Section 10.4 'Fan Fiction'. As you analyse the extracts above, apply the theories of parody outlined in these sections. Remember to always substantiate your argument with textual evidence. Reference all quotations from the textbook and the extract appropriately.

(If you are using the 2000 edition of the prescribed text, please use the library's copy of the 2016 edition to consult this chapter.)

## Preparing your essay

In your consideration of the assignment question, focus on the following keywords:

- **“close reading”**

This means that even if you are familiar with the background of the author and know the full text, you must restrict your discussion to the given extract.

- **“essay”**

Your response to this question should be formulated in a well-structured essay as outlined in Tutorial Letter 301. In this module you are not allowed to use subheadings for your essay. The different subsections of your essay (introduction, body, conclusion), should be clearly distinguishable through your phrasing and the content of your essay.

- **“carefully worded”**

This clarifies that you are not going to be assessed on content and structure only but on cohesion and correct grammatical use of language as well. (Please refer to the Assessment Criteria and the Module Outcomes in Tutorial Letter 101 for further information.)

- **“analyse”**

We expect you “to examine critically, so as to bring out the essential elements” (Dictionary.com, 2017) of the text. This means that you are not expected to list techniques and devices found in the text, but to give an in-depth discussion that shows your understanding of the text's essence.

## Self-Assessment:

Before submitting your essay you need to proof-read it to minimize unnecessary errors and poorly expressed ideas. It is sometimes helpful to read your work out loud.

- If it does not make sense to you, it will not make sense to the marker: correct it.
- If it does not sound correct, revise it.
- If you struggle to identify your grammar errors, upload your essay to [www.grammarly.com](http://www.grammarly.com) to receive assistance that will help you correct your mistakes.
- Use the marking rubric in Tutorial Letter 101 to assess yourself. In which of the four categories would you place your essay? Can you give a reason why?
- Consider the descriptors for both Language Usage/Vocabulary/Mechanics and Content/Organisation. If you are rating your essay as “Fair/Shaky” you need immediate assistance; visit your e-tutor site on myUnisa and participate in discussions that will help you to improve your content.

Revise your draft and ensure that it addresses all of the concerns mentioned above.



## Submission

Due to delays caused by postal submissions, we strongly advise that you submit your assignments online, even if it is hand-written. This will help to improve the assessment turn-around time and expedite feedback to you well in advance of the examination.

Do not wait until the last minute to submit because the system can experience technical errors due to congestion around submission dates.

### 8.7 Other assessment methods

There are no other assessment methods for this module.

### 8.8 The examination

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.

**NB: Please manage your time carefully. You will have to write one essay per hour. Keep this in mind when preparing for the exam.**

The section on language will have a question on Persuasive Prose and a question on Conversational 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 could 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 could be given an excerpt from a real life conversation which you will be asked to analyse according to specific aspects and features of Conversational Analysis. Or, you could be asked to compare an example of real life dialogue with dialogue from a play. 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 conventions of its genre.
- Remember to time yourself as you write these sample essays since you will be expected to write two essays in two hours in the exam.

**NB: Remember to read your examination questions carefully and make sure that you respond to them in your essays. Students often write good general essays, but then lose marks because these essays do not address the examination question.**

## **9 FREQUENTLY ASKED QUESTIONS**

For general queries, please see the *Study @ Unisa* brochure for the most relevant study information.

With regards to ENG2602, the following applies:

### **How should I communicate with my lecturers?**

Please correspond with us via your myLife email account. This is the official email address which UNISA will use to communicate with you.

### **How often should I check my myLife e-mail account?**

When we send you important announcements for ENG2602, it will be sent to this address. We do not accept excuses such as "I did not know" or "I do not have access to my Unisa email address". It remains your responsibility to check your *myLife* account on a regular basis and resolve any technical matters with ICT.

## What is the appropriate procedure to follow when e-mailing my lecturers?

When you send us an e-mail, please use your student number in the subject line. If you want to address a query to the entire teaching team, please do so in one e-mail. Do not send the same query to different lecturers in different e-mails. This leads to a duplication of responses and wastes time that could have been spent helping another student. We respond to all e-mails within 48 hours (excluding weekends and public holidays).

## Can I submit my assignment after the due date?

No. Due dates for assignments and exam portfolios are final and non-negotiable. The only extensions that can be granted in this module are blanket University extensions. In other words, your lecturers cannot grant you an extension. Unless informed otherwise by the University, you will not be allowed to submit an assignment after the due date. In the event that you know that you will miss the due date because of personal circumstances, you need to inform your lecturer BEFORE the due date in order to discuss possibilities.

## Is it better to submit in hard copy (via post) or electronically (via myUnisa)?

Please submit all assignments and portfolios electronically through *myUnisa*. The postal system and assignment boxes are not reliable. If this is not possible and you decide to use the postal service or the assignment boxes, you do this at your own risk. Remember, we cannot mark what we do not receive. In addition, marked hard copy assignments containing valuable feedback often reach students only after the exam, when it is no longer of any use.

## How can I prove that I have submitted my assignments?

When you submit an assignment, you need to save proof of submission. Once your submission has been successful, you will receive a *myUnisa* notification to that effect. If there is a technical problem and you do not receive the proof/notification of submission, then you need to take a screen shot of the assignment page that says that your assignment has been processed by the system. Save the screen shot. We will not accept excuses that the system did not upload your assignment without the necessary proof. Please keep in mind that we can trace all your myUnisa activities and see when you were active on the ENG2602 page.

## What if I submitted the wrong assignment?

Please ensure that you upload the correct assignment. Click on your submitted assignment to make sure that it is the correct one and resubmit immediately if it is not. Keep in mind that there are over 3 000 students enrolled in this module. It is not logistically possible for us to make courtesy calls to students to inform them of what seems like “honest mistakes.” If you upload any document other than the correct assignment, your assignment will be cancelled, and you will not receive any marks for it.

## How will I remain up to date with new developments in the module?

Visit *myUnisa* to see what announcements have been uploaded. It is your responsibility to make sure you are aware of any important information that we communicate to you via this channel. Other tools that we frequently use are the Discussion Forum and Additional Resources.

## What will happen if I copy my essay directly from the internet?

We have a zero tolerance policy regarding plagiarism. Multiple resources explaining exactly what plagiarism is and how to avoid it have been uploaded under “Additional Resources.” It is your responsibility to make sure that you know what plagiarism is.

## What should I do if my assignment marks have been incorrectly captured?

If you have any problems with your assignment, especially concerning marks, please contact us as soon as possible in order to assist you in time. It is very difficult to correct a mistake or to adjust marks once the assessment of the exam has begun; it will take a lot of time and effort and there are no guarantees that we can make the necessary amendments in due course.

## What is the most important thing to remember in this module?

Read your study material. This includes all your Tutorial Letters (101 and 301), your study guide, your prescribed text as well as University brochures such as *Study @ Unisa*. We often receive queries from students which are answered in the study material.

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## 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.

**Imagery:** according to Peck and Coyle (1984:37), imagery is an umbrella term for “every concrete object, action and feeling in a poem and also the use of metaphors and similes.” It is important to remember that, when analysing a poem, it is not enough to merely comment on a particular object, action, or feeling, but to also discuss how its significance is extended through tropes.

**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: ASSIGNMENT SUPPORT**

This addendum aims to support you in your preparation for your assignments. We have found that some of you feel overwhelmed by the assignment questions and are unsure of how to approach them. In this addendum, please find our feedback to previous semesters' assignment questions. The feedback will give you an idea of what we expect of you.

You will notice that the feedback to each question was written by a different lecturer. You will also notice that each of us had a different method in attempting the assignment questions. Just like us, you will also each have your own way of answering the questions. As long as you write your response in a well-structured essay, make sure that you address the assignment question, properly substantiate all your claims and write in clear, fluent, academic English, you will receive credit for your effort.

Please contact the ENG2602 teaching team if you have any questions about how to approach your assignments.



## ASSIGNMENT 01: PERSUASIVE PROSE

For this assignment you were referred to some chapters in the prescribed book to enhance your response to the question. How this was applied varied from student to student. What is important to note is that any secondary source should not become the dominant voice in your response, but should rather be used to augment your argument and should be properly cited.

You were asked to respond in a well-constructed essay, which means that the traditional essay structure and academic register was expected. Although there were bullet points to guide you, no subheadings should have been used. It goes without saying that cohesion and correct grammatical use of language also plays an important role in self-expression and at this point should not be something you still struggle with, therefore, while content forms the essence of your essay, as it reflects your understanding of the given topic, an equal mark will also be allocated for language usage. (Please refer to the Assessment Criteria in Tutorial Letter 101 for further information.)

The article you had to respond to has numerous language and stylistic effects that could have been discussed, while you were not expected to discuss them all. You were expected to discuss enough to convince the marker of your mastery in critical analysis. What follows below are guidelines on what could have been part of your response and therefore not an exhaustive response.

This was your question:

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:

<http://rebekahimogenburke.tumblr.com/post/135511952442/rules-on-alcohol-advertising>

(Please note that the text in its original context is no longer available. The link above directs you to a Tumblr post containing the textual content of the original text, without the visual aspects.)

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.)

### The introduction

A number of students have asked for help in formulating a proper introduction. It is important to understand its purpose, which is to be a window into what you are going to deliver in the body of your essay and a guide to you as the writer not to detract from what you have set out to do. This is a very important part of your response as it gives the first impression on whether you have understood the instruction in the given question and whether you have an understanding of the given source.

### Sample Introduction

This is an article that reveals measures taken in the United Kingdom to restrict alcohol consumption especially among children and the youth, through controlling its advertising. It is broadly targeted at people who are concerned about the social conscience and morals, which could include politicians, social welfare practitioners, parents and the youth itself. Its main purpose is to convince the society at large that government is working hard to fight the

advertising of alcohol that could promote excessive alcohol consumption. This essay will analyse how the text and visuals have been used effectively in a persuasive manner.

(Note how there are no examples in the introduction. These will only be used in the body as the ideas presented in the introduction are developed. You should also note how claims have been made about the source. This is your writer's compass, because from this point onwards, you should prove the truth of these claims and as you do so, you will see how the bullet points are being addressed. Remember this is a sample, therefore we do expect that there will be a variation in presentation and due credit will be given on merit.)

### Sample Body

The visual of a bottle combined with a big and bold font in the title of the article, immediately draw the reader's attention and reveal what is at the core of the article – alcohol. Anyone that could have mistaken the bottle as a container for any other beverage is immediately notified that it is for alcohol, in the title. Diction in the introduction shows that the article is a response to a social problem. Through words like “sensitive topic”, “societal concerns”, “political agenda”, “rarely out of the headlines”, the writer establishes that there is a pressing problem that needs to be addressed. Being a “sensitive topic”, there are allusions to a need for careful handling of the situation in order not to offend any stakeholders in business as well as the society involved, since “societal concerns” shows that the matter is already receiving the attention of the society. It is a topical controversy hence it being “rarely out of the headlines”. This also implies that urgency is imperative in addressing this crucial matter as headlines deal with matters of immediate importance to the society. By using the phrase “high on the political agenda” the writer is reassuring the society – and all concerned – that the matter is receiving attention at government level and the word, “high”, emphasises the priority it is given at government level.

A quick glance through the article shows how it is typographically set to persuade the reader that measures are being taken to address the issue. In addition, examples are given to substantiate the ASA's claims. The underlined parts “name and shame” businesses that are promoting unfavourable alcohol-related behaviour that could entice the public, especially children and the youth, to experiment with alcohol. This adds validity to the author's concerns as it proves that his assertions are therefore based on actual facts, convincing the reader that the measures taken are justified. The underlined parts towards the end are linked to specific actions taken to address the issues. The fact that this is presented as a list, convinces the reader that there was not one, isolated, incident that was problematic and was responded to, but various such incidents.

The target audience is revealed through style and diction. A formal register has been used throughout the article to articulate how serious the matter at hand is and it reveals that the audience being addressed is concerned with crucial issues. Politicians, parents and social welfare practitioners are implicated through diction like “political agenda” and “societal”, which show that the people engaged in discussions to correct the situation are all part of the society. Furthermore, social issues affect all these parties. The kind of youth included in the target audience would fall under those concerned with social conscience, who are the more mature, serious types of youth, hence the register adopted.

The seriousness of the matter is further highlighted through words like “close scrutiny” which relate to the intensity of the engagement in attempts to resolve the issue. The superlative “strictest” is complemented by “significantly tightened” and “stringent rules” to give the reader the impression that the ASA is doing all in its might to ensure that alcohol advertising does not entice the “wrong” consumer. The underlined parts of the quotes show a high degree of strictness being applied. Words like “re-evaluated” and “ongoing” add to this strictness by showing that it is not a once-off intervention but a continuous effort to protect the youth and children. Added to that is the information that the rules are applied “across all media” which means that the application is not selective and the fact that it is “mandatory” means there is no one who is exempted from the rules or can choose not to apply them; compliance is not negotiable. Such an emphatic phrasing leaves the reader assured that the measures taken will be enforced, they are not idle promises.

There is more diction used in the text reflecting different methods of persuasion. The first that shall be discussed is diction to prove credibility. By saying that the “amongst the strictest in the world” the writer positions the reader to believe that British rules on advertising conform to international and not just local standards. He even uses the superlative, “strictest”, to convince the reader that they are among the top uncontested rules. The writer also claims that they are “based on evidence” to make the reader believe that research has been conducted to reach this conclusion, therefore whichever measures taken, they are addressing something that has been proven to be a problem. This also implies that these measures have a stronger potential of addressing the problem compared to measures based on assumption. There is also mention of “investigations” by ASA and “research” that was commissioned, which all relates to the manner of proving credibility, discussed above.

The next set focuses on collaboration. If one works in isolation it is easy to give false reports as there is no one to corroborate the information, therefore by proving that this intervention is a collaborative effort the writer proves authenticity. The writer mentions “full public consultation” which implies that the whole society has been involved in the remediation process. Not only does this prove authenticity but it further reveals a democratic approach that will get the public to accept the measures that will eventually be made rules, because they were consulted in the formulation of these rules. A “co-regulatory partner” is mentioned to imply better vigilance and better results since more than one party is involved and what one missed the other can discover. This gives the reader confidence in the research conducted. The use of the pronoun “we” towards the end, cements all the collaborations and makes the actions belong to the society as a whole because the public has been consulted and other partners engaged, therefore the implementation of the rules through the actions taken are on behalf of all stakeholders.

An authoritative tone is adopted towards the end through phrases like “took action”, “we told”, and “published”. By claiming that action was taken, the reader is made to realise that the research conducted was not a waste of time and resources. The specific action taken is clearly articulated in “we told” which is a command that brooks no argument. “Published” shows that additional action was taken and this implies that no advertiser can claim lack of knowledge of the guidelines. The authoritative tone gives the reader confidence in the ASA’s ability to fight the alcohol abuse problem. This tone is connected to the earlier imperative voice found in “alcohol ads must not be directed at people under 18” (note the underlined imperative) and “banned” which does not give advertisers an option to do otherwise. It forces them to comply and by using “banned” it becomes clear that anyone who does not comply will be engaging in unlawful conduct.

Transparency that was alluded to through the public consultation process, is reiterated right at the end through the underlined links. People who wish to view the rules to determine if they are stringent enough can do so. This adds to the credibility of the ASA. Other factual statements are made towards proving the truthfulness of their claims, like the “ads [that] are banned from appearing in and around [certain programmes]”. The society views these programmes and they will be able to tell if the ban is complied with, therefore with such statements made the reader is convinced that government is taking serious measures to restrict alcohol abuse, especially among children and the youth.

(As indicated earlier, this body is not exhaustive. What it shows are some of the ways you can approach the question. An attempt has been made to cover at least one key aspect of each bullet point that you are expected to discuss.)

## **The Conclusion**

(Understanding that the conclusion sums up the argument of your body, we do not expect any new points to be discussed at this point. Varied presentations were expected and duly credited.)

## Sample Conclusion

The writer has effectively convinced the society at large that the ASA is taking adequate action to ensure that alcohol alcohol advertisers are adhering to the rules and regulations imposed by the British government. Rhetorical devices, like tone and diction have been effectively combined as persuasive tools to show authority and prove credibility and authenticity.

**TOTAL: 100**

Kind regards

Lungelwa Phakathi

## ASSIGNMENT 01: CONVERSATIONAL ANALYSIS

The question:

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... (*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**

**Your first step in answering this question would be to first determine exactly what the question asks of you.** The assignment requires you to be able to distinguish a transcribed conversation from an excerpt of a play. You must then determine which of the two excerpts is a real life conversation and which is a play. However, you will not be able to do this if you do not first establish the difference between the two genres.

**Therefore, your next step would be to work through the relevant sections in your study material.** In your study guide, you had to work through "Study Unit Five: Drama" and "Study Unit Six: Conversational analysis – 'real life' dialogue." The study guide would then also refer you to certain sections in Goatly (2000)/Goatly and Hiradhar (2016) as well as Carter *et al's* *Working with texts* (2008) and Mullaney and Stockwell's *Introducing English Language* (2010). (The last title is available as an e-book in the library.)

As you read through your sources, make a note of everything that pertains to the characteristics of real life dialogue or drama and the ways in which the two differ. As I read through these sources, I made note of the following:

Real life conversation is spontaneous (Levey *et al*, 2013:76) or improvised (Carter *et al*, 2008:197). It contains mistakes and fillers (Levey *et al*, 2013:79) and can therefore not be judged by the rules of written English (Carter *et al*, 2008:197). Drama, on the other hand is contrived (Levey *et al*, 2013:66). It is written to be performed. Therefore, it contains fewer mistakes and fillers and even if they do occur, they tend to be unspontaneous (Levey *et al*, 2013:66).

An important difference that also becomes evident as one reads through the study material, is that a drama is first written and then performed (there are exceptions to this: plays are sometimes "workshopped," but usually the play is first written and then performed). On the other hand, as Carter *et al* (2008:197) states, conversations are by definition an oral form, but in order to analyse it, it has to be written down.

Therefore, while real life conversation and performance both entail interlocutors exchanging verbal utterances, conversation spontaneously happens and is then transcribed (for our benefit as researchers/students) while performance is based on a memorised script that was first written.

**Now that you have established the difference between the two genres, your next step is to read carefully through the two excerpts to see which corresponds more closely to the criteria of real life conversation, and which to drama. As I read through the two excerpts, I made the following notes:**

Sample A is clearly written following certain transcription conventions. The utterances of a doctor (“Doc”) and patient (“Pat”) are recorded in a way that also shows us when the interlocutors paused and the duration of these pauses. The words are written in a way to reflect the phonetic value of the utterances. Through the course of four adjacency pairs, the doctor establishes firstly if the patient smokes and secondly what his or her alcohol consumption is. There is an overlap in the conversation (in lines 10 and 11) which leads the patient to ask the doctor to repeat him- or herself. The conversation is quite dull and the only aim seems to be the obtaining of information about the patient by the doctor.

Sample B, on the other hand, is an easier read than Sample A. It is written in grammatically correct English and the words are not obstructed by indications of the duration of pauses or pronunciation. The text shows an interaction between someone named Vincent and a nurse. Through six adjacency pairs the nurse enquires why Vincent tests himself regularly for HIV. It becomes clear that Vincent does not engage in any activity that would put him at risk for contracting HIV and yet he regularly has himself tested. The nurse then writes him a prescription for “L...I...F...E”, implying that he should “get a life”, so to speak.

Clearly, these events are not very realistic. Firstly, Vincent’s concern over his health seems neurotic rather than merely cautious and the nurse’s suggestion that he should live a fuller and more interesting life is rather unprofessional. However, the interchange is quite entertaining and the utterances are delivered with a comic rhythm. The nurse’s question of how many sexual partners Vincent has had over the last five years is one that would only require thinking if the number was high. Despite the fact that Vincent has to think about his answer and states that it is difficult for him to answer “off the top of [his] head”, he did not have any sexual partners during this time.

In addition, the text also reflects the interlocutors’ actions during the interchange. The nurse, for example, “*flips through [her] file*” during her first utterance and Vincent is “*thinking hard*” before he discloses how many sexual partners he has had. Lastly, as Vincent takes the prescription from the nurse, the text states that he “*exits the scene*”.

Although this text is somewhat unrealistic, it does convey quite a bit of information about the interlocutors. We can assume that the nurse is acquainted with Vincent, since she strongly suspects that he is not in a relationship. She also takes it on herself to give him life advice, although he came to see her in her professional capacity. We can thus also say that she is somewhat nosy, but well-intentioned. We can deduce that Vincent is a lone figure, since he has not been involved with anyone in five years. He is overly cautious – maybe even neurotic – about his health since he takes unnecessary precautions.

Therefore, you could draw the conclusion that Sample A is a real life conversation and Sample B is an excerpt from a drama. Valid reasons for drawing this conclusion are the following:

- Sample B contains fewer fillers and no overlaps. Where a filler is present, it serves a comic function. For example, Vincent is reluctant to reveal when he last had sex because it was a long time ago. Sample A, on the other hand, contains quite a few fillers and an overlap.
- Sample B is written in grammatically correct English, while Sample A is written using conventions that indicate an utterance’s phonetic value and the duration of pauses. In addition, Sample B also contains conventions associated with a performance on a stage. Vincent is, for example, described as exiting “*the scene*”.
- Sample A is significantly duller than Sample B. Sample A only tells us of the patient’s smoking and drinking habits, while Sample B provides the reader with a significant amount of exposition about the interlocutors.

Now that you have established which sample is a real life conversation and which is an excerpt from a drama and have three clear reasons to back this claim up, **you can start planning your essay, which will be the next step in completing this assignment.**

The main argument would be that Sample A is an example of real life dialogue and Sample B is an excerpt from a drama. You could substantiate this argument with the three reasons cited above: firstly, Sample A is more spontaneous and Sample B is more contrived, secondly, Sample A is written using CA conventions and Sample B refers to stage conventions, and thirdly, Sample A is dull and gives us little insight into the interlocutors while Sample B is entertaining and contains exposition.

The essay would then look like this:

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

Because drama mimics the way people talk in real life, there are significant similarities between real life conversation and drama. There are, however, also significant differences between real life conversation and drama. This essay argues that Sample A is an example of real life conversation while Sample B is an excerpt from a drama. This claim will be substantiated through a discussion of spontaneity in dialogue, the conventions of Conversational Analysis and the functions of dialogue as illustrated in Sample A and Sample B.

Paragraph 1: Spontaneous vs contrived dialogue

- Explain what Carter *et al* (2008) and Levey *et al* (2013) say about spontaneity of real life dialogue and the contrived nature of drama.
- Give examples from the text that illustrate that Sample A is spontaneous and Sample B is contrived.

Paragraph 2: Conventions of real life conversation and the stage

- Explain what Carter *et al* (2008) and Levey *et al* (2013) say about the conventions of real life conversation and drama respectively.
- Give examples from the text that illustrate that Sample A follows CA conventions and Sample B follows the conventions of the stage/drama.

Paragraph 3: Entertainment value of dialogues

- Explain what Carter *et al* (2008) and Levey *et al* (2013) say about the purpose of real life conversation and drama respectively.
- Give examples from the text that illustrate that Sample A has the function of obtaining information from a patient while Sample B contains entertainment value.

Conclusion: briefly summarize **why Sample A is an example of real life conversation and Sample B is an excerpt from a drama.**

For example,

In conclusion, Sample A is clearly an example of real life conversation since it contains an overlap and various fillers, suggesting that it is spontaneous and not planned in advance. The sample also contains conventions associated with Conversational Analysis, such as a denotation of the length of pauses and the phonetic value of utterances. Sample A is furthermore quite dull, its only function seeming to be the obtaining of information. On the other hand, Sample B contains fewer errors and fillers suggesting that it was contrived. It is also written in grammatically correct English and refers to stage conventions. Lastly, Sample B is quite entertaining and provides the reader with exposition on the two interlocutors. Sample B was therefore likely written to be performed while Sample A is a transcript of a real life conversation between a doctor and a patient.

Remember to give credit to your sources (see Tutorial Letter 301). For the essay planned in this tutorial letter, the bibliography would look like this:

**Bibliography:**

Carter, Ronald, Goddard, Angela, Reah, Danuta, Sanger, Keith, Swift, Nikki. Beard, Adrian (ed.). 2008. *Working with texts: A core introduction to language analysis*. 3rd Ed. London: Routledge.

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

**TOTAL: 100**

Best wishes for the exams!

Lida Krüger

**ASSIGNMENT 02: POETRY**

The question:

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 Dorothy Parker's poem, "Symptom Recital," closely and identify the main theme of the poem. Write an essay in which you analyse how she communicates this theme by using syntax, tropes, schemes, diction, and other linguistic features.

The poem is available at the following URL:  
<http://www.poemhunter.com/poem/symptom-recital/>

To answer this question, you could have approached 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).

If you read the assignment question carefully, you will see that it asks you to do two things. Firstly, you need to identify the main theme (or poetic subject) of the poem. Secondly, it asks you to discuss how that theme is communicated through linguistic and poetic devices.

Therefore, your first step would be to read attentively through the poem a few times. It also helps to read the poem out loud. What do you think the poem is about? Can you identify any linguistic and poetic devices? As you read through the poem, annotate it with your own notes.

Due to copyright limitations, I am not allowed to reproduce the poem in this letter. You are, however, welcome to copy it line by line in the table below. That way the annotation will make more sense.



My annotation looks like this:

<b>Symptom Recital</b> By Dorothy Parker		The title creates the expectation that a list of symptoms to an illness will be recounted. The reader is curious to hear the list of symptoms, which will determine an illness that the speaker is supposedly suffering from.
L1		The poem starts with an announcement that the speaker is dissatisfied with her disposition. The speaker is self-critical and the expectation is created that she would prefer a different mind-set.
L2		The second line explains the above mentioned state of mind and describes it with a list of words: "bitter," "querulous," and "unkind." (L2) This not only points inward to the speaker's own mood, but also outward to her interaction with others, since she describes herself as "querulous," (L2) which means difficult and fussy and "unkind," (L2) which suggests that she is unpleasant towards other people.
L3		The speaker's dissatisfaction now turns from her emotional state to her body. The severity of her frustration is emphasized with the <b>alliteration</b> of the "h" in "I <u>h</u> ate my legs, I <u>h</u> ate my <u>h</u> ands" (L3).
L4		Instead of listing what she feels, the speaker now tells us what she does not do: she does not long for "lovelier lands" (L4), this can refer to the fact that she has no desire to travel or merely just to better her circumstances. In the latter case, "lovelier lands" (L4) is a <b>metaphor</b> . The expectation of self-improvement that is created in the first line is therefore contradicted. The speaker is dissatisfied with her current state, but also does not feel the desire to remove herself from her current situation. The speaker also possibly uses the <b>alliterating</b> "lovelier lands" (L4) sarcastically, since it contrasts so sharply with the situation that she has sketched so far.
L5		In this line, the speaker voices pessimism about the future. The "dawn's recurrent light" (L5) refers <b>metonymically</b> to the speaker's future. Instead of looking forward to a new day and taking comfort in the certainty that the sun will rise every morning, the speaker "dreads" or fears (L5) this. That which should be regarded with hope is feared. This notion is emphasized by the <b>alliteration</b> of the "d" in "dread the dawn's" (L5).
L6		While the preceding line might suggest that, if the speaker dreads the arrival of the morning, she might find comfort in sleeping. The poem, however, does not present the reader with any escape from the speaker's miserable circumstances – she also detests going to sleep in the evenings (L6).
L7		In the seventh line, the speaker confesses her snobbery towards well intentioned, if somewhat naïve, people.
L8		The speaker's difficulty in relating to other people is continued in the eighth line when she admits that she has lost her sense of humour. These two lines thus point to the speaker's troubled interactions with other people due to her snobbery and disagreeableness.
L9		The artistic ventures of painting or writing, sometimes assumed to calm restlessness, do not soothe the speaker. Keep in mind that this poem itself is one such venture. The poem is therefore self-reflexive, since it refers to itself.
L10		The speaker here uses a <b>metaphor</b> to compare her world to "a lot of tripe" (L10). The speaker's disposition (L1), body (L3), interactions with other people (L7-8) as well as her artistic pursuits are therefore compared to something which is worthless and should be discarded.
L11		In this line, the speaker states that her good opinions or beliefs about the world have been shattered. The <b>figurative</b> use of the word "empty-breasted" (L11) is interesting. It is a variation on the more commonly used "empty-handed" in which a person declares that he or she did not get what they wanted, or have nothing to contribute. By using "empty-breasted" (L11) instead of "empty-handed," the speaker not only voices her dissatisfaction and disappointment in not having gotten what she wanted, but also the fact that she is emotionally deprived since the word "breast" can refer to the chest area, where emotion and feeling lie. The word can also refer to the female breast. In this sense, the breast can have either a sexual or a nurturing function. By stating that she is "empty-breasted" (L11), the speaker thus implies that she is emotionally depleted and unable to nurture or respond sexually to another person.

L12	With this line, the speaker suggests that, apart from the rather dismal and depressing thoughts she has shared with the reader up to this point, she has even darker thoughts which could lead to her incarceration. The reader can only speculate on these unknown thoughts which make them seem even darker. A person cannot actually be arrested for their thoughts, which makes this an example of <b>hyperbole</b> . This poetic device then emphasizes the idea that the speaker's unnamed thoughts are very dark and disturbing.
L13	The speaker's list of symptoms continues into the fourth quatrain. Whereas the reader can assume that the speaker is not "well" (L13) or healthy from what precedes this line, she denies any easy diagnosis by stating that she is "not sick" (L13). The assumption is then that the speaker does not have a physical problem or sickness that can be diagnosed and treated. In being neither sick nor well, the speaker is not only unwilling, but also unable to change her disposition. It is also possible that because she is not "sick" (L13), her ailment is not one of the body, and yet it still affects her as if it was, since she is also "not well" (L13).
L14	In line fourteen, the speaker states that the dreams that she once had are completely destroyed. The phrase "shot to hell" (L14) is a <b>metaphor</b> which emphasizes the vehemence with which the speaker's dreams were annihilated. The word "hell" (L14) is associated with unredeemable and unbearable situations. The dreams that the speaker thus once cherished have been irretrievably lost.
L15	While the speaker has used diction throughout the poem which suggests an exaggeration or light mockery, she deviates in this line from her tongue-in-cheek cynicism by stating earnestly that her "soul is crushed" (L15). The word "soul" can mean many different things. It can refer to the spiritual part of a person, his or her inner character, a strong and good human feeling, or simply to a person. By stating that her "soul is crushed" (L15), the speaker implies that her entire being is undone. She emphasizes this with the next part of the line: "my spirit sore" (L15), which suggests that her mind, feelings and character are aching. This is emphasized by the <b>alliteration</b> in "my <u>s</u> pirit <u>s</u> ore" (L15).
L16	In this line, the speaker confesses that her disposition and actions have lead her to dislike herself.
L17	The last quatrain starts with another list, this time of the speaker's negative behavior. To "cavil" is to complain unnecessarily (Oxford Advanced Learner's Dictionary, 2000:173). To "quarrel" is to engage in angry arguments or disagreements (Oxford Advanced Learner's Dictionary, 2000:954). To "grumble" is to complain in an ill-tempered way (Oxford Advanced Learner's Dictionary, 2000:526), while "grouse" means to complain in a manner that annoys other people (Oxford Advanced Learner's Dictionary, 2000:525). The idea that the speaker is annoying those around her with her complaints about her current state is thus emphasized by listing four words with more or less the same meaning to describe her behavior. The reader clearly knows that the speaker not only complains in an unnecessary and bad tempered way, but also engages in arguments with others in the process. The use of four short, bi-syllabic words, the first three of which ends on the same "el"-sound and the last two of which <b>alliterate</b> on the "gr"-sound, speed up the pace of the poem. This also suggests impatience about her distress on the speaker's side.
L18	According to the Oxford Dictionary of English (2015), the "narrow house" refers to the grave. Used in this sense, this phrase is therefore a <b>metaphor</b> which compares a grave to a constricted residence. This is ironic, since one would not need a house or home once dead and the fact that it is constricted would not matter. In line eighteen of this poem, the speaker states that she is contemplating the grave – or <b>metonymically</b> – death. This, in turn, points to the fact that the speaker's dark thoughts have truly reached a depressive point.
L19	Linking with the above mentioned reference to her inability to respond sexually, the speaker now states that the thought of men makes her "shudder" (L19). The word is used ambiguously. One can either shudder because one is cold or frightened, or because one is overcome with emotion. The emotion which overcomes one can be either positive or negative, as long as it is a strong emotion. The line ends with an <b>ellipsis</b> which suggests that her thought is unfinished. The ellipsis also slows the pace of the poem down. The reader is prepared for a conclusion to this thought which should follow in the next line.

L20		This line is the conclusion of the poem and stands in contrast to the rest of the poem. After a very gloomy description of the speaker's disposition and symptoms, her final diagnosis is that she is about to fall in love. This contradicts traditional ideas about love as an enriching and romantic experience – usually something that people look forward to. The fact that the speaker uses the word “again” in this line, suggests that her reticence over falling in love is rooted in bitter experience. Love is therefore not seen as an enriching romantic experience, but rather as an illness.
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Note on the structure: The structure of the poem is carefully controlled. Each sentence is written over one or two lines. The poem contains five quatrains each of which contain two rhyming couplets. Parker's frankness about seemingly banal issues (her dissatisfaction with her body, describing her world as “a lot of tripe” (L10)) contrasts with the rigid formal structure of the poem. This results in a tongue-in-cheek tone.

The poem is written in the first person – almost every line is started with either “I” or “my.” This suggests that the list of symptoms recited in the poem is the result of a self-evaluation. Together with the frankness with which some of the critical claims such as “I do not like me any more” (L16) is made this suggests that the poem can be seen as a confession.

Note on the diction: Parker uses quite a few words that have such established positive connotations that they become almost saccharine and clichéd. These words include “lovelier lands” (L4), “the dawn's recurrent light” (L5), “earnest” (L7), and “gentlest joke” (L8). When Parker uses these words, they are accompanied by a **negative polarity**. For example, the speaker “do[es] not yearn for lovelier lands” (L4) and “dread[s] the dawn's recurrent light” (L5). Instead of creating a light and pleasant atmosphere, these words therefore rather express bitterness and cynicism.

Apart from these words with positive connotations, Parker also uses words with quite definite negative connotations such as “bitter” (L2), “querulous” (L2), “unkind” (L2), “hate” (L3), “dread” (L5), “snoot” (L7), “tripe” (L10), “disillusioned” (L11), “hell” (L14), “crushed” (L15), “sore” (L15) etc. These words can all be associated with a state of dissatisfaction, disappointment, cynicism and hostility. Therefore, the diction in this poem creates a dark and depressive atmosphere.

Note on the poetic subject: Through my interpretation of the poem, I have come to the conclusion that the main theme of the poem is “love as an illness rather than an enriching romantic experience.”

#### References:

Oxford Dictionary of English. 2015. 3<sup>rd</sup> Edition. Oxford University Press. Online: <http://0-www.oxfordreference.com.oasis.unisa.ac.za/view/10.1093/acref/9780199571123.001.0001/acref-9780199571123> Accessed: 15 December 2015.

Oxford Advanced Learner's Dictionary. 2000. 6<sup>th</sup> Edition. Oxford University Press.

Parker, Dorothy. 2003. “Symptom Recital.” Online: <http://www.poemhunter.com/poem/symptom-recital/> Accessed: 15 December 2015.

Firstly, you should know that this analysis is by no means exhaustive – there are more observations that you could have made about the poem. Secondly, you should note that the only sources that I used when making these notes were the poem 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 poem is about, identified the main theme of the poem and some of the poetic and linguistic devices that are used, it is time to plan my essay.

#### Writing an essay:

As stated, I identified the main theme of the poem as “**love as an illness.**” Now that I have done that, I must go back to my annotation and identify the devices that support this theme. You could have identified a different theme in the poem and would then have to go back to your own analysis to identify devices that support that theme.

I argue that Parker surprises the reader of this poem by only revealing at the very end that the reason that the speaker is suffering (her illness) is the fact that she is about to fall in love. If I read through my analysis again, I see that two contrasting ideas (love and illness) are therefore presented and supported by the following features of the poem (there could be more, but these are the ones that I chose):

- 1.) The diction alternates between being sweetly pleasant and depressingly dark and banal. This creates a tongue-in-cheek tone (which, in turn contrasts with the formal structure).
- 2.) The poem makes use of exaggerated metaphors which sharply contrast with the last line of the poem.
- 3.) The poem makes use of metonymy to express the speaker's disposition

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:

Dorothy Parker's poem, *Symptom Recital*, represents love as an illness rather than an enriching romantic experience. Parker takes the reader by surprise by only revealing in the last line of the poem that the list of depressingly dark symptoms that she lists are symptoms of being on the cusp of falling in love. In this essay I shall argue that Parker supports the comparison of two contrasting ideas, namely love and illness, through diction and exaggerated metaphors and metonymy in the poem.

#### Paragraph 1: Diction

- Words with negative connotations.
- Words with positive connotations – exaggerated, saccharine and clichéd.
  - Coupled with negative polarity.
- Significance?
- Mood/tone created?

#### Paragraph 2: metaphors

- Metaphors are exaggerated. Increases contrast with last line:
  - “yearn for lovelier lands”
    - how?
    - why?
  - “My world is but a lot of tripe.”
    - how?
    - why?
  - “shot to hell.”
    - how?
    - why?

#### Paragraph 3: Metonymy

- The speaker metonymically refers to the dawn of a new day and death.
  - “I dread the dawn's recurrent light;”
    - how?
    - why?

- “I ponder on the narrow house.”
  - how?
  - why?

**Conclusion:** briefly summarize **how devices and features support the main theme of the poem.**

For example,

I conclude that in *Symptom Recital*, Parker uses various strategies to compare two seemingly contrasting ideas: that of love and illness. Throughout the poem the speaker seems to be describing an illness. The diction used in this description is either light and pleasant, to the point that it becomes saccharine and clichéd, or very dark and depressing. When the diction is pleasant, it is used with a negative polarity which then only strengthens the dark, depressing mood of the poem. The metaphors in the poem further exaggerate the speaker’s cynical disposition. The use of metonymy supports the speaker’s tongue-in-cheek tone and portrays her disposition and desperate and extreme. When the last line of the poem is considered in light of the above observations, *Symptom Recital* therefore suggests that being on the cusp of falling in love is akin to an illness in which one’s disposition is hopeless and bitter.

Remember to give credit to your sources (see Tutorial Letter 301). If, for example, you want to define terms like “metaphor,” “metonymy,” or “negative polarity” you need to cite your study guide or tutorial letters. If you use a dictionary, you need to cite it as well (as I did in the analysis above). List all the sources that you used in your bibliography.

**TOTAL: 100**

Best wishes for the exams!

Lida Krüger

## ASSIGNMENT 02: PROSE

The question:

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.)

For this assignment, you were asked to write an essay on the given extract, describing the games played between a father and his children, 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**. What follows is a discussion on how this assignment might have been approached. You will notice that this discussion also follows the WHAT, WHY, HOW method of writing a critical analysis.

Firstly, your essay should have begun with an **introduction**, which should signal the purpose of the essay to your reader. For example:

The given extract describes the games played between a father and his children. In this essay, I will be analysing the given passage in order to determine how the games played reflect who has power in the family and how power is maintained. **(Note that this introduction very basically rephrases the assignment question in order to show an understanding of what the question asks and WHAT the passage is about. It also briefly addresses the question of WHY the text has been written, which is to explore the theme of power. You do not have to rephrase the assignment question to do this as long as you similarly signal in a succinct way what your essay aims to accomplish in line with the assignment instructions).**

You would then have needed to read through the passage very carefully in your planning stage, working through each line, to determine what is pertinent to your discussion, in other words HOW the passage develops the theme of power. The ideas you glean in this way will provide the substance to the **body** of your essay.

Reading through the passage carefully, you should have considered very carefully what the games played in the family have to do with power. You have been told that these games **reflect** the way that power is structured in the family, meaning that the way in which the games are described reveals this. Therefore the first question you could have asked is: how are these games described?

Below follows a discussion on HOW the extract develops themes; the substance derived from this discussion is one example of what belongs in the **body** of an essay for this assignment:

**Note: I have underlined the linking words and phrases that give the ideas below logic and cohesion, and the phrases which highlight that analysis is taking place. You should not underline these words in your essay, but please note the importance of these phrases in showing how ideas are linked and how the passage is not simply being paraphrased.)**

Notice the **diction** used to describe the games; the games are referred to as 'their perilous play' and we are told that watching these games, 'even the mother would be afraid'. These are indications of undercurrents of danger in the games, though what the danger consists in is something that is not specified. It is enough to note that there is a force in the family with such power over the other family members that it can only be challenged at the risk of 'peril'. The mother's fear is one indication of this, and also shows that the character of the mother is not the family member who has power over the others. That it is the father who wields power in the family is evident in the fear of the mother and in the emphasis on the powerlessness of the children as they play the games. Imagery and diction suggest that both the children and the mother are powerless, as I show below.

The father's movement is described as prowling; we are told he 'prowled on tiptoe towards them'. The image suggested in the diction used here is predatory, as if the father were preying on his own children rather than simply playing with them. Furthermore, adjectives used for the children as they play, such as 'frail' and 'bony', suggest their powerlessness by emphasising physical weakness, and these contrast with the adjectives used for the father, such as 'determined', 'muscular' and 'large'. The image of the father conjured by the word 'loomed' is of an object of size and power that dwarfs that which it looms over, and this emphasises the power of the father over the children. Therefore, regarding the relationship between the father and the children, it can be said that power is maintained over the children through physical strength and size, but the way power is maintained over the mother is more complicated.

The 'fear' mentioned at the beginning of the passage already signals the fear the mother has for her husband, not for herself, but on behalf of her children. Yet early images and diction associated with the mother already give indications of the origin of her own powerlessness to act against her husband. The images are of her reading a book and lying down in the sun; these are images of non-activity and leisure. Her heart 'sinks' with fear to see the children threatened; fear does not enable a rise to activity, but a 'sinking'. The significance of these images of inactivity are further elaborated upon in the last lines of the passage, where we are told of her 'acceptance' of her husband's 'violence and...strength' for no other reason than that she does not question or challenge the structure of power in the family. The simile of the sun is highly important here, as we are told that the source of her husband's power over her, his wealth and strength, 'had come down upon her as the sun did'; this suggests that the mother accepts the power of the father as being as 'natural' as the sun. Other indications of non-activity and sinking down, as in the words 'she seemed sunken under her husband' and 'she lay at the side of the swimming bath' suggest the mother's complacency. In other words, the author suggests that power is maintained on the one hand through violence, strength and economic status ('wealth') and on the other hand through the unwillingness of the mother to challenge his power because it is accepted as natural, despite being 'perilous', 'predatory', and violent.

Your **conclusion** should then sum up the main points of your argument, without introducing new information, as follows:

The language in the passage thus reveals that the father maintains power over his wife and children through his violence, size, and wealth, and that the physical frailty of the children and the complacency of the mother further entrench this power structure. The negative connotations of this structure are suggested in the words used in connection with the games, such as 'perilous', 'prowling' and 'fear', suggesting criticism of this structure.

**TOTAL: 100**

Regards

Farah Ismail

## ASSIGNMENT 02: DRAMA

The question:

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.)

Thank you choosing drama for your Assignment 02. I hope you enjoyed the experience of writing on a dramatic text. Well done if you earned a pass mark. If you did not, I encourage you to pay greater attention to the information in this tutorial feedback letter. Whether you passed or failed this assignment, this feedback will assist you to prepare for the exams. So read it carefully and note where you made mistakes and how you can fix them.

The assignment task required you to analyse the extract from Athol Fugard's play, *Boesman and Lena*. You were given the context of the extract, which should have guided you in writing a proper introduction. A proper introduction should give an overview of what the extract is about and what your essay will focus on. Your essay should have focused on the dramatic nature of the "dialogue" between Lena and Boesman. I will explain later why it is still a dialogue even though only Lena does the talking. To explain the extract as a dramatic dialogue, you had to look at two important dramatic elements: (1) the character's speech; and (2) the characters' actions. In your discussion of both speech and actions, you also had to explain how stylistic features such as tone, humour and sarcasm contribute in illuminating the tensed relationship between the characters. Your essay had to be logically presented, with clear arguments around the assignment task.

To begin with, it is important for us to re-state what a dramatic dialogue is. Without understanding the meaning of this term, you would not have been able to give an adequate answer to the question. As explained in your study guide, "dramatic dialogue involves an interaction between characters and shows the relationships between them" (Levey *et al*, 2013: 66). This means that in a play, what two characters say to each other and do on stage is critical to defining the relationship between them. This relationship can be cordial or hostile, loving or hateful, etc. To determine what type of relationship is at play, you need to pay close attention to the kind of language the characters use when talking to each other. Remember that language is not just about speech; it also includes gesture or body language. This is where the characters' actions towards one another also become crucially important in conveying how they feel about each other. Having understood these important matters, let us now consider some important arguments you should have included in your essay. I am going to outline them below in numerical order so that you can easily understand them. This does not mean that in an exam you should number your arguments. As often instructed, you must write in paragraphs, with each paragraph having a clear argument and linked to the rest of the essay.

1. Lena's idiolect contributes to the dramatic nature of the dialogue in that it tells the reader the degree of her displeasure with Boesman for making her walk very fast as they escape the wrath of the white man. As explained in your study guide, an idiolect refers to the distinctive features of a person's speech (Levey *et al*, 2013: 66). To express her anger with Boesman, Lena uses several questions, exclamations and action words. For example, when she says to Boesman: "Why did you walk so hard? In a hurry to get here? 'Here', Boesman! What's here?" These speech markers indicate that although she and Boesman are a couple, Boesman is always taking the lead and does not really care about how Lena feels about things. Lena's questions and exclamations convey deep resentment for Boesman's domineering and uncaring attitude towards her. However, the tone of her voice suggests a mockery of Boesman, as she implies that all that speed was just to get 'here' – a place where there is nothing but a muddy swamp of land. The stage direction indicates



that she points to the mud between her fingers. This is a sarcastic gesture by which she indirectly points out Boesman's stupidity and lack of a better plan to improve their lives. Already we begin to see the tension rising between these two characters as Lena's anger propels her to say and do things that Boesman will likely not find funny.

2. Lena's speech is characterised by a mixture of English and Afrikaans words. She constantly code-switches from English to Afrikaans, which suggests that although she uses English, Afrikaans is her first language. In the dialogue, she resorts to Afrikaans to express her dissatisfaction with her present predicament. For instance, she says "Vrot! This piece of world is rotten. Put down your foot and you're in it up to the knee". The word "vrot" is an Afrikaans word for "rot". By referring to what she considers as the rot in the world in both Afrikaans and English, Lena doubly emphasizes the injustices she and Boesman have suffered as a result of being racially classified as non-white in apartheid South Africa. But, Lena's anger is directed not only at the system which discriminates against her on the basis of race but also at Boesman who fails to understand her need for rest. She states with a great deal of disillusionment:

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!

Here again, she uses Afrikaans to express her suffering. The white man's cruelty has turned them into nomads, constantly on the move in search of shelter. When the white man says "Vat jou goed en trek" (Take your stuff and move), they have no option but to obey him. He even uses the word, "Voetsek", when addressing them, which further dehumanizes them. Lena quotes the white man by using his own language, and this adds dramatic effect to the dialogue because it highlights the unequal relationship between whites and non-whites in apartheid South Africa. The white man, although not present on stage, becomes an (off-stage) character in the play through whose inhumanity Lena and Boesman now experience a strained relationship.

3. Lena's act of laughing in the course of narrating her sad story also contributes to the dramatic nature of the dialogue because it is a sarcastic laugh aimed at poking fun at Boesman for cowering under the might of the white man. For example, she laughs when she reminisces how they were chased away from their shack:

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.

This kind of humour is called sadistic humour, for Lena is not laughing because the situation was funny; she is rather laughing out of frustration with a life that has no stability. For this, she blames both the white man and Boesman. Thus, she tells Boesman "Don't make trouble for us here...I can't run anymore".

4. Boesman also contributes to the dramatic nature of the dialogue by his actions. It is interesting to note that in this dialogue, only Lena uses speech to convey her thoughts. Boesman speaks using his body, his eyes mainly. When Lena recalls how the white man chased them away, Boesman does not say a word to counter her story. He just watches her with "undisguised animosity and disgust". The act of watching her is his way of keeping control of her activities, almost like keeping her under his strict surveillance, lest she does something "stupid". The animosity and disgust in his look may suggest that he disagrees with her version of the story or the style in which she tells it. The fact Boesman chooses not to respond to anything she says suggests his sense of masculine superiority, not considering her worthy of having a conversation with. Lena is however not passive to his reactions: she "registers Boesman's hard stare" and "studies him in return". These are bold acts which symbolise her subtle resistance to Boesman's domination. It is significant that while the

two of them are struggling to overcome their victimization by apartheid's discriminatory practices, Lena is fighting her own battle to resist male chauvinism and its oppressive mechanisms. Each character is therefore subjected to oppression, except that Lena's is a double oppression (from apartheid and from Boesman).

5. To bring it all together, Lena and Boesman's speech and actions in this extract reveal not only the tension in their relationship as woman and man but also the tension in their relationship with the white man who represents the apartheid system. The tone, humour and sarcasm in the dramatic dialogue work effectively to convey these two levels of tension.

Remember that when you write an essay on drama, you must use the appropriate academic register in order to adequately convince your reader of your groundedness in the genre. Also always consult your study guide for information about the relevant aspect of drama you are dealing with e.g. for this assignment you had to read Unit 5 of the Study Guide which explains dramatic dialogue. Doing research (and I do not mean a Google search) will also help you to understand the topic you are working on. However, do not go and just copy information off internet sites and submit, as this will constitute plagiarism and you will earn a fail or a 0%. Rather use the insights you have gathered to steer you in the right direction in putting together an independent response to the assignment task.

**TOTAL: 100**

I hope this feedback will help you in your exam preparation.

Best wishes

Naomi Nkealah

## ADDENDUM C: 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/static/corporate\\_web/Content/Apply%20for%20admission/Documents/Policy\\_copyright\\_infringement\\_plagiarism\\_16November2005.pdf](http://www.unisa.ac.za/static/corporate_web/Content/Apply%20for%20admission/Documents/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:

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Signature : .....

Date: .....

