

# Tutorial letter 101/3/2015

## GENRES IN LITERATURE AND LANGUAGE: THEORY, STYLE AND POETICS

### ENG2602

Semesters 1 & 2

Department of English Studies

**IMPORTANT INFORMATION:**

This Tutorial Letter contains important information  
about your module.

BAR CODE

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# 1 INTRODUCTION

Dear Student

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 this trend.

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

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

## What study material do we supply?

- Tutorial Letter 101 (this document): it contains your scheme of work, resources, assignments and other useful material. Please consult *my Studies @ Unisa* for advice on how to study as an ODL student. We know that this can be difficult, and we are sympathetic since many of us have also gained our qualifications as part-time or distance learning students.
- The Study Guide.
- A Reader, containing several literary texts.
- A CD containing readings of the poems that are included in the Reader.
- A 'toolkit', which contains definitions of useful terms, advice on essay writing, and instructions on how to properly reference your sources.
- Feedback tutorial letters.

*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.*

## **myUnisa**

NB. You will find that myUnisa and regular use of the internet are essential, especially in the twenty-first century.

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

Don't forget that 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 OF AND OUTCOMES FOR THE MODULE

### 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 three different genres: prose, poetry and drama, 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

This section indicates what we expect you to do and to achieve, and how we shall assess these matters. Again, identify the key phrases and words for yourselves.

A range of tasks online and in study guides, tutorial letters, various forms of multimedia, assignments and examinations will show that you have achieved the following outcomes:

#### Outcome 1:

You identify the typical English language attributes of prose, poetry and drama.

##### *Assessment criteria:*

We will know you are competent to isolate and comment on the generic features of prose, poetry and drama when:

- 1.1 Texts in these genres are read and correctly analysed;
- 1.2 The specific English language features of each genre are discussed.

#### Outcome 2:

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

##### *Assessment criteria:*

- 2.1 Different forms of figurative language in literary texts are discussed in writing;
- 2.2 The effectiveness of particular instances of figurative language (such as simile, metaphor, personification and irony) is evaluated in writing.

#### Outcome 3:

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

##### *Assessment criteria:*

- 3.1 The effects of emotive language, bias and point of view are discussed in writing.
- 3.2 Discussions of the text include commentary on how the intended reader is positioned.

Outcome 4:

You discuss the creative choices made in literary texts.

*Assessment criteria:*

- 4.1 Coherent discussions of authorial choices and the effect of particular words and phrases are provided in writing.
- 4.2 The constructed nature of the literary work of art is discussed 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 Course Co-ordinator. All queries that are not of a purely administrative nature but about the content of this module should be directed to us.

**Level Co-ordinator: English Level 2** Prof S Maithufi  
 (012) 429 6140  
[maiths@unisa.ac.za](mailto:maiths@unisa.ac.za)

The lecturers responsible for this module are:

Prof B Spencer  
 (012) 429 6849  
[spencb@unisa.ac.za](mailto:spencb@unisa.ac.za)

Prof D Levey  
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Ms L Phakathi  
 (012) 429 6354  
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### 3.2 Department

The Chair of Department of English Studies:

Prof LJ Rafapa

Tel. 012 429 4834

Email [rafaplj@unisa.ac.za](mailto:rafaplj@unisa.ac.za)

The Administrative Officer in the CoD's office:

Ms M Moeng

Tel. 012 429 6714

Email [moengg@unisa.ac.za](mailto:moengg@unisa.ac.za)

The Administrative Officer for Level 2 English:

Ms LD Rakumakoe

Tel. 012 429 6263

Email [rakumld@unisa.ac.za](mailto:rakumld@unisa.ac.za)

Other 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 *my Studies @ Unisa*.

## 4 MODULE-RELATED RESOURCES

### Library

We urge you to make use of the Library. It is a superb resource, one of the best in Africa and indeed in the southern hemisphere. For details, please see *my Studies @ Unisa*.

#### 4.1 Prescribed books

You *must* purchase this book:

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

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

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

#### 4.2 Recommended books

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

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

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

### 4.3 Electronic Reserves (e-Reserves)

The following article will be useful for understanding the concept of CDA (Critical Discourse Analysis):

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

### 4.4 Additional Resources

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**
- Click on **A-Z list of electronic resources**
- Click on **S**
- Scroll down, and click on **Shakespeare Collection: Featuring the Arden Shakespeare Complete Works** (make sure you click on the title itself, in the second column from the left)
- Type a keyword (e.g. sonnet) or keywords (e.g. sonnet 18) in the search bars
- Navigate through the different search results tabs for different types of material on Shakespeare. E.g. click on the tab that says **Texts – Arden edition** 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 FOR THE MODULE

### APPOINTMENT OF E-TUTORS

In accordance with UNISA's 2015 strategic plan, e-tutors have been appointed to assist students in achieving their educational goals. The e-tutors will provide online support and guidance on the myUnisa portal. Students are urged to actively interact and participate on the site as this has the dual function of providing tutorial guidance and an opportunity to engage meaningfully with fellow students. Kindly register for a mylife account to make use of this added advantage.

## 6 MODULE-SPECIFIC STUDY PLAN

Please consult the *myStudies @ 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.
01 Persuasion and conversation/ drama	20 March 2015	581872
02 Prose fiction and poetry	20 April 2015	581919

## SEMESTER 2

ASSIGNMENT NO.	DUE DATE	UNIQUE ASSIGNMENT NO.
01 Persuasion and conversation/ drama	20 August 2015	527390
02 Prose fiction and poetry	18 September 2015	527404

**Unfortunately we cannot give extensions.** 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. Download all the Parts of the Reader and read them.
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. Download all the Parts of the Reader and read them.
August-September	Submit compulsory assignment 01.
September	Submit compulsory assignment 02.
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)
- Reading all the drama and poetry texts in the Reader on myUnisa.
- Being able to use the appropriate critical vocabulary and concepts in the supplementary Toolkit
- Listening to the CD.
- 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 MODULE PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There are no practicals for this module.

## 8 ASSESSMENT

### 8.1 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 01 and 02 each contribute equally to your yearmark, failure to submit both will adversely affect your year mark.
- The year mark counts 25% of your final mark while the examination mark contributes 75%.
- You will receive feedback, in the form of tutorial letters and brief assessment of your assignment.

### 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 a separate tutorial letter); 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 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> focussed 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: AT RISK	<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: AT RISK	<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 (eg 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 student<u>s</u> read the book.</i> A singular subject takes a singular verb: <i>The student read<u>s</u> the book.</i>
amb	Ambiguity	Your statement could have two meanings. Rephrase.
ap	Apostrophe error	An apostrophe is a comma that hangs above the line. The boy's hands are dirty. <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) Contractions such as these are unacceptable in formal writing. NB: "its" (without an apostrophe) is the possessive form. The dog chewed <u>its</u> bone.
arg	Argument	Your argument / explanation is not methodical / coherent / relevant. A clear and logical line of thought needs to emerge.
art	Article error	You have used "a" instead of "the", or "the" instead of "a", or you have omitted to use "a" or "the" where you should have. Alternatively, you have used "a" or "the" with a word that should not have an article.
awk	Awkward phrasing	Your sentence sounds awkward and clumsy. You need to revise word choice and word order.
cap	Capital letter	The word should begin with a capital letter, either because it starts off a sentence, or because it is a proper noun.
c/s	Comma splice	You have joined two ideas (i.e. two separate sentences) without using a connecting word, or proper punctuation. Either add a connecting word, or change the comma to a semi-colon, or break the comma-spliced sentence into two separate sentences.
exp	Expression faulty	Your sentence is difficult to understand because of errors too numerous to list.
frag / inc	Fragmentary sentence  Incomplete sentence	Your sentence does not have a verb, and therefore is only a fragment of a sentence. You have left out part of the sentence.
irr	Irrelevant	What you have said has nothing to do with the topic.
L? / ill	Logic faulty / illogical	Your writing does not make sense here.
N.P.	New Paragraph	You have started discussing a new idea. You need a new paragraph.

para	Paragraph structure	A paragraph consists of a main idea (usually expressed in a topic sentence) and <u>several</u> supporting sentences which explain the main idea, or give examples and/or details concerning the main idea. Single-sentence paragraphs are not acceptable because a single sentence cannot develop or expand the main idea. Your paragraph is too long and needs to be divided where appropriate.
p	Punctuation	You have mis-used a punctuation mark, or omitted one where it was necessary.
sp	Spelling	You have mis-spelt a word. Try to get into the habit of using a dictionary consistently.
T	Tense error	Your verb is in the wrong tense. Note: Use the present and related tenses when discussing a literary work - eg "Bosman's humour <u>has</u> a strong South African flavour." "In her short stories Nadine Gordimer <u>touches</u> on issues ...".
voc / WW	Vocabulary error / Wrong word	You have used the wrong word <u>or</u> you could have used a better one. (Look up the word you have used in the dictionary. You will find that its meaning is either not correct or not appropriate in your sentence.)
wdy	Wordiness	You have used too many words to say something which could be said far more simply and concisely.
WO	Word Order incorrect	The words in your sentence are in the wrong place. Your marker will have used arrows to indicate where the word(s) should go.

## 8.2 General assignment numbers

See section 6 above.

### 8.2.1 Unique assignment numbers

See section 6 above.

### 8.2.2 Due dates for assignments

See section 6 above

## 8.3 Submission of assignments

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

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

To submit an assignment via myUnisa:

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

## 8.4 Assignments

**PLAGIARISM:** Regrettably, this is a growing problem and one which reflects both on the integrity of students and of university qualifications. We draw your attention to the decision by the University that all assignments should be accompanied by a signed declaration that the material submitted is the student's own work. Copies of this declaration are included at the back of this tutorial letter. **No assignments will be accepted without this declaration.**

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

**Please sign and include the declaration regarding plagiarism (see the end of this tutorial letter) 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.**

## SEMESTER 1 ASSIGNMENTS

### ASSIGNMENT 01

**DUE DATE:** 20 March 2015

**Answer the following question in full:** the length of your answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

#### Persuasive prose

Read Chapter 1, 2 and 5 of the prescribed textbook as well as Study Unit 3 in your study guide before you attempt this assignment. Furthermore, you are advised to do all the relevant activities in your textbook and the study guide. These activities will help you to develop your ability to read and to analyse texts critically.

Carefully read the 'What's all the buzz about?' text on page 27 of the prescribed textbook ***Critical Reading and Writing*** by Andrew Goatly. Then write an essay of no more than 2 pages (approximately 1000 words) in which you critically analyse the text, paying particular attention to the language strategies/techniques used, the meaning and the layout of the text. Your interpretation and discussion should draw on text analysis techniques that you have learnt in this course. Provide relevant textual evidence to support your answer.

You may consider the following questions in your analysis. These questions are not exhaustive but can be used as guidelines to structure your essay in a clear and logical manner.

- What is the text about?
- What type of text is this or what is the genre of this particular text? How do you know?
- How is the text organised, or what is the generic structure of text? How does the organisation of the text influence the meaning?
- What does the text set out to achieve and how does it do that?
- How does this text position the reader? What presuppositions, assumptions or ideologies are evident in the text?
- What language strategies and techniques (e.g. metaphors, irony, persuasive, recount, reporting, speech, inferences, rhetorical, formal and informal register etc.) are used and for what purpose?
- In what ways does the language used affect the meaning of the text?

**NB:** Make sure that you proof-read your essay before submission and provide all the references that you have used.

## ASSIGNMENT 02

**DUE DATE:** 20 April 2015

**Answer the following question in full:** the length of your answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

### POETRY

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

Read the following sonnet by William Wordsworth.

In this poem, the speaker first considers the beauty of his surroundings, then contemplates the relationship the child walking next to him has with the natural world.

Write an essay in which you analyse in detail the way in which the poem deals with its subject. Carefully examine how the poet uses, for example, the sonnet form, syntax, diction, figures of speech, and sound effects in order to comment on nature and the nature of the child.

It is a beauteous evening, calm and free,  
The holy time is quiet as a Nun  
Breathless with adoration; the broad sun  
Is sinking down in its tranquillity;  
The gentleness of heaven broods o'er the Sea: 5  
Listen! the mighty Being is awake,  
And doth with his eternal motion make  
A sound like thunder--everlastingly.  
Dear Child! dear Girl! that walkest with me here, 10  
If thou appear untouched by solemn thought,  
Thy nature is not therefore less divine:  
Thou liest in Abraham's bosom all the year;  
And worshipp'st at the Temple's inner shrine,  
God being with thee when we know it not.



## SEMESTER 2 ASSIGNMENTS

### ASSIGNMENT 01

**DUE DATE:** 20 August 2015

**Answer the following question in full:** the length of your answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

#### Prose: Fiction

Write an essay of about 1200 words in which you perform a close reading of the following two passages taken from Jane Austen's *Pride and Prejudice*. **Please do not refer to the novel in general.** Your analysis must focus on the passages below. In your analysis of the passages you should address the following aspects of creative writing:

- Narrative structure and point of view
- the introduction of theme and the thematic links between the two passages
- the creation of character and the elaboration of theme through the manipulation of tone and diction.
- the use of poetic techniques (for example, irony) and language to create meaning.

Refer to the study guide for other aspects of writing that you may want to analyse with respect to the passage below. It is essential that you refer to the techniques covered in *both the literary and language* sections of the course in order to examine how this writer creates meaning in these passages.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

(Chapter 1, *Pride and Prejudice*)

Mr Bingley was good looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

(Chapter 3, *Pride and Prejudice*)

## ASSIGNMENT 02

**DUE DATE:** 18 September 2015

**Answer the following question in full:** the length of your answer should be between two to four pages (600 to 1200 words). **Include the plagiarism declaration.**

### Drama and Conversation

The following dramatic dialogue comes from the one act play *Porcelain and Pink* by F. Scott Fitzgerald, which can be found in the Reader. Consult Unit Five in the study guide, on Drama, as well as Unit Six on Conversation Analysis. We have adapted two short extracts from this guide to give you an idea of some of the key issues you should consider.

#### THE TOPIC

In an essay of about 1200 words conduct a close reading of this dialogue between Julie and Lois; discuss what it reveals about their individual personalities. In particular, consider notable language features that are present in the passage through a conversational analysis that includes aspects such as turn-taking, cooperative principles, implicature, and politeness strategies.

You should provide quotations from the passage to substantiate your essay's argument.

#### FROM THE GUIDE

### Section 4: Dramatic dialogue

#### Introduction

In drama, dialogue is one of the main ways of revealing a character's personality traits. The content of the character's speeches is important and has to be examined. We need to do this so that we can understand what the dialogue tells us about the characters' attitudes, moral values, personality, and so on. This can be done explicitly or implicitly. The way a character speaks is important. The term idiolect is used to talk about distinctive features of an individual's use of language. In a play, the idiolect reveals a great deal about a character. Dramatic dialogue involves an interaction between characters and shows the relationships between them.

## Dramatic dialogue

Drama is about conflict and resolution. The verbal interaction between characters frequently relies on **antithesis** (opposites, contrasting ideas) and repetition to create tension and a sense of conflict. This technique is not uncommon in twentieth-century plays. In all plays, dialogue contributes to the creation of mood or atmosphere. The pace or rhythm of dialogue has a part to play in creating this mood. So in an exchange between characters there may often be an underlying feeling of tension and unease.

### FROM THE PLAY

LOIS: I've got a date.

JULIE: Here at the house?

LOIS: None of your business.

*[JULIE shrugs the visible tips of her shoulders and stirs the water into ripples.]*

JULIE: So be it.

LOIS: Oh, for Heaven's sake, yes! I have a date here, at the house--in a way.

JULIE: In a way?

LOIS: He isn't coming in. He's calling for me and we're walking.

JULIE: *(Raising her eyebrows)* Oh, the plot clears. It's that literary Mr. Calkins. I thought you promised mother you wouldn't invite him in.

LOIS: *(Desperately)* She's so idiotic. She detests him because he's just got a divorce. Of course she's had more expedience than I have, but--

JULIE: *(Wisely)* Don't let her kid you! Experience is the biggest gold brick in the world. All older people have it for sale.

LOIS: I like him. We talk literature.

JULIE: Oh, so that's why I've noticed all these weighty, books around the house lately.

LOIS: He lends them to me.

JULIE: Well, you've got to play his game. When in Rome do as the Romans would like to do. But I'm through with books. I'm all educated.

LOIS: You're very inconsistent--last summer you read every day.

JULIE: If I were consistent I'd still be living on warm milk out of a bottle.

LOIS: Yes, and probably my bottle. But I like Mr. Calkins.

JULIE: I never met him.

LOIS: Well, will you hurry up?

JULIE: Yes. *(After a pause)* I wait till the water gets tepid and then I let in more hot.

LOIS: (*Sarcastically*) How interesting!

JULIE: 'Member when we used to play "soapo"?

LOIS: Yes--and ten years old. I'm really quite surprised that you don't play it still.

JULIE: I do. I'm going to in a minute.

LOIS: Silly game.

JULIE: (*Warmly*) No, it isn't. It's good for the nerves. I'll bet you've forgotten how to play it.

LOIS: (*Defiantly*) No, I haven't. You--you get the tub all full of soapsuds and then you get up on the edge and slide down.

JULIE: (*Shaking her head scornfully*) Huh! That's only part of it. You've got to slide down without touching your hand or feet--

LOIS: (*Impatiently*) Oh, Lord! What do I care? I wish we'd either stop coming here in the summer or else get a house with two bath-tubs.

JULIE: You can buy yourself a little tin one, or use the hose--

LOIS: Oh, shut up!

## **9 OTHER ASSESSMENT METHODS**

There are no other assessment methods for this module.

## **10 EXAMINATION**

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

## **11 FREQUENTLY ASKED QUESTIONS**

See *my Studies @ Unisa*.

## **12 SOURCES CONSULTED**

None

## **13 CONCLUSION**

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

**The ENG2602 team**

**14 ADDENDUM –PLAGIARISM DECLARATION**

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