**ENGLISH 1 2019**

**FIRST TERM**

**GREEN TUTORIAL MATERIAL**

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**ENGLISH 1: FIRST SEMESTER 2019**

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| **LECTURE** |  | **TUTORIAL** | **ASSESSMENT** |
| **Week 1: 11-13 Feb**  ***Short Stories***  **TERM 2 TE R M 1** |  | No Tutorials |  |
| **Week 2: 18-20 Feb**  ***Short Stories*** |  | Short Stories |  |
| **Week 3: 25-27 Feb**  ***Nervous Conditions***  **(Lynda Spencer)** |  | *Nervous Conditions* | **DRAFT ESSAY 1**  **(DUE FRIDAY 09:35)** |
| **Week 4: 04-06 Mar**  ***Nervous Conditions***  **(Lynda Spencer)** |  | *Nervous Conditions* |  |
| **Week 5: 11-13 Mar**  **What is this thing called Poetry?**  **(Deborah Seddon)** |  | What is this thing called Poetry? | **FINAL ESSAY 1**  **(DUE FRIDAY 09:35)** |
| **Week 6: 18-20 Mar**  **What is this thing called Poetry?**  **(Deborah Seddon**) |  | What is this thing called Poetry? |  |
| **Week 7: 25-27 Mar**  ***Death and the Maiden***  **(Sue Marais)** |  | *Death and the Maiden* |  |

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| **MID-SEMESTER VACATION**  **30 March-14 April** | | | |
| **Week 8: 15-17 Apr**  ***Death and the Maiden***  **(Sue Marais)** |  | *Death and the Maiden* |  |
| **Week 9:22-24 Apr**  **South African Poetry**  **(Dirk Klopper)**  **22 April Easter Monday** |  | South African Poetry |  |
| **Week 10: 29 Apr-01 May**  **South African Poetry**  **(Dirk Klopper)**  **01 May- Workers Day** |  | South African Poetry | **DRAFT ESSAY 2**  **(DUE FRIDAY 09:35)** |
| **Week 11: 06-08 May**  ***Ubu &TRC***  **(Sue Marais)** |  | *Ubu &TRC* |  |
| **Week 12: 13-15 May**  ***Ubu &TRC***  **(Sue Marais)** |  | Library Workshop (TBC) | **FINAL ESSAY 2**  **(DUE FRIDAY 09:35)** |
| **Week 13: 20-22 May**  ***Young Blood***  **(Sue Marais)** |  | *Young Blood* |  |

**Using these tutorial sheets**

**Lectures** are delivered in order to guide you through the syllabus, demonstrate essential skills, and stimulate further thought.

**Tutorials** are small-group discussions. These sheets contain each week’s work. The questions on each sheet are to guide your own inquiries into the text at hand, week by week. It’s best to write out answers and further questions, even if you are not required to hand them in. You must prepare answers *before* the tutorial and be ready to discuss them with your tutor and your fellow-students.

If you do not prepare adequately for your tutorials, your tutor has the right to mark you absent. This will count against your DP, which stipulates that you *must* attend 90% of all tutorials.

Your participation is vital to tutorial discussion. Remember: the job is not necessarily to arrive at a bunch of ‘correct answers’ to a problem, but to learn *how to argue* effectively towards a persuasive case, how to construct an interesting and strong interpretation. You can test your ideas on your tutor and peers, develop respectful discussion, review your written work and that of your peers, and examine some of the set material in close detail. The tutorials are a place you should feel free to air both your considered thoughts and your questions about whatever you still don’t understand. Don’t feel shy about looking ignorant, or about sticking your neck out: some of the best learning happens through making mistakes. As the science-fiction novelist Ursula le Guin wrote, “Ignorance is the ground of knowledge.”

**Outcomes**

We expect:

* that by the end of the year, you will have thoroughly read *all*  the set work;
* that you have completed and handed in *all* the required written work;
* that you will be able to express your knowledge and arguments in the form of a coherent essay;
* that you will begin to demonstrate *independent thinking:* it is *not* expected that you will simply regurgitate the opinions of your lecturers or tutors, though it *is* expected that you learn certain crucial skills from them.

**TUTORIAL 1**

WEEK 2: Mon 18 Feb – Wed a.m. 20 Feb

**Short Stories**

**Read Yasunari Kawabata’s “The Grasshopper and the Bell Cricket” and Angela Carter’s “The Snow Child” (attached).**

Your first English I tutorial is really about introductions, getting to know each other and your tutor, and admin. However, try to make time to discuss your responses to these two very different short stories, and share some ideas about what they’re ‘about’. The first is a whimsical and poignant story from Japan, and the second a bizarre fairy tale by “the white witch of English literature” (alternatively known as “the high-priestess of postgraduate porn”).

N.B. Worksheets with a set of questions on both stories have been posted on RUconnected and attached to this tutorial pack to guide your reading.

**TUTORIAL 2**

WEEK 3: Mon 25 Feb – Wed a.m. 27 Feb

**Tsitsi Dangarembga: *Nervous Conditions***

**Look closely at the first three chapters of the novel.**

1. The first three chapters of the novel offer a sustained elaboration of its opening sentence, “I was not sorry when my brother died.” Summarise what we learn of Nhamo’s character and development, and Tambu’s feelings towards him, in these opening chapters. With whom do the reader’s sympathies lie, and why? Why might it be ironic, in retrospect, that it is her brother’s death that affords Tambu the opportunity to become educated? Is there any indication that Tambu’s perceptions of her brother have shifted over time?

2. On p.38, Tambu describes her frustration at not being allowed to go to the airport to welcome her uncle and his family, and her attempts to understand the situation. What are “the burdens my mother had talked of” (cf. p.16)? What is Tambu’s understanding of these “burdens” at this stage of the narrative? She refers to “the disappointing events surrounding Babamukuru’s return” as “serious consequences of the same general laws that had almost brought my education to an abrupt, predictable end.” What are these “general laws”? What do they indicate about the society in which Tambu finds herself?

3. The profound change she sees in her cousins undermines Tambu’s confidence in her own sense of identity. Why is her wretchedness “brought … to a head” (39) by Nhamo’s smirking? Why does Tambu seek, and find, solace in the domestic task of preparing a meal? She explains that she hates to feel like an outsider: “Exclusion whispered that my existence was not necessary, making me no more than an unfortunate by-product of some inexorable natural process. Or else it mocked that the process had gone wrong and produced me instead of another Nhamo, another Chido, another Babamukuru-to-be” (39-40). What does she mean here? The words “natural” and “unnatural” are particularly loaded in her narrative (see, for example, p.34). To what do they refer?

4. Read the paragraph on p.49-50 (“I was quite sure at the time … under the evil wizard’s ‘spell’”). What is the difference between the view of “male nature” taken by Tambu’s experiencing self and that of her older, narrating self?

**TUTORIAL 3**

WEEK 4: Mon 04 Mar –Wed a.m. 06 Mar

**Tsitsi Dangarembga: *Nervous Conditions***

**Re-read pages 204-208.**

1. Nyasha’s “nervous condition” is known as *bulimia nervosa*. What do you know about this disorder, and about its psychology?

2. On p.204-205, experiencing a kind of breakdown, Nyasha seems to be attributing blame for her illness: “They’ve done it to me … I won’t die” (204-205). What are the precise referents of “they” and “them” in this passage? What does Nyasha mean when she says: “They’ve deprived you of you, him of him, ourselves of each other” (205)? Are her accusations valid? [How might they reflect on the confrontation she has earlier had with her father (114-121)? For example, what doesTambu mean when she remarks “I understood that [Nyasha] was grieving for whatever she had lost when she struck her father” (121)?]

During an earlier occasion, after Nyasha has vomited up her supper, she explains to Tambu: “… it’s more than that really, more than just food. That’s how it comes out, but really it’s all the things about boys and men and being decent and indecent and good and bad” (193). Is there a contradiction between this account and the one on p.205?

**TUTORIAL 4**

WEEK 5: Mon 11 Mar – Wed a.m. 13 Mar

**Introduction to Poetry**

**The Sonnet Form**

**The purpose of this tutorial is to examine poetic variations on either the Shakespearean or the Petrarchan sonnet form.**

In preparation for the tutorial, readthe entry on the sonnet in M.H. Abrams’s *A Glossary of Literary Terms*, “Learning the Sonnet: A history and how-to guide to the famous form” by Rachel Richardson” URL: <<http://www.poetryfoundation.org/learning/article/246410>>, and the information about the sonnet form in the “Learning Lab” Glossary at the *Poetry Foundation* website. URL: <<http://www.poetryfoundation.org/learning/glossary-term/sonnet>>

For each of the three poems included below answer the following questions:

1. What kind of sonnet form is being used in this poem?

2. Is the poet exact in their use of the sonnet form? If not, then discuss what you think the deviations from the exact form, or playfulness with the sonnet form, achieve for the poem? 3. Now that you’ve answered those questions try to decide what you think the choice of the sonnet form adds to the poem? In other words, why do you think each of these poets chose to use the sonnet form?

4. Why do you think poets still choose to use sonnets to write their poems? Would you?

**Sonnets from the Portuguese 43: “How do I love thee? Let me count the ways” BY**[**ELIZABETH BARRETT BROWNING**](http://www.poetryfoundation.org/bio/elizabeth-barrett-browning) **(1806–1861)**

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I love thee to the level of every day’s

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right;

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood’s faith.

I love thee with a love I seemed to lose

With my lost saints. I love thee with the breath,

Smiles, tears, of all my life; and, if God choose,

I shall but love thee better after death.

**“Sonnet in Search of an Author”**

**BY**[**WILLIAM CARLOS WILLIAMS**](http://www.poetryfoundation.org/bio/william-carlos-williams) **(1883–1963)**

Nude bodies like peeled logs

sometimes give off a sweetest

odor, man and woman

under the trees in full excess

matching the cushion of

aromatic pine-drift fallen

threaded with trailing woodbine

a sonnet might be made of it

Might be made of it! odor of excess

odor of pine needles, odor of

peeled logs, odor of no odor

other than trailing woodbine that

has no odor, odor of a nude woman

sometimes, odor of a man.

**“Double Vision”**

**BY**[**WILMER MILLS**](http://www.poetryfoundation.org/bio/wilmer-mills) **(1969–2011)**

At Waffle House, they fired her on the spot:

“You talk too much!”

                                        She’d told her customers

That “made” gets “mad” and “poet” goes to “pot”

Without the letter *e*. The “amateurs,”

She’d said, “inherit everything: the sand,

The stars, the world that only God possesses.”

While washing dishes with a bleeding hand,

She’d told them, “through ‘possession’s’ double ‘esses’

There’s a line that cleaves; things come apart;

‘Refrain’ means both ‘hold back’ and ‘go again’;

Things join in wholes of which they are a part.”

She “touched” the people. Was it such a sin?

Her broken pencil left a double line

On my tab, both legible as one design.

**TUTORIAL 5**

WEEK 6: Mon 18 Mar – Wed a.m. 20 Mar

**Introduction to Poetry**

**Critical Analysis of a poem**

**This tutorial is designed to get you practicing the important and particular skill of critically analysing a poem.**

Carefully read and re-read the poem below, then conduct a **critical analysis** by answering the following questions.

**“Reggae Sounds”**

**BY LINTON KWESI JOHNSON**

Shock,-black bubble-doun-beat bouncing  
rock-wise tumble-doun sound music;  
foot-drop, find drum, blood story,  
bass history is a moving

is a hurting black story.

Thunda from a bass drum sounding  
Lightening from a trumpet and a organ,  
bass and rhythm and trumpet double-up  
team-up with drums for a deep doun searching.

Rhythm of a tropical, electrical storm  
(cooled doun to the pace of the struggle),  
flame-rhythm of historically yearning

flame-rhythmof the time of turning,  
measuring the time for bombs and for burning.

Slow drop. make stop. move forward  
dig doun to the root of the pain;  
shape it into violence for the people,  
they will know what to do, they will do it.

Shock-black bubble-doun-beat bouncing  
rock-wise tumble-doun sound music;  
foot-drop, find drum, blood story,  
bass history is a moving

is a hurting black story.

**1. What does the poem seek to do?**

Briefly contextualise the poem by describing what you think the poet intended to achieve in writing this poem. You should start by describing what kind of poem you think this is. (Is it a love poem? A war poem? A political poem? A poem about writing poetry? More than one thing?). Then go on to discuss in general terms what you think the poet hoped would be the overall intended effect of the poem on the implied hearer (the person to whom the poem is addressed), and on the reader (what idea or argument does the poem put forward?).

**2. How does the poem do what it does?**

Then, carefully choosing a few important details on which to focus, give a concise discussion of each aspect of the poem in turn:

**Form** (How is the poem structured in terms of its stanzas, rhythm and rhyme scheme? – what kind of rhythm do you hear if you read it aloud to yourself?)

**Diction** (What are some of the poet’s choices in terms of the words and imagery used? What affect do you think is achieved by making these choices?)

**Design** (How is the argument of the poem structured? Briefly trace the argument. Where does the poem begin and how does it end?).

**Tone** (What kind of emotional tone is conveyed by the words of the poem? Are there shifts in tone as the poem progresses?).

Remember, these four aspects of the poem are *decisions* made by the poet for an intended effect on the reader. Thus your discussion should indicate in each case how you think the poet’s deliberate choices in terms of form, diction, design, and tone contribute to the poem’s intended effect upon on the reader. You may discuss these four aspects in whatever order best suits your own argument.

NB: Please refer to M.H. Abrams’s *A Glossary of Literary Terms* and to the section on Critical Appreciation of the poem from pp. 28-32 in your Essential Resource Pack, to help you in the preparatory stages of this tutorial.

WEEK 7: Mon 25 Mar – Wed a.m. 27 Mar

**Ariel Dorfman: *Death and the Maiden***

**For this tutorial you should read Act I of the play. The tutorial focuses on how the reader/viewer becomes aware of the tensions that exist among the three main characters, and how these reflect the broader issues at stake in a country about to embark on a process of transitional justice.**

**Act I: Scene I**

1. How would you describe Paulina’s behaviour at the beginning of Scene I? Why is she behaving like this?

2. In what ways is it revealed that there is some tension in the relationship between Paulina and Gerardo? (Find specific examples.) What, do you think, is the source of this tension?

3. What does Gerardo’s confession that he has lied to Paulina and has *already* accepted the invitation to serve on the Commission reveal about his character – and about his credibility as a lawyer?

**Act I: Scene II**

4. Why might it be viewed as strange that Roberto returns to the Escobars’ beach house? What hidden motives might he have (that is, in contrast to those which he explicitly states)?

5. What does Gerardo’s and Roberto’s banter about women reveal about their attitudes to the latter, and to each other as men?

**Act I: Scene III**

6. What two kinds of freedom does Paulina remove from Roberto in the act of overpowering him and taking him hostage?

7. Why is it significant that Paulina uses her panties specifically (rather than some other garment) to gag Roberto? What is suggested here?

**Act I: Scene IV**

8. Comment on the dynamics at play in the monologue Paulina delivers to Roberto (“I had a chum … to keep the sound pure”), and in the confrontation between her and Gerardo when the latter wakes up.

9. Why does Paulina take it upon herself to personally “put [Roberto] on trial”? Is she justified in any way, do you think?

10. In what ways has the Escobar beach house become a microcosm of the country as a whole, and the processes that have been set in motion there?

**ESSAYS**

**DRAFT ESSAY 1: SHORT STORIES**

**Due: 09:35 AM FRIDAY 01 MARCH**

**LENGTH: NOT MORE THAN 1200 WORDS**

**Write an essay on the following topic:**

The principal feature re the short story is that it is short. (William Carlos Williams)

Choose any ONE of the stories you have studied in this section of the course, and closely analyse the ways in which, despite its brevity, the story conveys far more meaning than you would think possible in so few words.

**FINAL ESSAY 1: SHORT STORIES**

**Due: 09:35 AM FRIDAY 15 MARCH**

**LENGTH: NOT MORE THAN 1200 WORDS**

**Write an essay on the following topic:**

The principal feature re the short story is that it is short. (William Carlos Williams)

Choose any ONE of the stories you have studied in this section of the course, and closely analyse the ways in which, despite its brevity, the story conveys far more meaning than you would think possible in so few words.