ENGLISH 1

COURSE GUIDE

2023

Department of Literary Studies in English

Course Coordinators

Ms Nomonde Ntsepo, Dr Kimmera Pillay (Semester 2)

WELCOME TO ENGLISH 1

The Department of Literary Studies in English seeks to stimulate and develop the imaginative and critical faculties of all of its students. In both its teaching and research activities, it is guided by the goals of cultural enrichment and social justice.

In particular, the Department is committed to:

• developing a South African-centred curriculum which nevertheless sees English as a world language and seeks to include a wide range of literature in English from other parts of the world;

• situating the detailed study of individual literary works and authors within a more general inquiry into matters of cultural history, genre and language;

• exposing students to a variety of critical, theoretical and scholarly orientations and fostering appropriate argumentative skills;

• promoting correctness, clarity and precision of expression in student speech and writing;

• sustaining a challenging learning environment both through lectures and through the facilitation of student discussions in small-group tutorials.

This *Course Guide* will answer many of your initial questions. Please read it thoroughly.

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1. STAFF LIST

1.1 Lecturing staff

Name	E-mail	Room
Marais, Prof Mike	m.marais@ru.ac.za	20
McGregor, Dr Jamie	j.mcgregor@ru.ac.za	38
Naidu, Prof Sam	s.naidu@ru.ac.za	37
Njovane, Dr Thando	t.njovane@ru.ac.za	17
Ntsepo, Ms Nomonde	n.ntsepo@ru.ac.za	36
Phiri, Prof Aretha	a.phiri@ru.ac.za	35
Pillay, Dr Kimmera	k.pillay@ru.ac.za	22
Seddon, Dr Deborah	d.seddon@ru.ac.za	24
Spencer, Prof Lynda (HoD)	l.spencer@ru.ac.za	21

1.2 Administrator

Name	E-mail	Room
Peters, Mr Walter	w.peters@ru.ac.za	9

2. ABOUT ENGLISH 1

English 1 is the introductory course to the three-year major in English and is semesterised into ENG 101 (which comprises two papers, "Introduction to Genre and Academic Writing" and "Introduction to Genre and Poetry") and ENG 102 (which comprises two papers, "South African Literature" and "The Sense of an Ending").

The course is designed to introduce students to the practice of literary studies, to the major literary forms and genres, and to some sense of literary period. It aims to provide a selection of both older and contemporary material, ranging from canonical English literature to postmodern and postcolonial works produced across the globe. The emphasis lies on works that will both engage students and encourage them to study further.

The course seeks to provide students with the necessary reading and writing skills, to hone their ability to pay close attention to textual details, and to expose them to some of the key areas of focus within the discipline.

2.1 Aims of the course

By the end of the year, students who have completed English 1 should be able to:

- understand the major literary types and their conventions of composition;
- demonstrate a broad knowledge of all the prescribed texts;
- display a familiarity with the historical contexts of the prescribed texts;
- demonstrate an enhanced sensitivity to the many ways in which language may be used to create and communicate meaning;
- use available academic resources effectively;
- interpret and summarise ideas from a variety of sources in logically structured and well-written assignments.

2.2 Contact persons

Your course coordinators are Ms Nomonde Ntsepo and Dr Kimmera Pillay (Semester 2). You will be allocated to a tutorial group led by a tutor. Most of your communication will be with your tutor via the Tutor Forum on

RUconnected. Less frequently, you may wish to communicate with a given lecturer on a specific text or task. You may also need to communicate with your course coordinators on general academic matters, or with the Administrator Mr Walter Peters about administrative matters (see section 1 for staff contact details).

If you encounter any problems with the course, the first person to speak to is your tutor. If your tutor unable to resolve the problem, then speak to one of the course coordinators. Once class representatives have been elected, you may wish to speak with one of them (see section 12.3).

2.3 Course material and instruction

Aside from the prescribed literary texts, all teaching and learning material is on RUconnected. For ENG 101 and ENG 102 you will find communication forums, lecture and tutorial timetables, assignment topics and submission dates, lecture notes, slides, podcasts, tutorial material, additional reading, and whatever else lecturers may offer by way of instruction.

In addition to the *Course Guide*, two other documents provide essential general guidance. The *Guide to Essay Writing* explains formatting requirements for essays, referencing techniques, and some common errors of grammar and style. The *Essential Resource Pack* provides detailed guidance on the practice of critical analysis in literary studies, with detailed guidelines on paragraph- and essay-writing skills, the analysis of poems and passages, argumentation and theory, and much more.

Communication between course coordinators, lecturers, tutors and students is largely conducted via two online forums. The News Forum is for posts from lecturers to all students and tutors; it is used for the dissemination of general information. The Tutor Forum is for posts between lecturers and tutors, and between tutors and students; it is used as a discussion platform for working through aspects of the study material.

2.4 RUconnected

The RUconnected page for English 1 is structured as follows:

General
News Forum (posts by lecturers to all students and tutors)
Tutor Forum (posts between lecturers and tutors, tutors and students)
Course Evaluation (student evaluations of the course)

Course Support
Course Guide
Guide to Essay Writing
Tutorial Material
Assignments and examinations
Plagiarism
Examples of good student essays
Glossary of Literary Terms
Essential Resource Pack

Continuous Assessment
Assignment topics and plagiarism declaration
Submission portals

Paper 1: Introduction to Genre and Academic Writing
Short Stories
Primary text(s)
Lecture notes/slides/audio files
Secondary sources
Additional resources
Nervous Conditions
Lecture notes/slides/audio files
Secondary sources
Additional resources

Etc.

3. COURSE CONTENT

3.1 Course overview and prescribed texts

The course is divided into two semester modules, ENG 101 (semester 1) and ENG 102 (semester 2). There are four papers (or areas of interest). The four papers are "Introduction to Genre and Academic Writing", "Introduction to Drama and Poetry", "South African Literature", and "The Sense of an Ending". A brief overview of each of these papers appears below, together with a list of the prescribed works. For the short story and poetry sections of the course, material will be made available on RUconnected.

SEMESTER ONE: ENG 101

Term 1: Introduction to Genre and Academic Writing

This paper introduces the main genres of short stories, novels, plays, and poetry. It begins with a selection of short stories from across the globe, and then broadens out into a longer work of fiction, *Nervous Conditions*, a novel by the Zimbabwean writer, Tsitsi Dangarembga, which examines the combined effect of colonialism and patriarchy.

Short Stories (supplied by the Department)
Tsitsi Dangarembga, *Nervous Conditions*

Term 2: Introduction to Drama and Poetry

This term begins with Jane Taylor's play *Ubu and the Truth Commission*, which questions whether the injustices of the apartheid past can be remedied by a state-sanctioned commission of enquiry. Then, posing a deceptively simple question: "What is this thing called Poetry?" the paper concludes by examining how poets ranging from the early modern to the contemporary period choose a variety of forms and registers to articulate their sense of the complexities of human experience. Throughout the semester, the paper also examines the characteristics of academic writing in relation to each genre.

Jane Taylor, *Ubu and the Truth Commission*
Poems (supplied by the Department)

SEMESTER TWO: ENG102

Term 3: South African Literature

The prose works in this paper explore the formative experiences of childhood, family and community. Chris van Wyk's memoir *Shirley, Goodness and Mercy* provides a view of community life through the eyes of a young boy growing up in the apartheid townships of Johannesburg. Jolyn Phillips's collection of short stories *Tjieng Tjang Tjerries* provides vivid portraits of the fishing community of Gansbaai in the Western Cape where, as Phillips puts it, she learned to dream.

Chris van Wyk, *Shirley, Goodness and Mercy*
Jolyn Phillips, *Tjieng Tjang Tjerries and Other Stories*

Term 4: The Sense of an Ending

The final paper focuses on 'ends', visions of the future, and apocalyptic scenarios: death and war, ecological disaster, the destruction of our entire planet – or life as we know it, and the fate of the soul. It begins with a selection of modern poetry focusing on ideas of apocalypse and the annihilation of a familiar world. This is followed by an analysis of several apocalyptic short stories. The paper concludes with an exploration of how female satire is used to articulate women's physical and mental imprisonment within a misogynistic society in Margaret Atwood's dystopian novel *The Handmaid's Tale*.

Modern Poetry (supplied by the Department)
Short Stories (Supplied by the department)
Margaret Atwood, *The Handmaid's Tale*

BOOKLIST

Introduction to Genre Short Stories (supplied by the Department)
Tsitsi Dangarembga, *Nervous Conditions*
Jane Taylor, *Ubu and the Truth Commission*
Poetry (supplied by the Department)

Chris van Wyk, *Shirley, Goodness and Mercy*
Jolyn Phillips, *Tjieng, Tjang, Tjerries and Other Stories*
Modern Poetry (supplied by the Department)
Short Stories (supplied by the Department)
Margaret Atwood, *The Handmaid's Tale*

3.2 Recommended works

The following text is highly recommended for reference purposes: M.H. Abrams and Geoffrey Galt Harpham, eds. *A Glossary of Literary Terms*. 10th ed. (Wadsworth Cengage 0495906599). An earlier edition of this reference work has been placed on RUconnected.

In addition, all students are required to possess a good dictionary (not a "pocket" edition), such as *Collins, Chambers*, *Concise Oxford* or *Compact Oxford Dictionary for Students*.

4. DULY PERFORMED (DP) REQUIREMENTS

4.1 DP requirements

The term "Duly Performed" (DP) indicates that you have completed sufficient work to allow the English 1 credit to be awarded. The Department has the following DP requirements for English 1:

- submission of all continuous assessment assignments: one essay and one writing journal portfolio per term (i.e. per paper);
- submission of all summative assessment assignments
- attendance of 90% of your tutorials.

An application for Leave of Absence (LOA) is required for assignment submission extensions and absence from a tutorial.

Although lecture attendance is not an official DP requirement, you are strongly advised to attend all of your lectures, because the information with which you are provided is linked to your tutorials, assignments and the kinds of questions you can expect in the examinations. In other words, there is a definite correlation between lecture attendance and assignment/exam performance.

4.2 LOA and extension for assignment submissions

Extensions for the submission of continuous assessment assignments will only be granted on medical, compassionate or other valid grounds. Lecturers and tutors do not grant students extensions; only the Administrator may do so. A maximum of one extension per semester will

be granted.

If you are unable to submit continuous assessment assignment by the due date, an LOA form must be obtained from the Administrator, completed, and supported by relevant documentation (e.g.,doctor's certificate, letter from counsellor/parent/ warden, notification from sports body), and returned to the Administrator, who will then inform you whether your LOA has been granted. No LOAs will be approved without valid supporting documents. Failure to submit LOA applications will result in the loss of your DP, and you will not be permitted to continue the course.

Continuous assessment assignments must be submitted by 23h59 on the due date. If you submit your assignment after the due date, and have not provided a LOA application, you will receive an email from the Office Administrator indicating that the relevant assignment and LOA application must be submitted within one week of the due date. A late assignment submitted without a LOA application will be accepted for DP purposes but it will receive a mark of "0".

At the end of each term, the Office Administrator will send an email to students who have failed to submit an essay or have submitted it late without a LOA application. The email will indicate that they have lost their DPs, and have one week in which to appeal against this ruling by submitting a DP Appeal form (available from the Office Administrator). This will be forwarded to the HoD, who will then inform students about the outcome of their appeals.

4.3 Application to write an aegrotat exam for summative assessment

Summative assessment comprises one exam paper at the end of each semester. If you are unable to write the exam paper, you will need to apply to the Registrar to write an aegrotat paper in either July (ENG 101) or January (ENG 102).

Please note that there are no supplementary exam papers for English 1.

4.4 LOA application for missed tutorials

You are permitted to miss two tutorials during the course of the year, but if you miss any others, you are required to apply for an LOA. Normally, an

LOA application will only be considered if it is submitted before the scheduled tutorial. In exceptional circumstances, however, an LOA application may be submitted after the tutorial has taken place, provided this application is received within one week of the missed tutorial.

It is your responsibility to contact the Administrator to inform her that you are/were unable to attend a tutorial: LOAs submitted retroactively (i.e. after seven days) will not be accepted.

At the end of each term, an email will be sent to students who have failed to attend the required number of tutorials and have not submitted LOA applications. The email will indicate that they have lost their DPs, and have one week in which to appeal against this ruling by submitting a DP Appeal form (available from the Administrator). This will be forwarded to the HOD, who will then inform students about the outcome of their appeals.

5. LECTURES AND TUTORIALS

5.1 Teaching and learning

The prescribed works form the basis of the course, and the relevant texts should be read in advance of the lectures and tutorials that engage with them. It is important that you keep up with the study material (lecture notes, articles, podcasts, slides etc.) that lecturers post on RUconnected. You are expected to read and reflect on this material and to contact the relevant lecturer should you have any queries. It is equally important that you read the relevant tutorial sheets, prepare responses to the questions, and perform whatever written work may be required.

The lecture and tutorial timetables are included at the back of the *Course Guide* (see section 14). The scheduled lectures (3 per week) and tutorials (2 per week) correspond with the study material provided on RUconnected, which will be structured around the weekly lectures and tutorials.

Lectures and tutorials are conducted face-to-face. However, one of the video platforms (Zoom, Google Meet) may also be used where required. Instruction will follow the weekly timetable. Read the prescribed literary works, attend lectures and tutorials, consult the study material on RUconnected, make notes, and submit your written work on time.

Use the following time management guidelines to help you keep up with the weekly schedule:

Activity	Hours
Reading of primary texts	4
Reading of supplementary texts	1
Instruction / self-study	4
Writing tasks	2.5
Total hours per week	*11.5*

5.2 Lectures

Lectures are organised around reading, listening, thinking, questioning and writing. Their purpose is to convey an overall understanding of a prescribed text, and they often range widely to incorporate philosophical or theoretical arguments, biographical evidence, and historical contextualisation. Lecture material will vary from text to text and from lecturer to lecturer. It might be based on the written word or the spoken word and be formal or informal in style.

Lectures will assist you to gain an idea of what sort of approach toward a text is being employed, so that your own thinking and reading can be usefully directed. Although the knowledge and understanding conveyed in a lecture can sometimes be found elsewhere, it will seldom be available ina form as distilled, synthesised and accessible as the lecture itself.

In addition to the lecture notes, slides and podcasts posted by your teachers, you will be supplied with recommended readings that will further expand your understanding and introduce you to the principles and conventions of academic literary analysis.

Effective notetaking skills are essential to productive learning. Jot down important points rather than recording every aspect of a complex exposition, identify the overall argument and its supporting ideas, and interrogate the evidence on which it is based. Learn to summarise and paraphrase the knowledge you need. Importantly, keep track of the sources on which you draw as you will need to reference these properly in your assignments (see section 7).

Your lecturers are available for individual consultation during the times posted on their office doors.

5.3 Tutorials

Like lectures, tutorials are organised around the skills of reading, listening, thinking, questioning and writing. Unlike lectures, tutorials focus intensively on specific aspects of the primary texts, and they require more active participation on the part of students in their engagement with the study material. While lecture staff prepare the tutorial materials, the tutorials themselves are conducted by tutors who might be lecture staff but more typically are senior students or postgraduate researchers.

There is much enjoyment in reading, thinking and communicating about literature. Success in English studies depends upon bringing to these fundamental skills your own gifts of insight, critical skills and energy, and your own determination to achieve competence in your enjoyment and understanding of the texts you study.

Tutorial worksheets are designed to develop the important vocabularies and perceptions central to literary criticism, from exploring the precision of the individual word to honing broader argumentation techniques. Participating in tutorial discussions is a collective undertaking where understanding and insights are shared for the benefit of all. Your tutor will initiate and guide the discussion and try to respond to any difficulties.

It is important to be prepared, to have done the required reading, and to have given the tasks on the tutorial sheet considerable thought. The benefit you receive from a tutorial depends to a significant extent on how much you are prepared to put into it.

Your tutor is available for individual consultation.

6. ASSIGNMENTS

6.1 The Writing Journal and the Academic Essay

You are required to submit two assignments per term for assessment.

The Writing Journal comprises the five weekly written tasks you were given

in your tutorial sheets. Each of the written tasks should be 300 words in length, so the Writing Journal as a whole should be 1500 words.

The Academic Essay is a sustained piece of writing in which you demonstrate your understanding of a given text, your ability to focus your thoughts on aspecific topic, and your analytical skills. It should be 1200 words in length.

Academic essays and journal entries are different pieces of work. Both are academic pieces of work, however the essays require an extended and complex argument whereas the journal entries require shorter pieces of writing that are generally more narrowly focused on a single issue.

Notwithstanding their differences, both essays and journal entries must provide evidence ofsubstantial engagement with the material. All literary analytical writing,whether short or long, should exhibit the following:

- insightful conceptualisation (good ideas)
- articulate expression (clear and fluent formulations)
- literary responsiveness (attention to significant literary features)
- meaningful detail (close engagement with textual material).

The Writing Journal and the Academic Essay are designed to help you constantly improve a number of skills – such as reading, researching a topic, formulating and structuring an argument, writing coherent sentences and paragraphs, providing evidence for your ideas in the form of quotations from the text, and editing and proofreading. In order to improve, you need to engage seriously with the feedback you receive from your tutors. It is also a good idea to re-read earlier essays just before you begin to write the next one, so that the previous feedback on how to improve is fresh in your mind.

It is essential that you familiarise yourself with the Department's *Guide to Essay Writing*. As pointed out previously (see section 2.3), this booklet provides valuable information on formatting, referencing and quoting, has useful pointers to common errors of grammar and style, and describes the pitfalls of plagiarism. It also indicates what the front page of the Writing Journal or the Academic Essay should look like.

6.2 Submission and feedback

Assignments are submitted electronically on RUconnected by 23h59 of the due date. Your tutor will access your assignment online and provide feedback and a mark for your scrutiny. From the comments provided by your tutor, try to determine exactly how your work could be improved. You can also make an appointment to consult with your tutor if you have any questions about an assignment you have written and the feedback you have received.

6.3 Departmental marking notch system

Your essay will be marked according to the following scheme, which the Department uses to ensure that the standard of marking is consistent, despite students having different tutors and markers. On your scripts, markers will allocate only the percentages listed in the right-hand column below; for example, an essay assessed at 2.2- is always allocated 62%, and so on.

Symbol	Equivalent
1	100
	95
	92
	88
	82
1.1	78

(The range for the first class is 75-100%)

2.1	72
2.2+	68
2.2-	62

(The range for the second class is 70-74% for an upper second and 60-69% for a lower second)

3+	58
3-	52

(The range for the third class is 50-59%)

F	45

40

35

30

25

15

0

(Anything below 50% is a failure)

The following gives an indication of what the Department expects of an essay graded according to these categories:

1 82-100

Highly original thought; thought-provoking and independent argument; evidence of independent reading; critical attitude towards text and secondary reading; comprehensive and focused answer to the question; virtually flawless expression, organisation and presentation, accurate referencing.

1.1 78

Unusually competent if not entirely original; strong evidence of secondary reading; evidence of a critical, thought-provoking and independent argument; excellent command of detail of text; high level of conceptualisation; very polished if not entirely flawless expression and organisation; accurate referencing.

2.1 72

Very competent; not necessarily original, but well-marshalled argument; accurate knowledge of, and attention paid to, details of the text; possibly but not necessarily (depending on year of study) some treatment of secondary works; strong conceptualisation; lucid expression and organisation containing only a sprinkling of errors; strongly nuanced vocabulary; accurate referencing.

2.2 62-68

Good knowledge of and attention paid to text; some argumentative assertions viable, but possibly arguable or bordering on inaccurate; relatively little use of (or over-dependence on) secondary works; expression and organisation generally lucid, containing some errors but not such as to destroy sense; accurate referencing.

3 52-58

Shows basic knowledge of text, despite a few misreadings or factual errors; shows some effort at argument and remaining relevant to the question, though not entirely successfully; relatively little use of (or over-dependence on) secondary works; expression and organisation regularly flawed but almost always intelligible; accurate referencing.

F 45

Almost passable, but too flawed by lack of adequate knowledge of the basics of the text; does not address the topic; lacks coherent argument; expression and organisation regularly flawed to the extent of obscuring sense; little evidence of familiarity with literary terminology; relatively little use of (or over-dependence on) secondary works; inaccurate referencing.

35 etc.

Seriously lacks basic knowledge of the mechanics of the text and shows little/no evidence that primary text/s has/have been read; factual errors; sense consistently lost in errors of language and expression; no argument; fundamentally flawed expression; inaccurate referencing.

7. SCHOLARSHIP AND PLAGIARISM

Rhodes University defines plagiarism as "taking and using the ideas, writings, works or inventions of another, from any textual or internet-based source, as if they were one's own." Learning to cite primary and secondary material correctly is key not only to avoiding allegations of plagiarism, but also to developing the   academic skills of reading, analysing, writing and evaluating. As a Department we endeavour to teach all our students how to use and cite primary and secondary material correctly so as to avoid plagiarism. Through the course of your studies, we will guide you regarding the nature of plagiarism and its consequences.

The Department's lecturers will typically provide lists of recommended readings and encourage you to do your own research. Making use of relevant source material when writing an essay or paper is a sure sign of mature, professional academic practice. Such usage must, however, always be acknowledged. Acknowledging your sources is an indication of careful

and considered scholarship, and ensures that anyone reading your work will be able to trace the ideas back to their original source and use the same texts as you have in their own research if they so wish. This practice is one of the building blocks of good research. Thus, citing or referencing all the sources for your arguments is essential.

> ➢ Consult the Departmental Guide to Essay Writing on RUConnected for detailed guidelines on how to reference appropriately.

In addition to other conventional methods, the Department employs Turnitin, a text-matching or similarity software programme that aids in the detection of possible plagiarism. However, each assignment flagged by Turnitin or deemed to have been generated by computer system Artificial Intelligence (AI) tools (such as ChatGPT), will be checked to ascertain whether the highlighted text is in fact plagiarised, or whether it has been properly referenced.

We also require that students sign a Plagiarism Declaration when submitting an essay: this official, binding declaration asserts that you know what plagiarism is, have referenced all primary and secondary material, and that all the other ideas in your essay are original. The Plagiarism Declaration form is available under the section entitled "Continuous Assessment" on the course page on RUConnected.

> ➢ You can access the full Rhodes University "Common Faculty Policy and Procedures on Plagiarism" at the following link:

https://www.ru.ac.za/media/rhodesuniversity/content/deanofstudents/documents/Common_Faculty_Policy_and_Procedures_on_Plagiarism.pdf

This document is useful, not only because it provides definitions and examples of plagiarism, but also because it explains the procedures that must be followed when a student is accused of plagiarism. You should familiarise yourself with this document, as it outlines your rights in cases where the Department alleges plagiarism. As the document points out,

there are various forms of plagiarism, some worse than others, but none is acceptable. For this reason, you should note that all forms of plagiarism may elicit penalties that may jeopardise your university studies. These penalties range from the deduction of marks to the removal of your DP (DPWP – Duly Performed Certificate Withdrawn for Plagiarism) and, in very serious cases, exclusion from the university.

The Department's objective is not punitive but developmental. We require that students familiarise themselves with academic conventions of writing and produce well-researched and independent work. Through the course of your studies, we will guide you regarding the nature of plagiarism and its consequences by:

> ❖ providing you, in your course material, with relevant information regarding appropriate academic resources and departmental referencing protocols.

> ❖ undertaking dedicated formal training at all academic levels in lectures and/ or tutorials or in specialised sessions designed for this purpose.

> ❖ reminding you of the nature and seriousness of plagiarism and the disciplinary procedures in place.

Consult the Department's plagiarism slides on RUConnected.

> ✚ **Penalties for various types and categories of plagiarism (*See the University Policy or Section 8 in the Departmental Guide to Essay Writing on RUConnected).**

When a marker detects evidence of direct or indirect plagiarism, the offence is categorised as:

1. Class A (first-time minor infringements)

2. Class B (repeated offences of a minor nature, more

senior level than first year, involving the Departmental Plagiarism Committee)

3. Class C (major serious infringements, involving Departmental Plagiarism Committee and the Senate Standing Committee on Plagiarism).

The plagiarism policy takes into account that plagiarism may arise from a misunderstanding of the protocols of academic writing, and that an academic development approach should be followed, particularly at first-year level. In the Department, key considerations in adjudicating plagiarism include:

- the significance of the plagiarised content in the work submitted for assessment

- the extent and seriousness of the plagiarism in the submitted work

For Class A offences certain penalties may be imposed. These may include remedial or educative steps (discussion of the nature of the problem with the student concerned, followed by the possibility of re-writing and resubmission of the assignment), or a mark penalty. In more serious Class A offences the script will be referred to the Course Co-ordinator who, in consultation with the HoD and the lecturer concerned, will apply a more severe penalty.

Depending on the type of assessment (Continuous Assessment or Summative Assessment), the extent of the transgression, the nature of the plagiarism, the year level, and any previous offences, students may be penalised up to 100% (i.e. be awarded a mark of 0%). For Class B and Class C offences, the university's Plagiarism Policy will be followed and the Departmental Plagiarism Committee will be convened. This latter process may result in the student having their DP revoked or being suspended from the university.

- N.B. ALL cases of plagiarism (including Category A) will be reported to the University Plagiarism Officer (UPO), and a DP removed for plagiarism will be indicated as DPWP (Duly Performed Certificate Withdrawn for Plagiarism)

and communicated to the Registrar's Division.

8. CONTINUOUS AND SUMMATIVE ASSESSMENTS

English 1 comprises two semester modules, ENG 101 and ENG 102. This means that you will complete all the first-semester work in June and all the second-semester work in the November.

8.1 Continuous assessment (CA)

Continuous assessment (CA) comprises one essay and one writing journal per term (i.e. per paper). It is a DP requirement that all four assignments (two essays and two writing journals) are submitted for each semester module (i.e. for both ENG 101 and ENG 102).

8.2 Summative assessment (SA)

Summative assessment (SA) comprises one 3-hour examination at the end of the semester. Details of the exam will be announced. It is a DP requirement that students write the examination.

8.3 Calculation of final marks

The final mark for ENG 101 and for ENG 102 is calculated as follows:

CA: 60% (2 term essays + 2 writing journals)
SA: 40% (exam essays)

A subminimum mark of 40% applies in several instances:

- a subminimum of 40% for ENG 101 is required to proceed to ENG 102;
- a subminimum of 40% in both modules is required for the aggregation of the final English 1 mark (i.e. the average mark obtained by adding the ENG 101 and ENG 102 marks and dividing by 2), which means that modules for which a subminimum of 40% is not obtained must be repeated.

9. USING THE LIBRARY

Aside from relevant knowledge and skills imparted in lectures and tutorials, an obvious resource for the completion of assignments and the

writing of examinations is the library. The library website is available via the *RU Library* link on the Rhodes website. *Search All* (via the *Search* box in the middle of the homepage) is a discovery platform where users can search across all print and electronic resources available through the library. If you are working off campus, remember to *Login to your Library account* in order to be recognized as a Rhodes user and have full access to all the electronic resources. Print material that you might wish to consult is found on the open shelves, in the Reference section, and at the Short Loan desk.

Even though you may be directed by a lecturer to specific critical works, you are advised to concentrate on getting to know and understand your set texts really well. There is no substitute for such knowledge. Useful approaches to the set works are suggested in lectures and tutorials. What is looked for in discussions and essays, however, is your response to the text in the light of this guidance, not a summary of critical opinions derived from other readers and commentators.

9.1 Open shelves

Books on the open shelves are arranged according to the Dewey Decimal classification system. The classification numbers most relevant to you are:

800-809	General literary theory
810-819	American literature
820-829	English literature
828.909-828.939	South African literature
828.99	African literature

Numbers within these ranges vary according to literary form and historical period, e.g. Elizabethan plays are classified at 822.3, twentieth-century English novels at 823.91. A book's classification number is completed by the addition of three letters, usually the first three letters of the author's surname: e.g. *Hard Times* by Charles Dickens would be found at 823.8 DIC. Locate a book by obtaining its classification number via the *Search* box on the library homepage.

9.2 Reference section

Books in the reference section on Level 4 (north-west corner) include dictionaries, encyclopaedias, and general bibliographies. The most important bibliographies are now available online, including the MLA [Modern Language Association] International Bibliography, which can be accessed via the *Search* box.

Dictionaries and encyclopaedias of literature and literary criticism are useful sources of information about literary terms and concepts, authors, literary movements, and individual literary works and their critical reception.

Major works include the following:

Cassell's Encyclopaedia of World Literature R803 CAS
Dictionary of World Literary Terms R803 DIC
Longman Companion to Twentieth-Century Literature R803 LON
Encyclopaedia of Poetry and Poetics R803.1 PRI *Nineteenth-Century Literary Criticism* R809.04 NIN*Twentieth-Century Literary Criticism* R809.04 TWE*Contemporary Literary Criticism* R809.04 CON
Oxford Companion to American Literature R810.9 OXF
British Writers R820.9 BRI
Cambridge Guide to English Literature R820.9 CAM
Oxford Companion to English Literature R820.9 OXF
Encyclopaedia of Post-Colonial Literature in English R820.991712 ENC

9.3 Periodicals section

Most journals are now available online, so always check for the title and location via the *Search* box on the library homepage. Online journal articles can also be accessed via databases such as JSTOR, EBSCOhost and Gale Literary Sources. Those journals devoted to English studies which are still available in print are to be found in the Periodicals stacks on the top floor of the library. The periodicals section is a rewarding place to browse, and you are expected to consult journal articles in order to prepare for essays and examinations.

You may not always be required to seek out journal material yourself as links to individual online articles will be placed on the English courses on RUconnected and on the English subject guide (see below) for your use.

9.4 Short loan

Copies of recommended readings on texts with which students are currently engaged are placed on Short Loan in the library (the loan period is one hour at a time). When lectures on the text have been completed, the material will be shifted to 48-hour loan. To find out which materials have been placed on Short Loan for a specific course, or by any lecturer, consult the *Find a Short Loan item* link under *I want to* on the right-hand side of the library's homepage.

9.5 English Subject Guide and Faculty librarians

The English Subject Guide, which is located under *Quick Links* on the left-hand side of the library website (*Subject Guides*), contains a wealth of useful and interesting information such as links to relevant online resources, a referencing tab with examples of MLA style references and links to Library workshop hand-outs.

If you need help with finding books or retrieving online information, please approach the Faculty librarians on Level 4 of the library.

10. USING THE INTERNET

The Internet can be a very useful tool, but you are encouraged to use it wisely. Do not be duped into thinking that, because something is posted on the web, the information it contains is reliable or correct. Make sure that the site you are using is a reputable and scholarly source. Check for the letters "ac" (academic) or "edu" (educational) in the URL: this indicates that the page is from a university or scholarly website, and therefore that the information provided is likely to be accurate. Many websites, designed to 'help' students with English literature essays, provide information that is simplistic, misleading, and sometimes erroneous (e.g., Sparknotes.com). Avoid these sites! The information they provide may well have been written by an undergraduate student like yourself, in order to earn a little extra money. Why trust these sources above your own ideas?

The Rhodes Library has access to a range of online databases for academic purposes. Good website sources include the online Oxford English

Dictionary (OED.com); JSTOR, a database of downloadable scholarlyarticles from reputable journals in many disciplines; the MLA bibliography, one of the largest collections of academic papers in the world; and the GALE group literary website, which provides reliable information on authors and their work. Ask a Rhodes librarian for advice on reliable websites.

Useful websites offering guidance on academic writing, specifically, include the following:

www.columbia.edu/acis/bartlby/strunk/strunk.htm
www.infoplease.com/homework/writingskills1.html
www.ccc.commnet.edu/grammar/
www.mindtools.com/CommSkill/Writing_Skills.htm www.studygs.net

11. FURTHER RESOURCES AND SUPPORT

11.1 Recommended reference works

Copies of the following reference works are available in the Main Library:

Sheridan Baker's *The Practical Stylist* (8th ed. London: Longman, 1997): Most students who fail to do well in English 1 have not learned the basic principles of good writing by the end of the year. The Department recommends this text to help you with various aspects of essay writing. Study the book carefully and selectively to correct and improve the grammar, style, and organisation of your written work, particularly when specific faults have been pointed out to you by your tutor.

Nicholas Visser's *Handbook for Writers of Essays and Theses* (2nd ed. Cape Town: Maskew Miller Longman, 1992): This handbook contains invaluable information on style and usage, punctuation, grammar, the presentation of essays, and the documentation of sources.

M.H. Abrams's *A Glossary of Literary Terms* (10th ed. New York: Wadsworth Cengage, 2010): Every academic discipline has its own terminology. This glossary provides short, clear explanations of important literary terms and their backgrounds. Beyond knowing those terms which are essential to the course, you are encouraged to explore the entire book to acquaint yourself with the fundamental concepts of literary studies.

Dictionary: The wider your vocabulary, the better. Make a habit of learning the meaning of every new word you come across, paying attention to the context in which you found it. Accurate spelling is also important: check that every word is correctly spelt before handing in an essay.

11.2 The Department homepage

Students can access the Department's homepage via the Rhodes University website or directly at: http://www.ru.ac.za/english/. The homepage contains information about staff, courses, achievements, current events, etc.

11.3 Noticeboards

There are noticeboards for each course in the foyer of the English Department: these provide students with essential information on tutorial groups, assignment topics, and the format of the examination papers. The foyer also has display boards, on which news cuttings and notices of forthcoming seminars are posted, and cabinets which contain materials relevant to courses being taught.

11.4 Consultations

You may email your lecturers and tutors if you have a simple query or ifyou wish to arrange a longer consultation.

12. STUDENT SUPPORT AND ACADEMIC DEVELOPMENT

This section deals with whom you can consult if you are experiencing problems, either of a personal or academic/course-related nature.

12.1 Tutors

The Department's commitment to tutorial groups is its most important form of student support, and the tutorial system ensures that every student interacts with a tutor in a small group on a weekly basis. Tutors are always prepared to offer additional support on an individual basis, if requested.

12.2 Course coordinators

The English 1 course coordinators, Ms Nomonde Ntsepo and Dr Kimmera Pillay (Semester 2), are also available to answer questions, provide guidance and assist you, if you need support.

12.3 Class representatives

Class representatives are elected during the first weeks of the academic year. They serve as an additional channel of communication between students and teaching staff. The Head of Department meets the class representatives, together with course coordinators, twice each semester. These meetings are important opportunities to give and receive feedback. Suggestions for the improvement of the Department's activities emerging from these discussions are frequently implemented. Students often find it useful to communicate opinions on courses or members of staff, favourable or not, to the Head of Department, who can then respond appropriately.

Class representatives are encouraged to approach the course coordinators and Head of Department at any time. In addition, all students should feel free to consult the HOD, Prof Lynda Spencer, about any subject. Students may also contact her by e-mail (l.spencer@ru.ac.za) or arrange an appointment with her via the Administrator, Mr Walter Peters.

12.4 Course evaluations

The Department conducts regular course and teaching evaluations or surveys. Course evaluations are conducted by the course coordinators, and teaching evaluations by the individual members of staff concerned.

Responses are then referred to the Head of Department. Any policy decisions arising from such evaluations are communicated to students.

13. DEREGISTERING

If, for some reason, you need to deregister, please inform the Administrator, Mr Walter Peters. You will first have to arrange to see the Dean of Humanities (in the Faculty of Humanities building/Randall House, on the corner of Somerset and Prince Alfred Streets) to discuss thematter and inform an administrative staff member in the Student Bureau in Eden Grove.

We hope that you have an exciting, challenging and successful year, and that you will continue your studies with us in 2024!

14. TIMETABLES, ASSIGNMENTS AND EXAMS

14.1 Lecture timetable

FIRST SEMESTER

TERM 1: INTRODUCTION TO GENRE AND ACADEMIC WRITING			
Week	**Mon 8:40 (GLT)***	**Tues 9:35 (GLT)**	**Wed 10:30 (GLT)**
13 February	Welcome (NN)	Intro Fiction (MM)	Short Stories (MM)
20 February	Short Stories (MM)	Short Stories (MM)	Short Stories (MM)
27 February	Short Stories (DS)	Short Stories (DS)	Short Stories (DS)
6 March	Intro Novel (LS)	Conditions (LS)	Conditions (LS)
13 March	Conditions (LS)	Conditions (LS)	Conditions (LS)
20 March	Conditions (LS)	Public Holiday	Revision (DS, LS)

MID-SEMESTER VACATION

TERM 2: INTRODUCTION TO DRAMA AND POETRY			
Week	**Mon 8:40 (GLT)**	**Tues 9:35 (GLT)**	**Wed 10:30 (GLT)**
3 April	Intro Drama (KB)	Ubu & TRC (KB)	Ubu & TRC (KB)
10 April	Public Holiday	Ubu & TRC (KB)	Ubu & TRC (KB)
17 April	Ubu & TRC (KB)	Ubu & TRC (KB)	Ubu & TRC (KB)
24 April	Intro Poetry (DS)	Poetry (DS)	Poetry (DS)
1 May	Public Holiday	Poetry (DS)	Poetry (DS)
8 May	Poetry (DS)	Poetry (DS)	Poetry (DS)
15 May	Exam revision	Exam revision	Exam revision

* Eden Grove Red

SECOND SEMESTER

TERM 3: SOUTH AFRICAN LITERATURE			
Week	Mon 8:40 (GLT)*	Tues 9:35 (GLT)	Wed 10:30 (GLT)
10 July	Intro SA Lit (NN)	Mercy (NN)	Mercy (NN)
17 July	Mercy (NN)	Mercy (NN)	Mercy (NN)
24 July	Mercy (NN)	Mercy (NN)	Mercy (NN)
31 July	Tjerries (KP)	Tjerries (KP)	Tjerries (KP)
7 Aug	Tjerries (KP)	Tjerries (KP)	Public Holiday
14 Aug	Tjerries (KP)	Tjerries (KP)	Revision (KP)

MID-SEMESTER VACATION

TERM 4: THE SENSE OF AN ENDING			
Week	Mon 8:40 (GLT)	Tues 9:35 (GLT)	Wed 10:30 (GLT)
28 Aug	No Lecture	Poetry (GO)	Poetry (GO)
4 Sept	Poetry (GO)	Poetry (GO)	Poetry (GO)
11 Sept	Short Stories (SM)	Short Stories (SM)	Short Stories (SM)
18 Sept	Short Stories (SM)	Short Stories (SM)	Short Stories (SM)
25 Sept	Public Holiday	Handmaid (KP)	Handmaid (KP)
2 Oct	Handmaid (KP)	Handmaid (KP)	Handmaid (KP)
9 Oct	Exam revision	Exam revision	Exam revision

* Eden Grove Red

14.2 Tutorial timetable

FIRST SEMESTER

TERM 1: INTRODUCTION TO GENRE AND ACADEMIC WRITING		
Week	**Tutorial**	**Assessment**
13 February	No tutorial	
20 February	Intro Genre	Writing Portfolio Entry 1
27 February	*Short Stories*	Writing Portfolio Entry 2
6 March	*Short Stories*	Writing Portfolio Entry 3
13 March	*Nervous Conditions*	Writing Portfolio Entry 4
20 March	*Nervous Conditions*	Writing Portfolio Entry 5

MID-SEMESTER VACATION

TERM 2: INTRODUCTION TO DRAMA AND POETRY		
Week	**Tutorial**	**Assessment**
3 April	*Intro drama*	Writing Portfolio Entry 6
10 April	*Ubu and the TRC*	Writing Portfolio Entry 7
27 April	*Ubu and the TRC*	Writing Portfolio Entry 8
24 April	Intro Poetry	Writing Portfolio Entry 9
1 May	Poetry	Writing Portfolio Entry 10
8 May	Poetry	
15 May	Revision	

SECOND SEMESTER

TERM 3: SOUTH AFRICAN LITERATURE		
Week	**Tutorial**	**Assessment**
10 July	*Intro SA Lit*	Writing Portfolio Entry 1
17 July	*Shirley, Goodness and Mercy*	Writing Portfolio Entry 2
24 July	*Shirley, Goodness and Mercy*	Writing Portfolio Entry 3
31 July	*Tjieng Tjang Tjerries*	Writing Portfolio Entry 4
7 Aug	*Tjieng Tjang Tjerries*	Writing Portfolio Entry 5
14 Aug	Revision	

MID-SEMESTER VACATION

TERM 4: THE SENSE OF AN ENDING		
Week	**Tutorial**	**Assessment**
28 Aug	Intro Ending	Writing Portfolio Entry 6
4 Sept	Poetry	Writing Portfolio Entry 7
11 Sept	Poetry	Writing Portfolio Entry 8
18 Sept	Short Stories	Writing Portfolio Entry 9
25 Sept	*Handmaid*	Writing Portfolio Entry 10
2 Oct	*Handmaid*	
9 Oct	Revision	

14.3 Assignments and examinations

Semester 1: ENG 101

<u>Term 1</u>
Essay: Short Stories (due date Friday 17 March)
Writing Journal: Introduction to Genre (due date Friday 24 March)

<u>Term 2</u>
Essay: *Ubu and the Truth Commission* (due date Friday 5 May)
Writing Journal: South African Literature (due date Friday 12 May)

<u>June Exam: TBA</u>

Semester 2: ENG 102

<u>Term 3</u>
Essay: *Shirley, Goodness and Mercy* (due date Friday 11 August)
Writing Journal: Postcolonial Literature (due date Friday 18 August)

<u>Term 4</u>
Essay: Poetry (due date Friday 22 September)
Writing Journal: The Sense of an Ending (due date Friday 29 September)

<u>November Exam: TBA</u>