



RHODES UNIVERSITY
Where leaders learn

ENGLISH 2

COURSE GUIDE

2023

Department of Literary Studies in English

Course Coordinator: Dr Jamie McGregor

WELCOME TO ENGLISH 2

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 includes a wide range of literature in English from other parts of the world, including the rest of Africa;
- 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* and the *Guide to Essay Writing* will answer many of your initial questions.

CONTENTS

1. Staff	
1.1 Lecturing staff	1
1.2 Office administrator	1
2. About English 2	1
2.1 Aims of the course	2
2.2 Course materials	2
2.3 Problems	2
3. Course content	
3.1 Course overview	3
3.2 Paper descriptions and prescribed works	3
3.3 Recommended works	6
4. Duly Performed (DP) requirements	
4.1 DP requirements	7
4.2 Leave of absence (LOA) applications	7
4.3 LOAs and extensions for assignments	8
5. Lecture attendance	8
6. Tutorials	9
7. Assignments	9
7.1 Assignment dates	10
7.2 Submission of assignments	10
7.3 Getting your assignment back	10
7.4 Departmental marking notch system	13
7.5 Plagiarism	16
8. Examinations	
8.1 June and November Examinations	19
8.2 Calculation of Marks	20
9. Using the library	20
9.1 English Subject Guide and Faculty Librarians	21

10. Using the Internet	21
11. Further resources	
11.1 Recommended reference works	22
11.2 RUConnected and the Department's Website	22
11.3 Consultations	22
11.4 Class representatives	23
11.5 Course evaluations	23
12. Deregistering	23
13. Lecture and tutorial timetables, and assignment dates	
13.1 Lecture timetable and assignment dates	25
13.2 Tutorial timetable	27

1. STAFF

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	l.spencer@ru.ac.za	21

1.2 Office administrator

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

2. ABOUT ENGLISH 2

Students who take English 2 will extend and consolidate the knowledge and skills acquired in English 1. The texts studied in English 2 are grouped into four papers offered in consecutive terms: Postcolonial Literature, Transnational Literature, Romanticism and the Gothic, and Modernist Literature. Designed around specific literary movements and/or periods, the course seeks to foster an understanding of the relationship between the text and its contexts of production.

The papers are either six or seven weeks in length, depending on the term within which they fall. There are three lectures and one tutorial per week (see 13.1 and 13.2 for the lecture and tutorial timetables).

2.1 Aims of the course

A student who has passed English 2 should be able to:

- understand what constitutes the literary qualities of texts in terms of the linguistic and stylistic strategies they deploy;
- interpret literary texts in relation to the historical and cultural contexts in which they were produced;
- relate literary texts to appropriate critical traditions and intellectual paradigms and practices;
- discuss and assess various interpretations of literary texts through integrating individual insight with established readings;
- demonstrate the ability to construct well-focused, clearly formulated and logically coherent lines of literary reasoning.

2.2 Course materials

After registration, you will have access to the relevant course pages for ENG201 and (in the second semester) ENG202 on RUConnected. Here you will also find the following materials:

- *The English 2 Course Guide* (this document)
- The departmental *Guide to Essay Writing*.

2.3 Problems

Depending on the nature of the problem you might encounter with the course, you may speak to your tutor, to the English 2 Course Coordinator, Dr Jamie McGregor (j.mcgregor@ru.ac.za), or to one of your Class Representatives (see section 12.3 below). You must contact the Office Administrator (w.peters@ru.ac.za) if you wish to change courses, apply for a LOA, de-register, etc.

3. COURSE CONTENT

3.1 Course overview

The English 2 course comprises four papers, two of which are offered in the first semester (ENG 201), and two of which are offered in the second semester (ENG 202).

The first semester starts with the paper Postcolonial Literature, which studies texts critiquing the processes and effects of colonization as explored by writers from the mid-twentieth century to the present day. This is followed by the paper Transnational Literature, which examines representations of national and cultural border crossings in contemporary literature, and explores the implications such crossings have on personal and communal identities.

The second semester starts with the paper Romanticism and the Gothic, which explores revolutionary developments in poetry and the novel during the turbulent decades of the late eighteenth and early nineteenth centuries. This is followed by the paper Modernist Literature, which turns to the no less radical upheaval found among early twentieth century writers who sought ever more daringly experimental forms and modes of expression.

3.2 Paper descriptions and prescribed works

Term 1: Postcolonial Literature (Prof. Sam Naidu)

Postcolonial Literature presents a critique of the colonial relationship (between colonizer and colonized subjects) as well as of economic and cultural imperialism and colonization. Postcolonial Literature attempts to rewrite the colonial narrative or version of history from the perspective of the colonies. The texts you will study in this paper were written during the anti-colonial or postcolonial era by authors who had firsthand experience of the colonial project, or more recently by authors who wish to examine forms of neo-colonialism. The role of literature and discourse in the colonization process will also be a focus.

The first text you will study is Chinua Achebe's 1958 novel *Things Fall Apart*, which was written during the height of the anti-colonial movement in Africa. This novel was published when Nigeria was still a British colony and it is primarily about life in pre-colonial Nigeria, about the violent encounter between colonizer and colonized subjects and about the effects of colonization on the indigenous Igbo peoples of the region. Thereafter, you will study *The Girl in the Yellow Dress*, a play by South African author, Craig Higginson. This play "dramatize[s] a dialogue between Europe and Africa" or between the North and the Global South, and explores postcolonial issues such as "language, power, identity, sex, past trauma, class, exile and refugees". Finally, you will study a selection of short stories by Jamaica Kincaid, taken from her collection *At the Bottom of the River*. Here, we will focus on Kincaid's exploration of identity, with a particular emphasis on her representation of girlhood, place and colonial histories.

Chinua Achebe, *Things Fall Apart*

Craig Higginson, *The Girl in the Yellow Dress*

Jamaica Kincaid, *At the Bottom of the River* (material to be provided)

Term 2: Transnational Literature (Prof. Sam Naidu)

This paper builds on the work you did in Term 1 on postcolonial literature. Literature which explores the lingering impact of colonialism, and which engages with the experiences of diaspora, migration, and exile is the focus of this paper. Using English as their language of literary expression, writers have created new literatures which transgress and transcend constructed national boundaries. In particular, this literature explores how the crossing of boundaries, real and conceptual, affects personal and overarching histories and national, ethnic, and cultural identities. Also of interest is how the authors' transnational subjectivities influence their literary aesthetics.

The paper provides an examination of texts selected from the vast and diverse terrain of postcolonial Anglophone writing. Students will first study *Anil's Ghost*, a text about the return of a migrant, by an author from Sri Lanka who now resides in Canada. Thereafter we move to a selection of

short stories from Jhumpa Lahiri's *Interpreter of Maladies*, which represents the experiences of South Asian migrants in the USA. The focus then shifts to poetry. You will be provided with a selection of poems which deal with the themes of transnational displacement, dislocation and adaptation.

Michael Ondaatje, *Anil's Ghost*

Jhumpa Lahiri, *Interpreter of Maladies*

Selection of poetry (material to be provided)

Term 3: Romanticism and the Gothic (Dr Jamie McGregor)

Described by Isaiah Berlin as “the single greatest shift in the consciousness of the West,” Romanticism was an eruptive (and disruptive) movement in thought and culture that occurred throughout much of Europe between 1775 and 1825, and has continued to have a profound global impact ever since. The French Revolution of 1789, and the dissemination of its ideals of liberty, equality and fraternity throughout the ensuing Napoleonic Wars, saw a radical destabilisation of the political order, while the ongoing effects of the industrial revolution brought about fundamental changes in the economic organisation of society as a whole. In literature, as in the arts more broadly, a correspondingly revolutionary character is abundantly evident, reflected in an unprecedented emphasis on individual self-expression, -assertion, and -identity, together with a passionate interrogation of the respective claims of reason, nature, and imagination. Meanwhile, an underlying preoccupation with the pre-industrial past, with the irrational, the forbidden, the unholy, found an outlet in Romanticism's darker side, in the literature of the Gothic.

The paper covers a range of works by the more unconventional, outspoken and rebellious voices among the English Romantic poets – the visionary mystic William Blake, the opium-addicted Samuel Taylor Coleridge, and the sensational immoralist Lord Byron. The term concludes with a reading of Charlotte Brontë's 1847 novel, *Jane Eyre*, in which Gothic sensibilities and the roguish Byronic hero continue to make their presence felt in early Victorian literature.

Selection of poetry (material to be provided)

Charlotte Brontë, *Jane Eyre*

Term 4: Modernist Literature (Dr Jamie McGregor)

Modernism, in many ways a natural progression from Romanticism, marks a similarly explosive moment in cultural history, beginning in the closing years of the nineteenth century, the European *fin de siècle*, and reaching its culmination in the devastated aftermath of the Great War of 1914–18. Faced with previously unimaginable changes in almost every area of human experience, and following revolutionary developments in philosophy, politics, the physical sciences, and in the psychological understanding of mythology and religion, writers and artists in all fields began to turn sharply, even violently, away from age-old assumptions and certainties dictating both acceptable subject matter and modes of expression, or (in Virginia Woolf's memorable phrase) "the proper stuff of fiction."

With its almost novelistic unity of conception, James Joyce's *Dubliners* brings together fifteen stories of life in the Irish capital at the turn of the century, depicted with an unwavering honesty and in a style of "scrupulous meanness" intended to expose the city as a "centre of paralysis". T.S. Eliot's haunting and enigmatic poems such as "The Hollow Men", "Ash-Wednesday", and "The Love Song of J. Alfred Prufrock", together with his daunting but profoundly impactful long poem *The Waste Land*, explore modern consciousness with forensic rigour. Turning to the American Deep South in the years of the great depression, the paper ends with William Faulkner's remarkable stream-of-consciousness novel, *The Sound and the Fury*.

James Joyce, *Dubliners*

T.S. Eliot, selected poetry (material to be provided)

William Faulkner, *The Sound and the Fury*

3.3 Recommended works

The following text is highly recommended for reference purposes:

M.H. Abrams and Geoffrey Galt Harpham (eds), *A Glossary of Literary Terms*.

All students should possess a good dictionary (not a “pocket” edition), such as *Collins*, *Cambridge*, *Concise Oxford* or *Compact Oxford Dictionary for Students*.

There are also very good internet sources, including the Online Etymology Dictionary, which describes the linguistic origins of words and is useful in tracking the meaning of conceptual terms (<https://www.etymonline.com/>).

4. DULY PERFORMED (DP) REQUIREMENTS

4.1 DP requirements

The term “Duly Performed” or “DP” indicates that you have completed sufficient work to allow the English 2 credit to be awarded. The Department has three DP requirements for English 2:

- attendance of tutorials. You are permitted to miss **ONE tutorial** during the course of the semester, but if you miss any others, you are required to apply for leave of absence (LOA);
- submission of all 4 coursework assignments (2 per semester);
- writing the June and November examinations (4 exams in total, 2 per semester corresponding with the semester papers).

4.2 Leave of absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend a tutorial (having already missed two during the course of the year) or are unable to submit an assignment by the due date, a Leave of Absence (LOA) form must be obtained from the Office Administrator, completed (supported by relevant documentation e.g. doctor’s certificate, letter from counsellor/parent/ warden, notification from sports body), and returned to him. He will then inform you whether your LOA has been granted. No LOAs will be approved without valid supporting documents.

Late assignments: Late assignments require that the portal be reopened. You will need to obtain a LOA before you can submit late.

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.

NB. It is YOUR responsibility to contact the Office Administrator to inform him that you are/were unable to attend a tutorial: LOAs submitted retroactively (i.e. AFTER seven days) will NOT be accepted.

4.3 LOAs and extensions for assignments

Extensions for assignments will only be granted on valid medical or compassionate grounds. Lecturers and tutors are NOT empowered to grant students extensions; only the office administrator may do so. **EMAIL THE OFFICE ADMINISTRATOR IN ORDER TO APPLY FOR A LOA.**

N.B. A maximum of ONE extension per semester will be granted.

5. LECTURE ATTENDANCE

Although attendance at lectures (unlike tutorials), is not a DP requirement, a class register will be kept in order to monitor student attendance for administrative purposes. It is in your best interests to attend these lectures so that you are able to interact with your lecturers and peers. It is also important that you keep up with any material (lecture notes, articles, power point slides, etc.) that lecturers may post on RUConnected.

6. TUTORIALS

There is much enjoyment in reading, talking and writing about literature. Success in English studies depends upon bringing to these fundamental skills your own particular gifts of thought, temperament and energy, and trying to achieve a sufficient degree of competence in literary critical skills to enhance your enjoyment and understanding of the prescribed texts.

Tutorials (consisting of no more than 15 students) provide a regular opportunity to practise these skills and to prepare for developing them further in the writing of assignments. Joining in the discussion is important. A tutorial is a collective undertaking, and you have a responsibility to your fellow students to participate. They and your tutor are not there to judge you but to learn with and from you. Try to overcome your shyness, and work on the premise that your opinion is as valuable as anybody else's. Feel free, too, to introduce new questions or ideas if you think they are relevant to the discussion.

Your tutor will facilitate the discussion and try to respond to any difficulties that arise, but it is NOT the sole responsibility of tutors to ensure that an interesting and stimulating discussion occurs – nor can you expect them to provide 'the last word' on any issue being discussed.

Your tutor is also available for individual consultation by appointment (as are all your lecturers).

7. ASSIGNMENTS

You will need to write TWO assignments per semester, one for each paper. The length for an English 2 assignment is **1500 words**. You are allowed a leeway of 100 words on either side of 1500. Please indicate the word count at the end of your assignment. Assignment topics for each paper will be made available on RUConnected and in your tutorial booklet.

7.1 Assignment dates

SEMESTER ONE

Friday 17 March: Higginson

Friday 28 April: Ondaatje

SEMESTER TWO

Friday 4 August: Coleridge

Friday 22 September: Joyce

7.2 Submission of Assignments

Submission of all assignments is a DP requirement (see section 4).

When: Assignments are due on the dates provided and need to be submitted to the correct portal by the designated time. If you anticipate a problem handing in on time, contact the **Office Administrator** well in advance, as you will need to apply for a LOA.

Submission procedure: Assignments are submitted electronically on RUConnected. Ensure that you submit to the correct portal before the portals close.

Submission period: Submission portals close on dates indicated. Usually portals are open a few days before the due date and remain open for a few days after the due date for those with LOAs.

Late assignments: Late assignments require that the portal be re-opened. You will need to obtain a LOA before you can submit late.

At the end of each term, the Office Administrator will send an email to students who have failed to submit an assignment. 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). The appeal form is then forwarded to the HoD who will then inform students about the outcome of their appeals.

7.3 Getting your assignment back

Assignments are now marked online on RUConnected using a GRADING

function. You can access your marked assignments here. If you have queries, please consult your tutor to discuss your assignment.

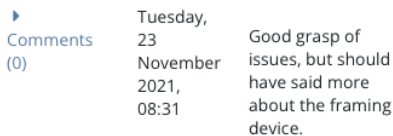
Assessment and feedback: Your tutor annotates and assesses your assignment electronically, using track changes and comment boxes. The marked assignment is available on RUConnected within two weeks of submission, where you will be able access it and scrutinise the feedback.

How to Access Assignment Feedback: Your assignment mark will be recorded as a percentage in the “Grade” block on RUConnected (RUC).



Feedback on your assignments may be posted in a number of ways, and markers (whether lecturers or tutors) will inform you which system they have used. **IT IS ESSENTIAL THAT YOU READ THIS FEEDBACK, SO THAT YOU IMPROVE YOUR ESSAY WRITING SKILLS.** To access feedback, click on the purple grade block, and you will encounter various options:

1. Brief comments may be typed into the “Comments” or “Feedback Comments” blocks below “Grade”, or recorded orally/video-ed and uploaded in the latter. Your marker should date and initial this feedback.

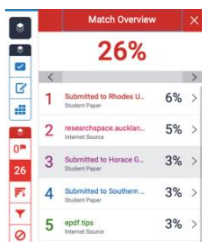


OR

2. The assignment may be uploaded as a file (Word document, PDF or scan) in the “Feedback Files” block below “Feedback Comments”. When you click on the file, the identity of the marker is revealed, and when you download it, you will find that feedback has been provided via comments and/or track changes.

OR

3. Comments/feedback may be provided in the Turnitin report, when you click on the blue pen next to the Similarity Index block, and then on the similarity percentage. A Turnitin report looks like this:



Match Overview	
26%	
1	Submitted to Rhodes U... Student Paper
2	researchspace.auckland... Internet Source
3	Submitted to Horace G... Student Paper
4	Submitted to Southern... Student Paper
5	epdf tips Internet Source

The top right-hand column indicates:



= instructor's comments

✓ = quick marks: track changes and commonly used abbreviations, with explanations (see below)



= quick comment, either recorded orally or written as text



= rubric/grading form. We do not use a standardised template, however, apart from the following

Commonly used abbreviations:

Awk – awkward expression

C/S – comma splice (see 7.2 in the Departmental Guide to Essay Writing)

Citation needed – provide a source/reference for this claim (see “Section 3:

Referencing your Essay” in the Guide to Essay Writing)

Commonly confused words e.g. affect for effect, disinterested for uninterested

Del – delete/omit

Improper citation – use the correct referencing style (see “Section 3: Referencing your Essay” in the Guide to Essay Writing)

Insert – add a word

Missing “,” – missing comma

P/V – passive voice e.g. “This essay will argue that ...” for “I will argue that ...”

Run-on – a sentence containing two or more independent clauses which need to be separated with a full-stop or semicolon

Sp – spelling

Support – provide evidence to support this claim

Vague – unclear

WC – word choice error

Weak transition – the logical connection between these paragraphs (or sentences) is not clear.

N.B. Markers may use additional abbreviations e.g. p – punctuation; SS – sentence structure; S – essay has not been logically structured with a clear introduction, body and conclusion; PC – paragraph construction is not logical (you should have one main point per paragraph).

7.4 Departmental marking notch system

Your assignments 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/markers. On your scripts, markers will allocate ONLY the percentages listed in the column below. For example, an essay assessed at 2.2- is always allocated 62%, and so on. However, although only certain percentages are used (and not the full range), your final percentage for the year will most likely fall somewhere within the

entire range from 0–100, and it is on this basis that you will be confirmed as, for example, an upper second on your official academic record for the year.

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.

7.5 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. EXAMINATIONS

8.1 June and November Examinations

The course is divided into a first-semester component (ENG 201) and a second-semester component (ENG 202). For ENG 201 you write TWO examinations in June (Postcolonial Literature, and Transnational Literature);

for ENG 202 you write TWO examinations in November (Romanticism and the Gothic, and Modernist Literature).

Each paper requires you to answer TWO questions on work covered during the course. More detailed information about the content and arrangement of examinations will be posted on RUConnected in good time. Please note that any examination may contain a compulsory question on a particular text or topic.

8.2 Calculation of Marks

You will receive two marks for English 2: one mark for semester 1 (ENG 201) and one mark for semester 2 (ENG 202). Your aggregated mark will be the average mark obtained for ENG 201 and ENG 202.

The final combined mark for ENG 201 and for ENG 202 is calculated as follows:

Continuous Assessment: 40% (4 term assignments, 2 per semester, each counting 10%)

Summative Assessment: 60% (4 exam papers, 2 per semester, each counting 15%).

A subminimum mark of 40% applies in the following instances:

- a subminimum of 40% for ENG 201 is required to proceed to ENG 202;
- a subminimum of 40% in BOTH modules is required for the aggregation of the final English 2 mark, 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. As 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.

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 PRIMARY texts really well. There is no substitute for this knowledge and online summaries are not adequate substitutes for the literary texts.

Some of the secondary, critical material you need will be provided on RUConnected but otherwise you are expected to access the online library resources yourself as this is an important research skill.

9.1 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 handouts.

If you need help with finding books or retrieving online information, please contact the Faculty Librarian. Ms Linda Cartwright can be emailed: l.cartwright@ru.ac.za.

10. USING THE INTERNET

The Internet can be a very useful tool, but you are encouraged to use it wisely. Especially with online learning, 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” or “edu” in the URL: this indicates that the page is from a university website, and therefore that the

information provided on literary texts is likely to be accurate. Many websites, designed to ‘help’ students with English literature essays, provide information that is simplistic, misleading, and sometimes erroneous. Avoid these sites, e.g. Sparknotes.com. Do not be tempted to read plot summaries instead of the primary texts and do not quote from these disreputable sites.

11. FURTHER RESOURCES

11.1 Recommended reference works

Sheridan Baker’s *The Practical Stylist* (8th ed. London: Longman, 1997): Most students who fail to do well in English 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 where specific faults have been pointed out to you by your lecturer. If you cannot access this book consult the Department’s *Guide to Essay Writing* when preparing your essays.

11.2 RUConnected and the Department’s Website

Students can access RUConnected and the Department’s website via the Rhodes’ website (under “Academic” – “Departments”), or directly at: <http://www.ru.ac.za/english/>. The website contains information about staff and courses. Ensure that you check RUConnected regularly as it is the main mode of communication with students.

11.3 Consultations

Consultations with lecturers may be arranged in advance. Communicate with lecturers via e-mail, if you have an urgent query or wish to arrange a meeting.

11.4 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 the Department's 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. Frequently ideas for the improvement of the Department's activities emerge from the discussions. Students often find it useful to communicate opinions on courses or individual members of staff, favourable or not, to the Head of Department, who can then respond appropriately.

Class representatives are encouraged to approach the Course Coordinator or Head of Department at any time, should the need arise. In addition, all students should feel free to consult the latter about any queries or problems they may have.

11.5 Course evaluations

As per University requirements, the Department conducts regular course evaluations or surveys. Course evaluation is conducted by the Course Coordinators or the individual member of staff concerned. Your evaluations are a valuable resource when it comes to updating and revising courses or making changes to department policy. Please participate.

12. DEREGISTERING

If you find that you are over-committed or that, for some other reason, English is simply not for you, please inform the office administrator, before you disappear. If you decide to drop English at any stage during the year, even if only after a week or two, you must first 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 the matter, and

inform an administrative staff member in the Student Bureau in Eden Grove. If you do not follow these steps, *i.e.* deregister officially, you will be liable for the full cost of course handouts and your name will remain both on the Department's class list and on the University Administration's Student Record lists, creating confusion.

Feel free to ask your tutors, the course and paper coordinators, and the Office Administrator if you have any further questions about English 2.

We hope that you have an exciting, challenging and successful year, and that we will see you in English 3 in 2024.

13. LECTURE AND TUTORIAL TIMETABLES, AND ASSIGNMENT DATES

13. 1 Lecture timetable and assignment dates

FIRST SEMESTER

Week beginning	POSTCOLONIAL LITERATURE		
	Monday 15:10 (Geog 11)	Tuesday 16:05 (Geog 11)	Thursday 14:15 (Geog 11)
13 February	Introduction (SN)	Achebe (SN)	Achebe (SN)
20 February	Achebe (SN)	Achebe (SN)	Achebe (SN)
27 February	Higginson (SM)	Higginson (SM)	Higginson (SM)
6 March	Higginson (SM)	Higginson (SM)	Kincaid (NN)
13 March	Kincaid (NN)	Kincaid (NN)	Kincaid (NN)
20 March	Kincaid (NN)	Human Rights Day	Revision
<i>Mid-semester break</i>			
Week beginning	TRANSNATIONAL LITERATURE		
	Monday 15:10 (Geog 11)	Tuesday 16:05 (Geog 11)	Thursday 14:15 (Geog 11)
3 April	Introduction (SN)	Ondaatje (SN)	Ondaatje (SN)
10 April	Family Day	Ondaatje (SN)	Ondaatje (SN)
17 April	Ondaatje (SN)	Lahiri (SN)	Lahiri (SN)
24 April	Lahiri (SN)	Lahiri (SN)	Freedom Day
1 May	Workers' Day	Lahiri (SN)	Poetry (SN)
8 May	Poetry (SN)	Poetry (SN)	Poetry (SN)
15 May	Poetry (SN)	General revision	

Essays:

Friday 17 March: Higginson (SM)

Friday 28 April: Ondaatje (SN)

Exams:

Postcolonial Literature: Achebe, Kincaid (SN/NN)

Transnational Literature: Lahiri, poetry (SN)

SECOND SEMESTER

Week beginning	ROMANTICISM AND THE GOTHIC		
	Monday 15:10 (Geog 11)	Tuesday 16:05 (Geog 11)	Thursday 14:15 (Geog 11)
10 July	Introduction (JM)	Blake (MM)	Blake (MM)
17 July	Blake (MM)	Blake (MM)	Coleridge (JM)
24 July	Coleridge (JM)	Coleridge (JM)	Coleridge (JM)
31 July	Byron (JM)	Byron (JM)	Byron (JM)
7 August	Byron (JM)	Brontë (AP)	Brontë (AP)
14 August	Brontë (AP)	Brontë (AP)	Brontë (AP)
<i>Mid-semester break</i>			
Week Beginning	MODERNIST LITERATURE		
	Monday 15:10 (Geog 11)	Tuesday 16:05 (Geog 11)	Thursday 14:15 (Geog 11)
28 August	Introduction (JM)	Joyce (JM)	Joyce (JM)
4 September	Joyce (JM)	Joyce (JM)	Joyce (JM)
11 September	Joyce (JM)	Eliot (JM)	Eliot (JM)
18 September	Eliot (JM)	Eliot (JM)	Eliot (JM)
25 September	Public holiday	Eliot (JM)	Faulkner (AP)
2 October	Faulkner (AP)	Faulkner (AP)	Faulkner (AP)
9 October	Faulkner (AP)	Faulkner (AP)	General revision

Essays:

Friday 4 August: Coleridge (JM)

Friday 22 September: Joyce (JM)

Exams:

Romanticism and the Gothic: Blake, Byron, Brontë (MM/JM/AP)

Modernist Literature: Eliot, Faulkner (JM/AP)

13.2 Tutorial timetable

FIRST SEMESTER

Week beginning	POSTCOLONIAL LITERATURE
13 February	NO TUTORIAL
20 February	Introduction
27 February	Achebe
6 March	Higginson
13 March	Assignment preparation
20 March	Kincaid
<i>Mid-semester break</i>	
Week beginning	TRANSNATIONAL LITERATURE
3 April	Introduction
10 April	Ondaatje
17 April	Lahiri
24 April	Assignment preparation
1 May	Poetry
8 May	Revision
15 May	TBA

SECOND SEMESTER

Week beginning	ROMANTICISM AND THE GOTHIC
10 July	Introduction
17 July	Blake
24 July	Coleridge
31 July	Assignment preparation
7 August	Byron
14 August	Brontë
<i>Mid-semester break</i>	
Week beginning	MODERNIST LITERATURE
28 August	Introduction
4 September	Joyce
11 September	Eliot 1
18 September	Assignment preparation
25 September	Eliot 2
2 October	Faulkner
9 October	Revision