RHODES UNIVERSITY
Where leaders learn

ENGLISH 3

COURSE GUIDE

2023

Department of Literary Studies in English

Course Coordinator: Prof Sam Naidu

WELCOME TO ENGLISH 3

The Department of Literary Studies in English seeks to stimulate and develop the imaginative and critical faculties 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 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 through the provision of blended teaching and learning methods.

This *Course Guide* and the *Guide to Essay Writing* will answer many of your initial questions.

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1. STAFF 2023

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 [sabbatical first semester]	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 [sabbatical second semester]	d.seddon@ru.ac.za	24
Spencer, Prof Lynda (HOD)	l.spencer@ru.ac.za	21

1.2 Administrative staff

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

2. ABOUT ENGLISH 3

In English 3, you will continue to build on the knowledge and skills acquired in English 1 and 2. As well as studying the set texts, you will be encouraged to develop a greater self-consciousness about your own practice as a reader and a writer. This entails:

- A sophisticated understanding of the conventions by which texts produce meaning, e.g. the conventions of literary realism.
- An acquaintance with some of the major theories which inform the ways in which we read and interpret literature.
- An appreciation of the historicity of meaning and of the acts of interpretation which produce it.
- Increasingly independent enquiry, using a range of critical, historical, and theoretical material.

At third-year level, students choose their course of study from a number of options, amounting to four choices altogether: two core papers and two electives (see below).

2.1 Aims of the course

A student passing English 3 should, by the end of the year, be able to:

- Understand and interpret literature in relation to the historical context in which it was produced.
- Explore the nature of literariness through an investigation of the content (subject matter and themes) and form (technical and aesthetic devices) of literary texts.
- Relate literary texts to critical traditions in order to explore their meaning through the discriminating use of secondary materials.
- Demonstrate critical thinking and the ability to construct arguments, both oral and written, especially in relation to theoretical and other secondary critical material.
- Demonstrate an ability to pursue independent thought and self-motivated participation (using online materials and media) in relation to seminar tasks, including forming topics for essays and presentations, where required.

2.2 Teaching & Learning

As Eng 301 and Eng 302 are exit-level courses, teaching will be mainly face-to-face. We will follow a weekly timetable (see the end of this Course Guide for the timetable). Sometimes you will attend lectures in a lecture venue (Physics Upper), sometimes but rarely you will attend Zoom lectures and sometimes you will access learning materials on RUConnected. Individual lecturers will inform you of the specific teaching method they will be using.

If unforeseen circumstances prevent a class from taking place, the class will be re-scheduled. You will be expected to read, participate in forum discussions, do self-study based on online materials provided on RUConnected, interact with your lecturer or peers, and prepare for assessment tasks in your own time.

Electives will be run by individual lecturers who will provide detailed course outlines. As individual lecturers determine their own teaching method, you need to read course outlines very carefully. Also, use the **Time Management Guidelines** below to help you keep up with the weekly schedule.

2.3 Time Management Guidelines

ACTIVITY	HOURS PER WEEK
Reading of Primary Texts	**6**
Reading of Secondary Texts	**4**
Lectures & Electives	**3** (2 hours core paper; 1 hour elective)
Self-Study (online materials, preparation for seminars, assessments)	
	4
Assignment /Exam Writing	**8**

Total: 25 hours per week (please use this as a guideline to help you keep up with your studies this year)

2.4 Registration

After registration, your Course Coordinator will confirm the two core papers you will be taking (one in each semester), as well as the two seminar electives **by email**. NB. You are **NOT GUARANTEED** your elective choice. Your Course Coordinator will also post the final paper and elective class lists on RUConnected. Ensure that you read the following before classes begin:

* The *English 3 Course Guide* [you must read this document]

* The Departmental *Guide to Essay Writing*

2.5 Problems

If you encounter any problems with the course, the first person to speak to is your lecturer. If your lecturer is unavailable, then speak to the English 3 Course Coordinator or one of your Class Representatives (see section 12.2 below). The English 3 Course Coordinator for 2023 is Prof Sam Naidu (s.naidu@ru.ac.za). You must contact the Administrator, Mr Walter Peters (w.peters@ru.ac.za), if you wish to change courses, apply for an LOA, de-register, etc.

3. COURSE CONTENT

3.1 Course overview

The course is semesterised into ENG 301 and ENG 302. In the first semester, students choose one of the following two core papers: Early Modern Literature or African Literary Representations, and one of the three electives on offer (see below). In the second semester, students choose one of two core papers: Realism to Postmodernism or South African Post-Apartheid Writing, and one of the three electives on offer (see below).

3.2 Paper & Elective Descriptions

NB. There may be slight changes to the curriculum during the course of 2023 due to staffing and text availability or other unforeseen obstacles. You are not guaranteed your elective of choice.

FIRST SEMESTER

CHOOSE <u>ONE</u> PAPER AND <u>ONE</u> ELECTIVE

Paper 1: Early Modern Literature (Paper Co-Ordinator – Dr Deborah Seddon)

This paper is designed around the idea of the Renaissance itself: how this period reworked existing stories, literary forms and genres into new forms of both popular and elite literature. It offers a number of different examples of early modern literature and treats the various formal innovations of the period as an important aspect of socio-political and cultural history. The course will begin with a study of Dante's "Divine Comedy" (*Commedia Divina*), one of the key texts in world literature, and a foundation for many subsequent Renaissance works. We shall focus on the first of the three books of this epic, the "Inferno," Dante's seminal portrayal of Hell, filled with violence, vengeance, sin, philosophy, theology, Florentine politics – and dragons. We will then turn to two Shakespearean plays. One history and one tragedy. *Richard III* is a study in tyranny. We witness the rise of the deformed and deceitful Richard, Duke of Gloucester, to the position of king, letting nothing and nobody stand in his way. In *King Lear*, Shakespeare transforms a folktale source into one of the stage's greatest tragedies – and we will focus on a number of seminal screen performances of the play as well as adaptions that extend the reaches of the play culturally and question its gender politics. Both *Richard III* and *King Lear* exist in two versions and their unavoidable textual instability permits close attention to the materiality of early modern texts, and the concomitant instability of both plot and character in the afterlife of the plays on both the stage and on screen. The final section of the course will examine a selection of John Donne's poems, which speak back to earlier forms of verse and invent a range of speakers to explore the varied experiences of both romantic and divine love.

Dante, *Dante's Inferno*. Trans. John D. Sinclair. London: OUP (9780195004120)
William Shakespeare, *Richard III*. Edited by James R. Siemon, London: Arden (9781903436899)

William Shakespeare, *King Lear*. Edited by R.A. Foakes. London: Arden (9781903436592)
John Donne, *Selected Poems,* intro by Ilona Bell. Penguin (9780140424409)

Paper 2: African Literary Representations (Paper Co-ordinator – Prof Lynda Spencer)

This paper foregrounds the encounters in African writing between cultures, genders, genres, emerging classes, religions, ethnicities and theoretical paradigms. It provides both a historical overview of African literature and an opportunity for engagement with relevant theories, debates and issues. Its specific focus is contemporary African literature which captures the cultural diversity and richness of the continent, and its relations with the rest of the world.

Tayeb Salih, *Season of Migration to the North*
Ngũgĩ wa Thiong'o, *A Grain of Wheat*
Mariama Bâ, *So Long a Letter* (Available online via RU Library The African Writers Series)
African Short Fiction (material to be provided)
Chimamanda Ngozi Adichie, *Purple Hibiscus*
Contemporary African Poetry (material to be provided)

ELECTIVES

A.   Sam Naidu: The Ambiguous Female Figure in African Noir

African noir is best understood as a descendent of classic noir literature and is a type of crime fiction. It has close familial ties with classic noir but is explicitly located in Africa or one of its many diasporas, and, it engages with the specific socio-political issues facing Africans today. African noir draws on a long and established category of crime fiction known as classic noir or hardboiled (a traditionally masculinist sub-genre), and is strongly influenced by postcolonial, postmodernist, and transnational notions of crime, identity,

and justice. In other words, African noir builds on and extends classic noir to explore philosophical questions about identity, knowledge, and power in the modern world. This is an exciting, fast-paced, thrilling and often violent category of literature (trigger alert), so fasten your seatbelts and get your barf bags ready! Our specific focus will be the female figures of African noir that ostensibly subvert the original detective figures of classic noir, but also seem to submit to some of their contextual exigencies and the genre's conventions. These female characters (detectives or *femmes fatales*) are thus ambiguous figures that, as agents, contest their respective social *milieux* whilst remaining subject to or complicit with dominant social and literary conventions. This elective will consider whether these female figures constitute a feminist development in African noir.

We will study three novels and one series in this elective:

Angela Makholwa *Red Ink* [South Africa]
Leye Adenle *Easy Motion Tourist* [Nigeria]
Kwei Quartey *The Missing American* [Ghana]
Blood Sisters 2022 Netflix Series [Nigeria]

You must ensure that you have copies of all three novels and that you read them before we start studying them in class. Please watch the series *Blood Sisters* in your own time.

B. Sue Marais: Postcolonial/Transnational Film: Diversity and Entanglement

This elective explores the cultural diversities and commonalities that are featured in nine films by directors from various parts of the world. All of the films may be approached via a postcolonial or transnational lens, and their settings and characters represent a cross-section of different, but intertwining, cultures/subcultures, languages, nationalities, ethnic groups, and religious/spiritual affiliations. In tackling the notions of entanglement and diversity in postcolonial/transnational film, the course is intended to produce a self-reflexive exploration of students' own interests,

backgrounds and contexts – and how these may both enable and disable an empathetic engagement with the cultures and histories of others.

Aguirre, Wrath of God (1972) – Werner Herzog (Germany)
Earth (1998) – Deepa Mehta (India/Canada)
Once Were Warriors (1994) – Lee Tamahori (New Zealand)
Waiting for Happiness (2003) – Abderrahmane Sissako (Mali/France)
Caché/Hidden (2005) – Michael Haneke (Austria)
Babel (2006) and *Biutiful* (2010) – Alejandro González Iñárritu (Mexico)
Adoration (2008) – Atom Egoyan (Armenia/Canada)
Rendition (2007) – Gavin Hood (South Africa)

C. Mike Marais: Death in Film

Language cannot conceptualise death, which exposes an emptiness within its semantic operations. That is, death shows that language cannot provide a total and adequate representation of being. Precisely because death is unrepresentable and raises the question of representing the unrepresentable, artists have always been preoccupied with it.

If anything, this is especially true of film, which is a representational mode that captures surfaces rather than inner states. "Death in Film" explores the relation of film to death in a range of films, including Bergman's *Cries and Whispers*, Haneke's *Amour*, Egoyan's *The Sweet Hereafter*, Roy Andersson's "World of Glory," Almereyda's *Marjorie Prime*, Armstrong's *The Age of Stupid*, and, possibly, Trier's *Oslo*.

D. Jamie McGregor: An Introduction to Wagner's Ring

With its cast of gods, heroes, and mythological creatures, and a plot packed with sex and violence – adultery, incest, rape, murder, betrayal, oath-breaking, vengeance, and then (for a grand finale) the end of the world – *Der Ring des Nibelungen* (The Ring of the Nibelung), an epic cycle of four operas by the German Romantic composer Richard Wagner, makes for a theatrical spectacle second to none. But the question of how we interpret the Ring remains a puzzle as complicated today as it was at the cycle's

premiere in 1876. Is it primarily a work of fantasy, a satire of political power, anticipating Tolkien's *The Lord of the Rings*? Or a glorification of aggressive German nationalism, tainted by association with the composer's antisemitic writings and his later cultural adoption by Adolf Hitler? Is it ultimately a religious work, a questionable fusion of Norse paganism, Christianity and Buddhism? Or is it a philosophical statement, born out of Wagner's involvement in the 1848 revolution and his flight into exile, only to be modified by his subsequent conversion to the world-renouncing pessimism of Arthur Schopenhauer? Can any light be thrown on the problem by the Ring's notable influence on Modernist writers, including Joyce and Eliot? This course attempts to explore the possibilities.

The reading for the course consists of the English translation of the opera texts, commentaries by some of the outstanding thinkers and writers to engage with the problem of Wagner, including Nietzsche, Adorno, Thomas Mann, George Bernard Shaw, and others, as well as explanatory notes. The classes will be supplemented by an extra-mural screening of the complete cycle, in a lavish production at the New York Met, in ten instalments.

Reading material to be provided.

SECOND SEMESTER

CHOOSE ONE PAPER AND ONE ELECTIVE

Paper 3: Realism to Postmodernism (Paper Co-Ordinator – Prof Mike Marais)
The material dealt with in this paper both precedes and succeeds that covered in the English 2 module on modernism. In the first part of Realism to Postmodernism, you will engage with a selection of nineteenth-century, English realist novels, and, in the second, you will encounter postmodernist narratives from various parts of the world. The section of the paper on realism examines the rise of the novel, and this genre's relation to class, European expansionism, globalisation, and the sexualisation and racialisation of the body. We shall also consider how the mode of realism installed by this genre inscribes understandings of subjectivity that enables it to pass off the local as universal. Thereafter, we assess the ways in which Jane Austen's *Sense and Sensibility* and Charles Dickens's *Great Expectations* draw on classic realism's highest form, the *Bildungsroman*.

In the first part of the term devoted to postmodernism, you will be presented with short fiction by writers like Borges, Barth, and Carter, which will expose you to the thematic concerns and narrative strategies of postmodernist writing. Thereafter, we will read novels by Pynchon and Hamid that exemplify this literary mode's preoccupation with the indeterminacy of meaning and the commodification of culture, while also showing how the colonial and postcolonial contexts transform the ideas of postmodernism. Finally, we shall examine the use of postmodernist strategies in a film by Radu Jude.

Jane Austen, *Sense and Sensibility* [AP]
Charles Dickens, *Great Expectations* [AP]
Mohsin Hamid, *The Reluctant Fundamentalist* [MM]
Thomas Pynchon, *The Crying of Lot 49* [MM]
Postmodern Short Stories [MM]

Paper 4: South African Post-Apartheid Writing (Paper Co-Ordinator – Dr Thando Njovane)
Christy Collins suggests that imaginatively it is possible to move beyond the polemical question which so preoccupied writers and readers under apartheid: "Which side are you on?" to embrace the alternative, "non-essentialist" question of "Where is here?" This course explores the ways in which particular writers have responded to both these questions, and explores their representations of identity, community, displacement and place – or social and psychological geographies – in contemporary, 'post-apartheid' South Africa. We also explore the variety of narrative forms that emerge out of these processes.
Harry Kalmer, *A Thousand Tales of Johannesburg* [KP]
Nadine Gordimer, *No Time Like the Present* [KP]

K. Sello Duiker, *Thirteen Cents* [TN]
Ivan Vladislavić, *The Exploded View* [TN]

ELECTIVES

E. Jamie McGregor: The Inklings: C.S. Lewis and J.R.R. Tolkien
Among the most enduringly popular writers of fantasy fiction of the twentieth century, C.S. Lewis and J.R.R. Tolkien represent opposite poles of the informal movement that centred upon their literary endeavours in 1930s and '40s Oxford: the Inklings. Close friends, colleagues, and veterans of the 1914–18 war, and united by a shared background in Old and Middle English and the mythologies of Northern Europe, as well as a commitment to conservative Christian values that seemed increasingly threatened by the materialism and nihilism of the modern world, both writers nonetheless found strikingly different ways of expressing themselves in works of exceptional originality and imagination.
In the three novels that make up the Cosmic Trilogy, Lewis subverts the space travel adventure story pioneered by H.G. Wells, transforming it into a vehicle for reinvigorating the Ptolemaic model of the heavens and, in so doing, making religious themes unexpectedly palatable to an increasingly secular modern readership (an achievement rivalled by his diabolical twist on the epistolary novel, *The Screwtape Letters*). In contrast to Lewis's wide-ranging inventiveness, Tolkien single-mindedly devoted a lifetime's work to the creation of a personal mythology, remarkable for its integrity, depth and cogency, that underlies almost all the fictional writings he produced. His principal work, the sprawling heroic romance *The Lord of the Rings* owes at least part of its extraordinary success to the way it packages this mythology in a single story of immediate emotive appeal.

C.S. Lewis, *Out of the Silent Planet*
--------. *Perelandra*
--------. *That Hideous Strength*
J.R.R. Tolkien, *The Lord of the Rings*

(Note: While the set texts alone will constitute an ample reading list for the course, students will unquestionably benefit from an acquaintance with both authors' works for children, the seven-part *Chronicles of Narnia* and *The Hobbit*.)

F. Aretha Phiri: The Queer Unthought: Imagining Blackness Otherwise
In his article, "Outside in Black Studies: Reading from a Queer Place in the Diaspora," Rinaldo Walcott considers "what might be at stake when we risk reading for and creating works that think the unthought of blackness." This elective examines the efficacy of conceptually queer writing and film that attempts to resurrect in the political imagination the historically marginalized experiences and peripheral realities – the "queer unthought" – of black people living at the turn of the twentieth- and twenty-first centuries. In their unconventional, experimental works which resist the strictures of genre, space and time, Saidiya Hartman (*Wayward Lives, Beautiful Experiments*), Toni Morrison (*Jazz*), Claudia Rankine (*Citizen*) and Rebecca Hall (*Passing*) attempt simultaneously to reflect and trouble the comparably incongruous, racialized and gendered, socio-political contexts that these non-conforming, transgressive 'bodies' exist in and navigate. Operating at the interface between black and queer studies, the elective seeks to complicate and expand the theoretical paradigm by querying how such recusant works (and subjects) might help us to further contemplate prejudicial sociohistorical ideologies and practices, and to imagine, finally, the prospects of a world and subjectivities otherwise.

Saidiya Hartman, *Wayward Lives, Beautiful Experiments*
Toni Morrison, *Jazz*
Claudia Rankine, *Citizen*
Rebecca Hall, *Passing* [Netflix Film]

G. Nomonde Ntsepo: Reading Friendship
We study this elective in the context of the COVID-19 global pandemic that forced millions of people into varying degrees of isolation. Increasingly, writers, researchers and the public are reflecting on what it means to be isolated from society in the ways that the pandemic demanded of us, with millions of people cut off physically from family, co-workers and friends.

Accordingly, there is an increasing preoccupation with friendship in diverse fields and disciplines. In this elective, we study representations of friendship in South and East African short fiction. Focusing mainly on queer and female friendships, we explore the complexities, possibilities and limitations of representing friendship. We give particular focus to the themes of alienation and connection that emerge from our selected texts. Beginning with *Running and Other Stories* by Makhosazana Xaba, we consider the ways in which friendship has been linked to feminist theory. Turning to *Queer Africa*, a collection of short fiction from around the African continent, we explore the intersections of queer theory and friendship. In the second semester, we begin with Doreen Baingana's *Tropical Fish*, with a focus on the role in which friendship plays in ideas of self, home, and dislocation. Finally, we end the elective with selected short stories from *Tender* by Sofia Samater, focusing specifically on what space speculative fiction can provide for the exploration of friendship, connection and alienation.

Selected short stories from *Running and Other Stories* (material to be provided)
Selected short stories from *Queer Africa* (material to be provided)
Doreen Baingana*, Tropical Fish*
Sofia Samatar, selected short stories from *Tender* (material to be provided)

H.   Mike Marais: Death in Film
Language cannot conceptualise death, which exposes an emptiness within its semantic operations. That is, death shows that language cannot provide a total and adequate representation of being. Precisely because death is unrepresentable and raises the question of representing the unrepresentable, artists have always been preoccupied with it.

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4. DULY PERFORMED (DP) REQUIREMENTS
The term "Duly Performed" or "DP" indicates that you have completed sufficient work to allow the English 3 credit to be awarded. The Department has three DP requirements for English 3:
- **Submission of all assignment essays, including elective essays;**
- **90% attendance of elective seminars. NB. Attendance means that you actually attend face-to-face or via a specific online platform or you submit written work for a seminar. Your elective lecturer will specify what is meant by attendance. You are permitted to miss two seminars during the course of the year, but if you miss any others you are required to apply for Leave of Absence (LOA);**
- **writing the June and November examinations (1 exam per semester corresponding with the one paper in the semester).**

4.1 Leave of absence (LOA) applications
If, on medical, compassionate or other valid grounds, you are unable to attend elective seminars or submit an assignment by the due date, a Leave of Absence (LOA) form must be obtained from the 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.
NB. FAILURE TO SUBMIT LOA APPLICATIONS WHEN SEMINAR ATTENDANCE IS NOT POSSIBLE WILL RESULT IN THE LOSS OF YOUR DP, AND YOU WILL NOT BE PERMITTED TO CONTINUE THE COURSE OR TO WRITE THE EXAMINATIONS.
Normally, an LOA application will only be considered if it is submitted before the scheduled class. In exceptional circumstances, however, an LOA application may be submitted after the class has passed, provided this

application is received within ONE WEEK of the missed elective seminar.
NB. It is YOUR responsibility to contact the Administrator to inform them that you are/were unable to attend a seminar: LOAs submitted retroactively (i.e. AFTER seven days) will NOT be accepted.

4.2 LOAs and extensions for assignments/Late assignments

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

Late assignments: Late assignments require that the portal be re-opened. 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.

5. LECTURE ATTENDANCE

NB. Lecturers will hold lectures face-to-face or using virtual platforms. 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 the

material (lecture notes, articles, power point slides etc.) that lecturers post on RUConnected.

6. ELECTIVES

6.1 Independent study

For electives, students meet once a week or as scheduled by the lecturer in a small seminar class where the emphasis is on class participation and independent study. **NB. Elective seminars are in-person**. The precise structure of the elective will vary, and you will be given information on the specific teaching format and written requirements of your elective once it commences. There are no examinations on the elective papers. **NB. Elective seminar attendance is a DP requirement.** Your lecturer will explain about specific attendance and assessment requirements.

6.2 Reading, thinking, talking and writing

First read and engage with course guides and outlines provided on RUConnected. Then ensure you have read the primary texts. At English 3 level you are also required to read secondary (critical) material which your lecturer will recommend or which you can source. Ensure the secondary material is from a credible and reliable source.

There is much enjoyment to be had in reading, thinking, talking, and writing about literature. Success in English studies depends upon bringing to these four fundamental skills together. With online teaching and learning TALKING to one another is a major challenge. Elective seminars provide an opportunity to talk about the literature you are studying. Joining in the discussion is important: a seminar is a collective undertaking, and you have a responsibility to your fellow students to participate – especially if you have been asked beforehand to present or lead a discussion. Also try your best to participate in online forums and discussions whenever possible.

It is especially important with online teaching and learning to **communicate**

with your lecturer and peers. It is important to be prepared, to have done the required reading, and to have given the issues to be discussed considerable thought. Use the Time Management Guidelines to establish a structure for your preparation.

6.3 Elective attendance

Attendance at elective seminars is a **DP requirement**. You are allowed to miss TWO elective seminars in total. This is less a policing matter than a function of our concern to keep track of any problematic situations that might arise. If, on medical, compassionate or other valid grounds, you are unable to attend a seminar, an LOA form must be obtained from the Administrator, completed, and returned to her together with the relevant documentation in support of your application (e.g. doctor's certificate, memorandum from counsellor, letter from parent/warden, notification from sports body). The Administrator will inform you whether your LOA has been granted.

7. ASSIGNMENTS

You will need to write TWO essays per semester for your core paper. Your elective assessment will be determined by individual lecturers. NB. The length for an English 3 essay is **1800 words**. You are allowed a leeway of 100 words on either side of 1800. Please indicate the word count at the end of your essay. A handout with assignment topics for each semester will be made available on RUConnected.

7.1 Assignment dates
SEMESTER ONE

Early Modern Literature:	**African Literary Represenations:**
17/03 Inferno	17/03 Migration (Salih)
12/05 King Lear	12/05 Short Fiction

SEMESTER TWO

Realism to Postmodernism:	**South African Post-Apartheid Writing:**
04/08 Austen	04/08 Kalmer
06/10 Pynchon	06/10 Duiker

Assignments for Electives will be arranged individually by relevant lecturers.

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 **Administrator** well in advance, as you will need to apply for an LOA.
Submission procedure: Essays 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 an LOA before you can submit late.
At the end of each term, the Administrator will send an email to students who have failed to submit an essay. 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). The DP appeal 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 the individual lecturer concerned to discuss your assignment.
Assessment and feedback: Your lecturer annotates and assesses your essay electronically, using track changes and comment boxes. The marked essay is available on RUConnected within THREE weeks of submission, where you

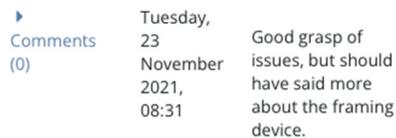will be able access it and scrutinise the feedback.

How to Access Assignment Feedback
Your essay mark will be recorded as a percentage in the "Grade" block on RUConnected (RUC).

Grade
72.00 / 100.00

Feedback on your essays 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.

Comments (0)   Tuesday, 23 November 2021, 08:31   Good grasp of issues, but should have said more about the framing device.

OR

2. The essay 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.

Johnson.docx
19 November 2021, 6:49 AM

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:

:
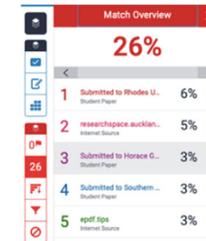
The top right-hand column indicates:

 = instructor's comments

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

 = quick comment, either recorded orally or written as text
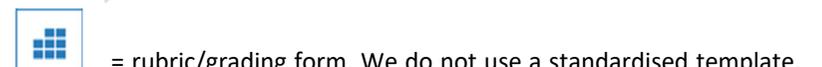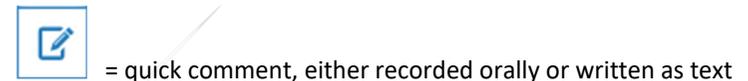
 = rubric/grading form. We do not use a standardised template, however, apart from the

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

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/deanofstuden ts/documents/Common_Faculty_Policy_and_Procedures_on_Plagiaris m.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

In June you will write ONE exam for your core paper and in November you

will write ONE exam for your core paper. This exam will be written in an exam venue over a three-hour period.

Important information about the content and arrangement of examinations (an **exam statement**) will be posted on RUConnected in good time. Please note that any examination may contain a compulsory question on a particular text or topic.

NB. Assessment of the electives is arranged individually by the lecturers concerned.

8.2 Calculation of Marks

You will receive one total mark for ENG 301 and one total mark for ENG 302. Each total mark is comprised of: core paper mark (class mark and exam mark); and the elective mark. The ENG 301 mark and the ENG 302 mark are added and divided by two to calculate your final mark.

The final mark for the year is weighted: each core paper makes up 30% of the final mark and each elective makes up 20%. In each of the core papers, the essays count 12% (2 x 6%) and the SA/exam 18% (3 essays x 6%). The way in which the mark for each elective is calculated will differ from elective to elective: a variety of assessments tasks will be adopted by individual lecturers.

Please note that the marks awarded for first and second semester papers are provisional, and subject to moderation by the Department's external examiner in November.

NB. You will receive two marks for English 3: one mark for semester 1 (ENG 301) and one mark for semester 2 (ENG 302). Your aggregated mark will be the average mark obtained for ENG 301 and ENG 302.

A subminimum mark of 40% applies in several instances:

8.2.1   a subminimum of 40% for ENG 301 is required to proceed to ENG 302;

8.2.2   a subminimum of 40% for a module (ENG 301 or ENG 302) is required to qualify for supplementary exams in that module;

8.2.3   a subminimum of 40% in both modules is required for the aggregation of the final English 3 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 Molly Chikafa can be

emailed: m.chikafa@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 AND SUPPORT

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 English 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. At present RUConnected supplements face-to-face teaching and learning. Ensure that you check RUConnected regularly as it is also 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. DROPPING ENGLISH

If you find that you are over-committed or that, for some reason, English 3 is simply not for you, please inform the 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, 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 the Course Coordinator and the Administrator if you still have any questions.

We hope that you have a marvellous and successful year and that many of you will consider applying to do Honours with us in 2024!

13. APPLYING FOR HONOURS

Please apply via ROSS. You are welcome to contact the Honours Co-Ordinator, Dr Deborah Seddon, or the HoD, Prof Lynda Spencer if you have any queries.

14. TIMETABLES

FIRST SEMESTER ENGLISH 301 TIMETABLE					
Week	**Mon 16:05**	**Wed 16:05**	**Tues 08:40**	**Thurs 10:30**	**Wed 9.35 Fri 11.25**
	Early Modern Literature		**African Literary Representations**		**Electives**
1 13/02	Early Mod Intro (DS)	Inferno (JM)	ALR Intro (LS)	Migration (LS)	
2 20/02	Inferno (JM)	Inferno (JM)	Migration (LS)	Migration (LS)	
3 27/02	Inferno (JM)	Inferno (JM)	Migration (LS)	Wheat (LS)	
4 06/03	Richard III (JM)	Richard III (JM)	Wheat (LS)	Wheat (LS)	
5 13/03	Richard III (JM)	Richard III (JM)	Wheat (LS)	A Letter (LS)	
6 20/03	Richard III (JM)	Revision (JM)	**Human Rights Day**	A Letter (LS)	
	TEACHING ENDS 24/03, MID-SEMESTER BREAK 25/03 – 03/04				
7 03/04	King Lear (DS)	King Lear (DS)	Short Fiction (NN)	Short Fiction (NN)	**07/04 GOOD FRIDAY**
8 10/04	**Easter Monday**	King Lear (DS)	Short Fiction (NN)	Short Fiction (NN)	
9 17/04	King Lear (DS)	King Lear (DS)	Hibiscus (SN)	Hibiscus (SN)	
10 24/04	King Lear (DS)	Donne (DS)	Hibiscus (SN)	**Freedom Day**	
11 01/05	**Workers' Day**	Donne (DS)	Poetry (NN)	Poetry (NN)	
12 08/05	Donne (DS)	Donne (DS)	Poetry (NN)	Poetry (NN)	
13 15/05	Donne (DS)	Revision	Poetry (NN)	Revision	
Teaching ends 19/05	Assign: 17/03 Inferno 12/05 King Lear	Exam: Richard III & Donne	Assign: 17/03 Salih 12/05 Short Fiction	Exam: Ngugi, Bâ, Adichie & Poetry	

SECOND SEMESTER ENG 302 TIMETABLE

Week	Mon 16:05	Wed 16:05	Tue 08:40	Thu 10:30	Wed 9:35 Fri 11:25
	Realism to Postmodernism		SA Post-Apartheid Writing		Electives
1 10/07	Intro to Realism (AP)	Intro to Realism (AP)	Intro	Thousand (KP)	
2 17/07	Sensibility (AP)	Sensibility (AP)	Thousand (KP)	Thousand (KP)	
3 24/07	Sensibility (AP)	Sensibility (AP)	Thousand (KP)	Thousand (KP)	
4 31/07	Great Ex (AP)	Great Ex (AP)	No Time (KP)	No Time (KP)	
5 07/08	Great Ex (AP)	WOMEN'S DAY	No Time (KP)	No Time (KP)	
6 14/08	Great Ex (AP)	Revision	No Time (KP)	Revision	
TEACHING ENDS 18/08					
7 28/08	Intro to Postmodernism (MM)	Intro to Postmodernism (MM)	Intro (TN)	Duiker (TN)	
8 04/09	Intro to Postmodernism (MM)	Lot 49 (MM)	Duiker (TN)	Duiker (TN)	
9 11/09	Lot 49 (MM)	Lot 49 (MM)	Duiker (TN)	Duiker (TN)	
10 18/09	Lot 49 (MM)	Reluctant (MM)	Duiker (TN)	Vladislavić (TN)	
11 25/09	HERITAGE DAY	Reluctant (MM)	Vladislavić (TN)	Vladislavić (TN)	
12 02/10	Reluctant (MM)	Postmodern short stories	Vladislavić (TN)	Vladislavić (TN)	
13 09/10	Postmodern short stories	Postmodern short stories	Vladislavić (TN)	Revision	
Teaching ends 13/10	Assign: 04/08 Austen 06/10 Pynchon	Exam: Dickens; Theory in relation to Hamid & Postmodern short stories	Assign: 04/08 Kalmer 06/10 Duiker	Exam: Gordimer; Vladislavić;	