



RHODES UNIVERSITY
Where leaders learn

ENGLISH HONOURS

COURSE GUIDE

2020

Department of Literary Studies in English

Course Coordinator: Dr Deborah Seddon

WELCOME TO HONOURS

We trust you will have a challenging and fulfilling year.

This course guide is to help you with every aspect of the Honours course and to assist you in making the adjustment to post-graduate life, its expectations and privileges.

We hope it will prove useful to you as you enjoy this once-in-a-lifetime experience. You will need to work hard and manage your reading, writing, and your time in a mature fashion in order to keep pace with the demands of the course.

Please contact the Office Administrator, Ms Siphokazi Khanyile, or the Course Coordinator, Dr Deborah Seddon, if you have any questions or problems. Please keep this document for reference throughout the year.

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1. STAFF

Lecturing Staff

Name	E-mail	Room
Klopper, Prof Dirk	d.klopper@ru.ac.za	39
Marais, Prof Mike	m.marais@ru.ac.za	20
Marais, Dr Sue	s.marais@ru.ac.za	27
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, Dr Aretha	a.phiri@ru.ac.za	35
Seddon, Dr Deborah	d.seddon@ru.ac.za	24
Spencer, Prof Lynda (HoD)	l.spencer@ru.ac.za	21

Administrative staff

Name	E-mail	Room
Khanyile, Ms Siphokazi (Office Administrator)	s.khanyile@ru.ac.za	9
Youthed, Ms Tammy (Part-time Secretary)	t.youthed@ru.ac.za	4

2. POSTGRADUATE STUDIES IN ENGLISH

Postgraduate studies in English are designed to meet individual student needs and interests. The Honours course covers a range of literary periods and genres, from nineteenth-century America to contemporary South Africa, from poetry and short stories to literary theory. The Honours degree is taken over one year of full-time study or two years of part-time study, and it can be combined with papers from other departments. Students choose *five* papers in total from several possible fields of study, one of which may be a long essay.

The Honours degree is a requirement for entry into a Master's degree in English. It is also recommended for entry into the Master's degree in Creative Writing. Students who wish to proceed to a Master's degree are strongly advised to choose at least two papers in the field in which they intend to specialise, and to apply for the option of writing a long essay. The Master's degree by supervision is taken over two years of full-time study or three years of part-time study. The Doctoral degree is normally taken over three years of full-time study or five years of part-time study.

There is a strong research culture in the Department, especially in the field of Southern African literature, which is supported by the proximity of the Institute for the Study of Englishes of Africa (ISEA) and Amazwi, the South African Museum of Literature, which very useful for research into Southern African literature. They have a range of manuscripts, theses, books and articles available.

3. PAPER DESCRIPTIONS AND PRESCRIBED WORKS (N.B. THE INFORMATION PROVIDED IN BRACKETS REFERS TO RECOMMENDED EDITIONS)

An English Honours student may choose up to a total of five papers. The papers listed below may be combined with papers in other disciplines or with a research or long essay (which counts as a full paper).

All the papers are offered throughout the year. This means there will be a seminar of one to one-and-a-half hours for each paper each week throughout the teaching year.

Students who obtained 70% or higher as a final mark for English III may choose to do a research or long essay, on a topic of their choice, in place of one of these papers, pending the approval of their long essay proposal. The long essay proposal is to be submitted via email to the Honours course coordinator Dr Deborah Seddon (d.seddon@ru.ac.za). See guidelines for the long essay proposal below.

Students taking Honours are strongly advised to do as much of the set reading for their chosen papers during the summer vacation as they can manage. You will fall behind immediately if you do not do preparatory reading over the summer vacation.

Paper 1: Literary Theory (Coordinator: Mike Marais)

Paper 3: American Literature (Coordinator: Aretha Phiri)

Paper 4: Global Modernisms (Coordinator: Jamie McGregor)

Paper 5: Africa in the World (Coordinator: Sam Naidu/Lynda Gichanda Spencer)

Paper 6: Imaginings of Place in South African Literature (Coordinator: Dirk Klopper)

Paper 1: Literary Theory (Coordinator: Mike Marais)
(Mike Marais, Sue Marais)

The first semester of this paper focuses on the instalment of the rational subject of the European Enlightenment as the centre of knowledge, and the subsequent decentring of this subject. Some of the theorists that will

be dealt with in this section include Kant, Saussure, Lacan, Derrida, Blanchot, Adorno, Marx and Althusser. In the second semester, the focus shifts to the body, which was marginalised by the humanist privileging of reason. The theorists covered in this section include Foucault, Bordo, Butler, Fanon, Kristeva, and Haraway.

Students will be provided with the necessary theoretical readings.

Paper 3: American Literature (Coordinator: Aretha Phiri)
(Aretha Phiri, Sam Naidu, Deborah Seddon)

This paper ranges from some of the classic nineteenth-century texts of American literature to the twenty-first century. In the first term, students will engage with and interrogate the formative, democratic ideologies and ideals of the American nation pre- and post-Civil War (1861-1865). The autobiographical *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845) highlights slavery as a fundamental impediment to the attainment of individual and familial life for African Americans, and attests to the incommensurable and exclusory character of the American ideal. By contrast, Walt Whitman's poetry in *Leaves of Grass* (1855-1892) shares with contemporaneous transcendental thought an open and inclusive vision of the relationship between self and world, an expansive view projected in a poetic sprawling free verse form. Mark Twain's *The Adventures of Huckleberry Finn* (1885) presents a bold critique of American democracy, while also intimating its potential. The novel represents the relationship between a young white boy, Huck Finn, and a runaway slave, Jim, on their journey across the Mississippi River.

In the second term, students focus on the poetry of Emily Dickinson (1830-1866), widely considered to be one of America's greatest poets. Labelled a Transcendentalist, a late Romantic, a pre-Modernist, and a feminist by scholars, Dickinson was an unconventional and unique individual and poet. Her poetic style and form are idiosyncratic, setting her apart from other poets of her time and since then. This component of the paper will consider Dickinson's portrayal of American life, including her responses to the American Civil War, and will then zoom out to reflect on some of the universal themes of her poetry, including her tragic sense of the brutalities which life imposes on the individual and her philosophical

uncertainties about a world which struck her as a place of mystery, ambiguity and obscure horrors.

In the third term, students will examine some seminal texts of the twentieth-century that interrogate the American Dream. Reflecting the anxieties and injustices of post-World War II and anticipating the universally turbulent civil rights movements of the 1960s and 1970s, Ralph Ellison's experimental modernist form, in *The Invisible Man* (1952), and Allen Ginsberg's performative Whitmanesque poetry explore the mechanisms of America's marginalised subjectivities and existences. Raymond Carver's collection of short stories, *Where I'm Calling From* (1988), extends the theme of disenchantment by focusing on the mundane lives of blue-collar, working-class Americans. Carver's stories are fittingly expressed in a minimalist narrative style.

In the fourth term, students encounter 'queer women writing' by examining the lives, poetry, and prose of five of America's finest women writers: Elizabeth Bishop, Adrienne Rich, Audre Lorde, Alice Walker, and Nicky Finney. All five women may be identified as queer, but each has a distinctive way of understanding and articulating the intersection of her personal life with her poetry. Widely regarded as one of the most important poets of the twentieth century, Bishop did not wish to be defined as either "woman" or "lesbian," while Rich defiantly identified herself in deliberate contradistinction to patriarchal norms and to what she described, in an important essay, as the "compulsory heterosexuality" demanded by American culture. In her essay collection, *In Search of Our Mothers' Gardens: Womanist Prose* (1983), Walker articulates a feminism more attuned to the lives and experiences of black women, and Lorde famously identified herself as "black, lesbian, mother, warrior, poet," exhibiting an openness about her own personal life that eased the way for younger queer black women writers coming after her. One of these women writers, Finney, won the National Book Award for Poetry in 2011 for poems that reveal a keen attention to the history of African Americans, from the slave past, through the struggle for Civil Rights, to racialised government responses to contemporary human disasters such as Hurricane Katrina.

Semester 1

Term 1:

Frederick Douglass, *Narrative of the Life of Frederick Douglass*. (Norton 9780393969665)

Walt Whitman, *Leaves of Grass and Other Writings* (Norton 9780393974966)

Mark Twain, *The Adventures of Huckleberry Finn* (Norton 9780393966404)

Term 2:

Emily Dickinson, *Collected Poems of Emily Dickinson*

Semester 2

Term 3:

Ralph Ellison, *Invisible Man* (Penguin 9780140287578)

Allen Ginsberg, *Howl, Kaddish and Other Poems* (Penguin 9780141190167)

Raymond Carver, *Where I'm Calling From: Selected Stories* (Vintage 9780679722311)

Term 4:

Queer Women Writing: Prose and poetry readings to be provided.

Paper 4: Global Modernisms (Coordinator: Jamie McGregor)

(Thando Njovane, Sam Naidu, Deborah Seddon, Jamie McGregor, Sue Marais, Mike Marais)

This paper covers wide-ranging and often contrasting literary responses to modernity from the close of the nineteenth century to the beginning of the twenty-first. The texts on offer also present a remarkable variety of settings, subjects, and styles. The first term begins with the best-known stage work of the Irish aesthete and decadent Oscar Wilde, his witty satire of Victorian manners, *The Importance of Being Earnest* (1899). Joseph Conrad's infamous novella, *Heart of Darkness* (1902), will be studied mainly for its representation of the relationship between Africa and Europe in the late nineteenth century. Attention will also be paid to the novella's unusual narrative situation, its problematisation of 'truth', its self-reflexivity, its questioning of the role of art and 'civilisation', and its existential themes. Henry James's *The Ambassadors* (1903) is one of James's late great works and his own favourite of his novels. It follows the experience of the aging American Lambeth Strether, sent to Paris by his

fiancé Mrs Newsome, to rescue her son Chad and bring him home to run the family business. While in Paris, Strether falls under the spell of Chad and his circle of friends. His provincial American worldview breaks down, so much so that he begins to renege on his assignment and rethink his entire life.

The second term is reserved for the diurnal urban Hibernian odyssey of James Joyce's sprawling mock-epic *Ulysses* (1922), both parody of Homer and affirmatory human comedy. While its ostensible plot details a single day, 16 June 1904, in the lives of Jewish advertising canvasser Leopold Bloom, his wife Molly, and the young intellectual Stephen Dedalus (from *A Portrait of the Artist as a Young Man*), with a large cast of supporting characters, the text's encyclopaedic range is perhaps better indicated by each of its eighteen episodes having its own narrative technique and set of symbols (including a dedicated colour, branch of knowledge, and organ of the body). It is also, despite its undoubted challenges to the reader, flowing over with lyricism, humour, and unsurpassed linguistic invention.

The third term moves to texts of the mid-twentieth century. William Faulkner's multi-vocal, stream-of-consciousness novel *As I Lay Dying* (1930) deals with a largely dysfunctional family, the Bundrens, in the American Deep South, and their efforts to articulate to themselves the significance of the death of Addie, the mother. The novel centrally stages a disjunction between language and experience – as Addie herself reflects: “words are no good [. . .] words don't ever fit what they are trying to say at”. This sense of the inadequacy – but, ironically, necessity – of language, and the text's brilliant use of relativistic narration, position it as both a Modernist and proto-Postmodern work. The term continues with Virginia Woolf's most ambitious fictional experiment, the lyrical and evocative novel *The Waves* (1931), and ends with the second of Mervyn Peake's eponymous series of weird gothic fantasies, *Gormenghast* (1950), which reflects both his childhood in China's Jiangxi province and his insular retirement to Sark.

The fourth term begins with French existentialist philosopher Jean-Paul Sartre's first novel, *Nausea* (1938), a now classic expression of mid-twentieth century disgust and disillusionment at the perceived banality and emptiness of life. In Manuel Puig's 1976 novel, *Kiss of the Spiderwoman*, two cellmates in an Argentinian penitentiary converse on a range of topics in order to pass the time. Initially seeming opposites,

Molina, a transgender woman (and informant), and Valentin, a political activist, form an intimate bond, and even briefly become lovers – but their developing trust is hazardous, under the circumstances. The novel is deeply experimental, since it consists of a main plot, several sub-plots, paratextual disquisitions on a range of topics, and lengthy paraphrases of the plots of five romantic films that Molina recounts to Valentin. Moreover, readers are confronted throughout with pure dialogue, interspersed with passages of interior monologue, and must decide for themselves who is ‘speaking’ or ‘thinking’. At one point in David Mitchell's *Cloud Atlas* (2004), Sonmi-451 reflects that “Our lives are not our own. From womb to tomb, we are bound to others, past and present. And by each crime and every kindness, we birth our future.” Our reading of this novel will reflect on its critique of the violence concomitant on Western notions of autonomous subjectivity.

Semester 1

Oscar Wilde, *The Importance of Being Earnest* (Penguin Classics 9780140436068)

Joseph Conrad, *Heart of Darkness*

Henry James, *The Ambassadors* (Oxford World's Classics 9780199538546)

James Joyce, *Ulysses*

Semester 2

William Faulkner, *As I Lay Dying*

Virginia Woolf, *The Waves*

Mervyn Peake, *Gormenghast*

Jean-Paul Sartre, *Nausea* (Penguin Modern Classics 9780141185491)

Manuel Puig, *Kiss of the Spiderwoman*

David Mitchell, *Cloud Atlas*

Paper 5: Africa in the World

(Sam Naidu, Thando Njovane, Deborah Seddon, Lynda Spencer)

Term 1: 21st Century African Diasporas (SN)

This component of the paper will focus on literature which represents contemporary African diasporic experiences. Of particular interest are the different modes of representation, the relationship between

Africa/Africans and the world (the diasporic homes), and the impact of increasing transnationalism or globalisation on so-called African identities and cultures. To begin we will look at Jonny Steinberg's *Little Liberia: An African Odyssey in New York*. This text, a hybrid of history, reportage and personal biographies, describes the Liberian diasporic community which exists in the Park Hill neighbourhood of Staten Island, New York. Steinberg's multi-faceted story is a poignant comment on war-torn Liberia, the migrants who are forced to flee its brutal civil war, and the troubled relationship between America and West Africa. We then move onto Chimamanda Ngozi Adichie's latest novel, *Americanah*, which is a humorous, transnational, intergenerational epic tale about the experiences of Nigerian immigrants in America and the UK, and the exigencies of their return to the homeland. In addition to reading and discussing the prescribed texts, you will be expected to familiarise yourself with relevant theories and present research papers in seminars.

Primary Texts

Jonny Steinberg, *Little Liberia: An African Odyssey in New York*
Chimamanda Ngozi Adichie, *Americanah*

Recommended Text

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*

Term 2: The Contemporary African Novel (TN)

In this component of the paper, we examine a variety of contemporary African novels in relation to issues of form. While the African novel has tended to be predominantly realist, however, recent novels have taken a more experimental approach, ranging from variations on the epic tradition to meditations on a postapocalyptic Africa. As a result, this module traces the trajectory of these experimental forms in relation to their intertexts and the traditions in which each of the selected novels is steeped. We begin by reading Peter Kimani's *Dance of the Jakaranda* as a historical novel which not only gestures towards its colonial predecessor, Joseph Conrad's *Heart of Darkness*, but also opens up a conversation about the possibilities of writing which may be regarded as African epics. This is followed by a reading of A. Igoni Barret's *Blackass* and Alain Mabanckou's *African Psycho*, both of which borrow from Bret Easton Ellis' *American Psycho* and Franz Kafka's "The Metamorphosis",

respectively. These intertexts therefore grant us a point of entry into the entanglements between the African novel and world literature.

Primary Texts

Peter Kimani *Dance of the Jakaranda*

A. Igoni Barrett *Blackass*

Alain Mabanckou *African Psycho*

Term 3: *Irates of the Caribbean* (DS)

The Caribbean was one of the earliest sites of European colonialism and slavery. The focus of this course will be on how literature and ideas generated from, or about, the Caribbean, function in the global imaginary. We will begin with three texts by a giant of Afro-Caribbean literature, Aimé Césaire: first, *Cahier d'un Retour au Pays Natal* (*Notebook of a Return to My Native Land*) (1939), written as Césaire determined to leave Europe for his native Martinique. As Césaire attempts to forge a new poetic language adequate to his own experience, his poem gives voice to his influential notion of “Negritude”: a philosophy and aesthetic that continues to have resonance and wide-ranging influence on African and African-American conceptions of identity and literature. We will read *Notebook* alongside Césaire’s *Discourse on Colonialism* (1955), which contains the key ideas of Césaire’s political thought, some of which later inspired the writing of Frantz Fanon, who was Césaire’s pupil in Martinique. As the African-American historian Robin Kelley suggests, *Discourse on Colonialism* is rather like “a historical prose poem” and articulates “a poetics of anticolonialism.” We will then turn to an English translation of *Une Tempête* (1969), Césaire’s French language reworking of Shakespeare’s *The Tempest*, as a starting point to examine the connections between Shakespeare’s play and the many rewritings and responses it has generated. *The Tempest* has long been claimed by postcolonial thinkers as a canonical work that enables them to confront their entangled history. It is recognized as early modernity’s most extensive engagement with the vexing issues of colonialism – race, dispossession, language, displacement, occupation, and European disregard for other cultures. Lastly, we will explore Toni Morrison’s novel *Tar Baby* (1981), which is a complex engagement with Shakespeare’s *The Tempest* as well as the African-American folktale of the tar baby appropriated by Joel Chandler Harris in his Uncle Remus stories. Into the isolated setting of a fictional Caribbean

island, Morrison brings together a cast of characters who represent a microcosm of the gendered and racial stratifications of contemporary American society. Setting her novel in the Caribbean, however, allows Morrison to take into full account how such disparities of power function on a global level, particularly between the global south and the world's overdeveloped nations.

Primary Texts

Aimé Césaire, *Notebook of a Return to My Native Land*. Translated by Mireille Rosello with Ann Pritchard, Tasset: Bloodaxe Books, 1995.

Aimé Césaire, *Discourse on Colonialism*. Translated by Joan Pinkham, New York: Monthly Review Press, 2000.

Aimé Césaire, *A Tempest*. Translated by Richard Miller, New York: TCG Translations, 2002.

William Shakespeare, *The Tempest*. Edited by Virginia Mason Vaughan and Alden T. Vaughan, London: Arden, 2000.

Toni Morrison, *Tar Baby*. London: Vintage, 1981.

Term 4: Contemporary Eastern African Women Writers (LS)

This component looks at three novels by contemporary Eastern Africa women writers who in very different ways explore the experience of families and individuals living under conditions of war and displacement.

All three writers inhabit two worlds, Leila Aboulela

(Sudan/Scotland/Qatar), Maaza Mengiste (Ethiopia/ USA) and Nadifa

Mohamed (Somalia/ Britain). This provides them with a unique perspective

on the sometimes traumatic intersection of history and everyday

experience, the impact of tradition and modernity on the body, the

contradictions, tensions and ambivalences of the gendered experience. As

part of the Africa in the World paper, the aim of this section is to introduce

students to contemporary African women's writing, and women's

narratives of war and Eastern Africa imaginaries. Drawing on historical,

postcolonial theories, African and transnational feminisms, to understand

theories of the everyday, experiences of war and repressive regimes.

Primary Texts

Leila Aboulela, *Lyrics Alley*

Maaza Mengiste, *Beneath the Lion's Gaze*

Nadifa Mohamed, *The Orchard of Lost Souls*

Paper 6: Imaginings of Place in South African Literature (Dirk Klopper)

The paper considers places of habitation and modes of dwelling in South African literature and literary nonfiction. It reflects on issues of home and homeless, incorporates rural and urban locations, and crosses continental boundaries in its exploration of belonging and estrangement.

imagine (v.) From mid-14c. "to form a mental image of"; from Old French *imaginer* "sculpt, carve, paint; decorate, embellish"; from Latin *imaginari* "to form a mental picture, picture to oneself, imagine" (also, in Late Latin *imaginare* "to form an image of, represent"); from *imago* "an image, a likeness"; from stem of *imitari* "to copy, imitate"; from PIE root *aim-* "to copy"). Sense of "suppose, assume" is first recorded late 14c.

place (n.) From 12c. "space, dimensional extent, room, area"; from Old French *place* "place, spot" and Medieval Latin *placea* "place, spot"; from Latin *platea* "courtyard, open space; broad way, avenue"; from Greek *plateia* "broad (way)", fem. of *platys* "broad"; from PIE root *plat-* "to spread". From mid-13c. "particular part of space, extent, definite location, spot, site"; from early-14c. "position or place occupied by custom, etc.; position on some social scale"; from late-14c. "inhabited place, town, country", also "place on the surface of something, portion of something, part", also "office, post"; from 1580s "group of houses in a town". To *take place* "happen" is from mid-15c.; to *know (one's) place* is from 16c, hence figurative expression *put (someone) in his or her place* (1855) and *all over the place* "in disorder" (1923).

[Adapted from etymonline.com]

Semester 1: Places of nature

Term 1: country and city

The three novels examined in this section employ the trope of city and country to explore issues related to urbanity and rusticity, intellectuality and embodiment, confinement and liberty.

J.M. Coetzee, *Life & Times of Michael K*. Penguin 9780140074482
Zakes Mda, *She Plays with the Darkness*. Picador 9780312423254
Zoë Wicomb, *October*. The New Press 9781595589620

Term 2: the human animal

In each of the three novels examined in this section, the human is placed in relation to the animal, opening up an exploration of the ontology of being human in a world not specifically created for humanity, but nevertheless giving rise to and endangered by it.

Justin Cartwright, *White Lightning*. Hodder & Stoughton 9780340821756
Henrietta Rose-Innes, *Green Lion*. Penguin 9781415209592
Ingrid Winterbach, *The Troubled Times of Magrieta Prinsloo*. Human & Rousseau 9780798179263

Semester 2: Other places

Term 3: apartheid landscapes

In examining selected autobiographies, memoirs, as well as meditations, short stories and essays of prominent Drum writers of the 1950s Sophiatown generation, this section explores their concerns with situated and exilic restlessness, the interracial frontiers and unreal realities of apartheid landscapes.

Nat Nakasa, *The World of Nat Nakasa* (ed. Essop Patel). Picador 9781770100190

William 'Bloke' Modisane, *Blame me on History*. Simon and Schuster 9780671707941

Bessie Head, *The Cardinals: With Meditations and Short Stories*. Heinemann 9780435909673

Term 4: home and dislocation

Home and dislocation. [. . .] Building and demolition. Roots and rootlessness. No wonder we are given to extremes of behaviour. In between is a void. They have a long history, these extremes of behaviour. Is a country of so much dislocation a home? Winnie, there were many who hoped that the sight of you and Nelson walking hand-in-hand down the street would represent the beginning of the reconciliation of extremes; the end of dislocation. [Marara Joyce Baloyi, *The Cry of Winnie Mandela* 68]

This section attempts to address the question "Is a country of so much dislocation a home?" It focuses on three post-apartheid texts, two of

which are fictional, and one a blend of history, cultural ecology and personal memoir. In each, various experiences of 'unhomedness' are confronted. We shall examine the extent to which these texts interrogate the notion of a "reconciliation of extremes" and an "end [to] dislocation" in the 'disenchanted democracy' that is South Africa today, and what the texts have to offer in terms of prognoses for the future.

Njabulo Ndebele, *The Cry of Winnie Mandela*. David Philip 9780864865045
Ivan Vladislavić, *Double Negative*. Penguin 9781415201329
Jacklyn Cock, *Writing the Ancestral River*. Wits 9781776141876

4. SEMINAR SCHEDULE

Paper 1: Literary Theory

Semester 1: The Mind (MM)

Term 1

Week 1: Introduction

Week 2: Kant and Enlightenment

Week 3: Adorno and Horkheimer's critique of Enlightenment

Weeks 4: Saussure

Weeks 5-7: Derrida

Term 2

Week 8: Marx/Althusser and questions of power

Week 9: Foucault and discipline

Week 10: Barthes and Foucault on the author

Week 11: Blanchot on the author

Week 12: Lyotard and the aesthetic of the sublime

Week 13: Adorno and the "twofold essence" of art

Semester 2: THE BODY/BODIES IN THEORY (SM)

Term 3

Week 1: Intro: Feminism, Western Culture and the Body

Week 2: The Fact of Blackness – Fanon, Gordon, Mbembe

Week 3: The Unbearable Whiteness of Being – Steyn etc

Week 4: The Female Body – Rich
Week 5: The Male Body – Bordo
Week 6: Heteronormativity – Foucault (MM)

Term 4

Week 7: Non-Binary/Queer Bodies – Fausto-Sterling, Halberstam
Week 8: Vulnerable Bodies/Precarious Lives – Butler
Week 9: Monstrous, Grotesque and Abject Bodies – Kristeva etc
Week 10: Trauma and the Body – Scarry, Luckhurst, etc
Week 11: The Body in Sickness and in Health – Sontag
Week 12: The World as a Body
Week 13: Prosthetic and Posthuman Bodies - Haraway

Paper 3: American Literature

Semester 1

Term 1: Classic Nineteenth-Century Texts (AP)

Weeks 1-2: Frederick Douglass, *Narrative of the Life of Frederick Douglass*
Week 3-4: Walt Whitman, *Leaves of Grass*
Week 5-7: Mark Twain, *The Adventures of Huckleberry Finn*

Term 2: Emily Dickinson (SN)

Weeks 8-13

Semester 2

Term 3: The American Dream (AP)

Week 1-2: Ralph Ellison, *Invisible Man*
Week 3-4: Allen Ginsberg, *Howl, Kaddish and Other Poems*
Week 5-6: Raymond Carver, *Where I'm Calling From: Selected Stories*

Term 4: Queer Women Writing (DS)

Week 7: Intro: Rich, Lorde, & Walker at the National Book Award
Week 8: Elizabeth Bishop
Week 9: Adrienne Rich
Week 10: Adrienne Rich and Audre Lorde

Week 11: Audre Lorde
Week 12: Alice Walker
Week 13: Nicky Finney

Paper 4: Global Modernisms

Semester 1:

Term 1:

Week 1-2: Oscar Wilde, *The Importance of Being Earnest* (TN)
Week 3-4: Joseph Conrad, *Heart of Darkness* (SN)
Week 5-7 Henry James, *The Ambassadors* (DS)

Term 2:

Week 8-13: James Joyce, *Ulysses* (JM)

Semester 2:

Term 3:

Week 1-2: William Faulkner, *As I Lay Dying* (SM)
Week 3-4: Virginia Woolf, *The Waves* (JM)
Week 5-6: Mervyn Peake, *Gormenghast* (JM)

Term 4:

Week 7-8: Jean-Paul Sartre, *Nausea* (TN)
Week 9-10: Manuel Puig, *Kiss of the Spiderwoman* (SM)
Week 11-13: David Mitchell, *Cloud Atlas* (MM)

Paper 5: Africa in the World

Semester 1

Term 1: Twenty-First Century African Diasporas (SN)

Week 1-3: Jonny Steinberg, *Little Liberia: An African Odyssey in New York*
Week 4-7: Chimamanda Ngozi Adichie, *Americanah*

Term 2: The Contemporary African Novel (TN)

Week 8-9: Peter Kimani, *Dance of the Jakaranda*
Week 10-11: A. Igoni Barrett *Blackass*
Week 12-13: Alain Mabanckou *African Psycho*

Term 3: Irates of the Caribbean (DS)

Week 1-2: Aimé Césaire, *Notebook of a Return to My Native Land*

Week 3-4: William Shakespeare, *The Tempest* and Aimé Césaire, *A Tempest*

Week 5-6: Toni Morrison, *Tar Baby*

Term 4: Contemporary Eastern African Women Writers (LS)

Week 7-8: Leila Aboulela, *Lyrics Alley*

Week 9-10: Maaza Mengiste, *Beneath the Lion's Gaze*

Week 11-13: Nadifa Mohamed, *The Orchards of Lost Souls*

Paper 6: Imaginings of Place in SA Literature

Semester 1: Places of Nature (DK)

Term 1: Country and City

Week 1: Introduction - Places

Week 2-3: J.M. Coetzee, *Life & Times of Michael K*

Week 4-5: Zakes Mda, *She Plays with the Darkness*

Week 6-7: Zoë Wicomb, *October*

Term 2: The Human Animal

Week 8-9: Justin Cartwright, *White Lightning*

Week 10: FREEDOM DAY

Week 11: Henrietta Rose-Innes, *Green Lion*

Week 12-13: Ingrid Winterbach, *The Troubled Times of Magrieta Prinsloo*

Semester 2: Other Places (AP, SM)

Term 3: (AP)

Week 1-2: Nat Nakasa, *The World of Nat Nakasa*

Week 3-4: William 'Bloke' Modisane, *Blame me on History.*

Week 5: HOLIDAY

Week 6: Bessie Head, *The Cardinals: With Meditations and Short Stories.*

Term 4: (SM)

Week 7: Intro

Week 8-9: Njabulo Ndebele, *The Cry of Winnie Mandela*

Week 10-11: Ivan Vladislavić, *Double Negative*

Week 12-13: Jacklyn Cock, *Writing the Ancestral River*

5. ASSESSMENT REQUIREMENTS

PLEASE NOTE: Students are not allowed to repeat any material in essays. You may NOT write on the same text/author or for the same lecturer, (unless s/he covers a huge section of the course) more than once. **For exam essays you may NOT use material already included in your term essays, nor write on texts on which you have already prepared essays during term time.** We keep copies of all your essays: essays that repeat material will be disqualified and given 0%.

Unlike our practice in the undergraduate years, in Honours we weight the Class Record at 60% and the Exam Mark at 40%.

Paper 1: Literary Theory

Coursework: 2 ESSAYS, ONE PER SEMESTER.

Examination: A 'take-home' examination essay during the exam period in November: students are provided with ONE question and are given a set number of days in which to prepare AND write a response. On the day of the examination, they submit their written response.

Paper 3: American Literature

Coursework: 2 ESSAYS, ONE PER SEMESTER

Examination: Two 'take-home' examination essays, one submitted during the exam period in June, and the other during the exam period in November. During each exam period, students will be required to answer ONE question from a range of questions provided in advance. In each case, students will be required to write an examination essay on the components of the course that they did not cover

for individual term essays. On the set date of the examination, they submit their written response.

Paper 4: Global Modernisms

Coursework: 2 ESSAYS, ONE PER SEMESTER.

Examination: Two 'take-home' examination essays, one submitted during the exam period in June, and the other during the exam period in November. During each exam period, students will be required to answer ONE question from a range of questions provided in advance. In each case, students will be required to write an examination essay on the components of the course that they did not cover for individual term essays. On the set date of the examination, they submit their written response.

Paper 5: Africa in the World

Coursework: 2 ESSAYS, ONE PER SEMESTER

Examination: Two 'take-home' examination essays, one submitted during the exam period in June, and the other during the exam period in November. During each exam period, students will be required to answer ONE question from a range of questions provided in advance. In each case, students will be required to write an examination essay on the components of the course that they did not cover for individual term essays. On the set date of the examination, they submit their written response.

Paper 6: Imaginings of Place in SA Literature

Coursework: 2 ESSAYS, ONE PER SEMESTER

Examination: Two 'take-home' examination essays, one submitted during the exam period in June, and the other during the exam period in November. During each exam period, students will be required to answer ONE question from a range of questions provided in advance. In each case, students will be required to write an examination essay on the components of the course that they did not cover for individual term essays. On the set date of the examination, they submit their written response.

6. CLASS ATTENDANCE

We regard Honours students as junior colleagues, extending to them such privileges as pigeon holes in Room 3 and tea. In return, we expect a mature degree of professionalism and regular attendance at research group meetings which are held on Wednesdays at 14h15. 100% attendance at seminars is a requirement of the course. If you are going to be absent from a seminar you need to apply for an LOA in advance (See page 24). Records will be kept of all students' attendance of seminars and their participation in seminars by means of individual or group presentations

7. COURSEWORK ESSAYS

7.1 Submission of essays

The schedule for the due dates of essay proposals and essays is available in Section 10 of the course guide.

All essays must be submitted electronically by 4pm on the Mondays when the essays are due.

Submission procedure: Essays are submitted electronically on RUconnected. The procedure is two-fold. First, you submit your essay via the Turn-it-in link, where a report is generated on the originality of the

essay (see section on plagiarism on page 32). Then, you submit both your essay and the turn-it-in report via the Essay Submission link, where it is accessed and downloaded by your marker.

Submission period: The Turn-it-in and the Essay Submission links are activated on the Friday before the essay due date. Essays submitted after 4pm on Monday are accepted but the precise period of time that it is overdue will be recorded in days and hours. The cut-off for essay submissions is two weeks after the due date to accommodate students who have received extensions.

Lecturers may NOT grant essay extensions nor Leave of Absences (LOAs) to students. If you cannot make an essay deadline please contact the Office Administrator to arrange for an LOA and an extension (see page 25).

PLEASE NOTE: If there are any outstanding first-semester essays AFTER the end of June exam period, the student will have their DP removed.

7.2 Essay topics

Suggestions for essay topics may be provided by members of staff in charge of a course section. In every instance, these will be on texts prescribed for the course: you are NOT free to write on any text that takes your fancy. Other staff members may prefer students themselves to identify a topic, which must be approved by the member of staff marking the essay before you begin writing the essay. Sometimes class presentations can be developed into essays, or finished essays can be offered as presentations in class. In all cases, the lecturer's approval must be obtained and confirmed.

Essays should be a minimum of 2500 words and should not exceed 3500 words.

Every essay topic must be confirmed in writing by means of an ESSAY PROPOSAL (For the deadlines for all proposals and essays please see the schedule on page 29). No exceptions will be permitted. The process of

finalizing an essay topic may take place by e-mail or in face to face discussion with the lecturer marking the work.

Essay proposals should be set out as described below, and must include your proposed topic, a 250-300 word abstract, and a working bibliography. Essay proposals follow a strict schedule of due dates and must be submitted before or on the day that the essay proposal is due. All essay proposals **must be emailed to eng@ru.ac.za for administrative records, AND to the lecturer who will be marking the essay, and who will provide feedback on the proposal.**

Lecturers reserve the right not to mark essays they receive for which no proposal has been submitted in advance. In that case the essay will receive 0%.

7.3 Essay proposals

The proposal must include the following. If it does not it is not an essay proposal.

1. Working title of the essay
2. A brief outline of the main argument or focus. This may include a draft introduction or an outline of 3 main points to be covered. This section should comprise 250-300 words.
3. A working bibliography (this is a proposal – a working bibliography will demonstrate the research you have done around your chosen topic, and thus should include a list of all the books and articles you have already read and those that you intend to read in order to complete the essay).

The purpose of the essay proposal is twofold: to clarify your own thinking about your topic and form a point of reference to use as you write the essay, and to serve as a means of convincing your lecturer that you have a project that is do-able within 2500-3500 words and in the time required.

NB: This is a topic *proposal*. It is not the argument of the essay but an outline of the ideas and materials on which your argument will be based. It sets out the parameters of the problem or issue you intend to explore; it

does not necessarily come to definitive conclusions about the issue, though it may suggest a possible conclusion or hypothesis. Your lecturer should provide you with detailed, clear, and preferably written feedback on your proposal to help you formulate your topic and delimit it. You need his/her written approval before you begin to write the essay. Lecturers have the right to refuse to mark essays for which they have received no proposal.

Submission of both the proposal and the essay will be recorded. Failure to submit the full quota of essays by the final dates in each semester may result in DP withdrawal and exclusion from the course.

Only the HoD has the prerogative to waive or change any of these rules or to grant extensions.

7.4 Essay format

It is essential that you familiarise yourself with the Department's *Guide to Essay Writing*. This booklet provides valuable information on formatting, referencing and quoting, has useful pointers to common errors of grammar and style, and describes the pitfalls of plagiarism. It also indicates what the front page of the essay should look like. Essays must be correctly formatted for submission.

8. DULY PERFORMED (DP) REQUIREMENTS

8.1 DP requirements

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

- submission of all coursework essays;

- 100% attendance of seminars. If you miss any seminars, you are required to apply for leave of absence (LOA) with our office administrator Siphokazi Khanyile in Room 9.
- submission of all June and November take-home examinations

8.2 Leave of absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend a seminar, or are unable to submit an essay proposal, or 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 her. She will then inform you whether your LOA has been granted. No LOAs will be approved without valid supporting documents.

N.B. Failure to submit LOA applications will result in the loss of your DP, and you will not be permitted to continue the course or to write the examinations.

8.3 LOAs and missed seminars

Normally an LOA application will only be considered if it is submitted before the scheduled seminar. Under exceptional circumstances, however, an LOA application submitted after the seminar has taken place will be considered, provided this application is received within ONE WEEK of the missed seminar.

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

At the end of each term, an email will be sent to students who have failed to attend the required seminars and have not submitted LOA applications.

The email will indicate that they have lost their DPs, and have one week in which to appeal against this ruling by submitting a DP Appeal form (available from the Office Administrator). This will be forwarded to the HOD, who will then inform students about the outcome of their appeals.

8.4 LOAs and extensions for assignments

Normally an LOA application will be considered if it is submitted before the due date of the relevant assignment. **Extensions and LOAs should be applied for in advance of the due date for an essay.** Under exceptional circumstances, however, an LOA application submitted after the due date will be considered, provided this application is received within ONE WEEK of the due date. An application for an LOA does not automatically grant a student an extension for a written assignment. **Extensions are for emergencies only and will only be granted on medical grounds or other valid reasons. Your lecturer is not empowered to grant you an extension, only the Office Administrator, Siphokazi Khanyile in Room 9.**

Should you fail to submit an essay on the due date, and have not submitted an LOA application, you will receive an email from the Office Administrator indicating that the relevant essay and LOA application must be submitted within one week. An essay submitted after this deadline with an LOA application will incur a penalty of 20% for every subsequent week that it is late. An essay submitted without an LOA application will be accepted for DP purposes but it will receive a mark of '0'.

Students who do not submit essays will lose their DPs at the end of the term. They have one week in which to appeal against this ruling by completing and submitting the relevant DP Appeal form (available from the Office Administrator), who will then inform them of the outcome of their appeals.

9. LONG ESSAYS

9.1 Independent research

The long essay option will appeal to students whose literary interests extend beyond the coursework options or who have a passion to develop a given topic. The option is intended to promote independent research and is recommended for students who intend to proceed to a Master's degree.

Students considering the option of writing a long essay need to send a proposal to the course coordinator, Dr Deborah Seddon. Once a proposal has been approved, a supervisor will be appointed, and the focus of the project will be agreed upon no later than the end of the first term.

The following timetable must be STRICTLY adhered to:

Long Essay Proposal Due	Friday 14 February
Long Essay Project Finalised	Monday 9 March
Long Essay Draft Due	Monday 13 July
Long Essay Draft Returned with Feedback	Monday 27 July
Final Long Essay Submitted	Monday 7 September

The Long Essay MAY NOT exceed 10 000 WORDS.

Students doing a long essay will need to devote at least two weeks of the June/July vacation to completing their draft.

9.2 Format of long essay proposals

The long essay proposal should not be longer than 2 A4 pages and should include the following:

- Name and student number.
- Date.
- Working title of long essay.
- Brief description of the essay if the title is not self-explanatory.

- The context of the essay, briefly making clear why the topic is worth addressing; also, the theoretical framework within which the essay will be written. You should describe the area of research into which you intend to insert your study and outline the general issue/ problem and field, in a way that allows you to position yourself within the latter.
- Question/s to be addressed by the essay may be included, as well as a preliminary plan for the titles and contents of the chapters or sections.
- A working bibliography indicating what primary texts will be studied, together with the reference, critical, and theoretical texts which are to determine the shape of the essay. This is a map of territory to be explored (books and articles you intend to read in the course of the research): it is not a statement of material read already but what you intend to read for your research.

10. EXAMINATIONS

As detailed in Section 5, which deals with the different assessment requirements of each paper, all examinations for English Honours are take-home exams, which must be submitted electronically. Two weeks before exams begin in June, and two weeks before exams begin in November students will be required to come into the administrator's office and sign for a copy of their examination papers. This is to ensure that everyone has received their papers and that students have sufficient time to prepare their take-home exam essays.

Submission procedure: Exam essays are also submitted electronically on RUconnected. The procedure is two-fold. First, you submit your essay via the Turn-it-in link, where a report is generated on the originality of the essay (see section 7.5). Then, you submit both your essay and the turn-it-in report via the Essay Submission link, where it is accessed and downloaded by your marker.

Submission period: The Turn-it-in and the Essay Submission links for examinations are activated prior to exams once the exam time table is final. Students will be able to check their essays on the Turn-it-in-link and generate reports. Completed exam essays will need be submitted between 8:30-11:30 am on the due date of each exam. After 11:30 am on the due date of each exam no further exams will be accepted.

11. ESSAY PROPOSAL AND SUBMISSION DATES

Mon 10 Feb	Start Term 1
Friday 14 Feb	Submit Long Essay Proposal
Tues 25 Feb	Submit Essay 1 Proposal
Mon 9 March	Long Essay Proposal Finalised
Mon 16 March	Submit Essay 1
Tues 24 March	Submit Essay 2 Proposal
Mon 14 April	Start Term 2: Submit Essay 2
Tues 15 April	Submit Essay 3 Proposal
Tues 28 April	Submit Essay 3
Tues 28 April	Submit Essay 4 Proposal
Mon 11 May	Submit Essay 4
Tues 12 May	Submit Essay 5 Proposal
Fri 15 May	Collect take-home Exam Questions
Mon 25 May	Swot week: Submit Essay 5
SEMESTER 2	
Mon 13 July	Start Term 3: Submit Long Essay Draft
Tues 21 July	Submit Essay 6 Proposal
Mon 27 July	Long Essay Draft Feedback returned by supervisors
Mon 3 Aug	Submit Essay 6
Tues 4 Aug	Submit Essay 7 Proposal
Mon 17 Aug	Submit Essay 7
Tues 18 Aug	Submit Essay 8 Proposal
Mon 31 Aug	Start Term 4: Submit Essay 8
Mon 7 Sept	Submit Long Essay Final
Tues 8 Sept	Submit Essay 9 Proposal
Mon 21 Sept	Submit Essay 9
Tues 29 Sept	Submit Essay 10 Proposal
Fri 9 Oct	Collect take-home Exam Questions
Mon 12 Oct	Submit Essay 10

12. WRITTEN ASSIGNMENTS AND EVALUATION

12.1 Departmental marking notch system

Your essays 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 markers. On your scripts, markers will allocate ONLY the percentages listed in the right-hand column below; for example, an essay assessed at 2.2- is always allocated 62%, and so on. 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.

DEPARTMENTAL MARKING NOTCH SYSTEM

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; critical attitude towards text and secondary reading; evidence of independent reading; comprehensive and focused answer to the question; virtually flawless expression, organisation and presentation. One can scarcely imagine a better answer at its level; it teaches and surprises the marker.
- 1-** 78
 Unusually competent if not entirely original; strong evidence of secondary reading; evidence of a critical, thought-provoking and independent argument; accurate referencing; excellent command of detail of text; high level of conceptualisation; very polished if not entirely flawless expression and organisation.
- 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.

2.2 62-68

Solid, but not particularly exciting, with little originality; 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.

3 52-58

Passable; 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; naive; almost no originality of thought; expression and organisation regularly flawed but almost always intelligible.

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; does not go beyond pointing out the obvious; expression and organisation regularly flawed to the extent of obscuring sense; little evidence of familiarity with literary terminology.

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.

12.2 Plagiarism

The English Department is committed to welcoming students into the academy generally, and the discipline of literary studies specifically. For this reason, we endeavour to teach all our students how to use and cite 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.

Rhodes University defines plagiarism, in an academic sense, 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.” Accordingly, learning to cite secondary material correctly is absolutely key to avoiding allegations of plagiarism, and to becoming a scholar. Plagiarism is not only a form of theft: it also short-circuits the development of precisely those skills of reading, analysing, writing and evaluating that constitute our discipline. By relying on the work of others, you fail to practise your own judgement. Rather make your own mistakes, and learn from them, than merely repeat the mistakes of others.

The English Department employs Turn-it-in and other methods to determine plagiarism. Further, the Department has constituted a Plagiarism Committee to deal with individual cases of plagiarism on an ad hoc basis. We also demand that every student sign a Plagiarism Declaration when submitting any essay. This document asserts that you know what plagiarism is, have referenced all secondary material, and that all other work is original.

You can access the full Rhodes University “Common Faculty Policy and Procedures on Plagiarism” document at the following link:

https://www.ru.ac.za/media/rhodesuniversity/content/law/documents/10-students/plagiarism_policy.pdf

This document is useful not only because it provides definitions and examples of plagiarism, but also because it explains the procedures that are undertaken 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 this document details, 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 can elicit penalties that may severely harm your university studies.

Please understand that it is not the English Department's primary objective to catch and punish plagiarists. Rather, we hope that you will familiarise yourself with proper academic conventions and produce well-researched, original academic work.

Students should also consult the following useful guide on the Library website: www.ru.ac.za/library/infolit

13. USING THE LIBRARY

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

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

13.1 Open shelves

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

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

13.2 Reference section

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

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

Major works include the following:

Cassell's Encyclopaedia of World Literature R803 CAS

Dictionary of World Literary Terms R803 DIC

Longman Companion to Twentieth-Century Literature R803 LON

Encyclopaedia of Poetry and Poetics R803.1 PRI

Nineteenth-Century Literary Criticism R809.04 NIN

Twentieth-Century Literary Criticism R809.04 TWE

Contemporary Literary Criticism R809.04 CON

Oxford Companion to American Literature R810.9 OXF

British Writers R820.9 BRI

Cambridge Guide to English Literature R820.9 CAM

Oxford Companion to English Literature R820.9 OXF

Encyclopaedia of Post-Colonial Literature in English R820.991712 ENC

13.3 Periodicals section

Most journals are now available online, so always check for the title and location via the *Search* box on the library homepage. Online journal articles can also be accessed via databases such as JSTOR, EBSCOhost and Gale Literary Sources. Those journals devoted to English studies which are still available in print are to be found in the Periodicals stacks on the top floor of the library. The periodicals section is a rewarding place to browse, and you are expected to consult journal articles in order to prepare for essays and examinations. Always consult lists of recommended reading prepared by lecturers. You may not always be required to seek out journal material yourself as links to individual online articles will be placed on the English courses on RUConnected and on the English subject guide (see below) for your use.

13.4 Short loan

Recommended critical books on texts with which students are currently engaged may be placed on Short Loan in the library (the loan period is one hour at a time). To find out which materials have been placed on Short Loan for a specific course, or by any particular lecturer, consult the *Short Loan* link on the library's homepage.

13.5 English Subject Guide and Faculty Librarians

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

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

Cartwright can be found in the office and Ms Anelisa Mente and Ms Molly Chikafa are based at the hub.

14. EMAILS AND PIGEON HOLES

Each Honours student has a pigeon hole. Please check your pigeon hole, and the Honours noticeboard beside it, on a regular basis. Please also check your email regularly. The Department may communicate with you via email, phone, or by messages in your pigeon hole. **Please ensure that the office administrator, Siphokazi Khanyile, has the correct and up to date contact details for you, especially if your phone number or email address changes during the year.** Please also provide contact details which will ensure that we can communicate with you easily, i.e. provide the email address you check most frequently.

15. COMMON ROOM AND HONOURS ROOM

Free tea and coffee is available for Honours students in the Kitchen.

During departmental working hours (7:30-4pm) Honours students may use the Honours Room as a working space but only if it is not already being used for seminars or for departmental meetings, presentations, etc. Please keep the room tidy and clean up after yourselves. This is a shared working space. Remember to close all the windows and lock the door before leaving the room. Smoking on the balconies is NOT PERMITTED.

**ENGLISH HONOURS
SEMINAR TIMETABLE**

TIME	MONDAY	TUESDAY	WED	THURSDAY	FRIDAY
1 7:45-8:30					
2 8:40-9:25				IMAGININGS OF PLACE IN SA LIT	GLOBAL MODERNISMS
3 9:35-10:20	TUTOR'S MEETING				
4 10:30-11:15	STAFF MEETING				
5 11:25-12:10		AFRICA IN THE WORLD		LIT THEORY	
6 12:20-1:05					
7 2:15-3:00		AMERICAN LIT	RESEARCH SEMINAR		
8 3:10-3:55					
9 4:05-4:50					

16. WEEKLY SEMINAR TIMETABLE

