



RHODES UNIVERSITY

Where leaders learn

ENGLISH 3

COURSE GUIDE

2022

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.

CONTENTS

1. Staff 2022

1.1 Lecturing staff	1
1.2 Administrative staff	1

2. About English 3

2.1 Aims of the course	2
2.2 Teaching & Learning	3
2.3 Time Management Guidelines	3
2.4 Registration	4
2.5 Problems	4

3. Course content

3.1 Course overview	4
3.2 Paper & Elective descriptions	4

4. Duly Performed (DP) requirements

4.1 Leave of absence (LOA) applications	13
4.2 LOAs and extensions for assignments	13

5. Lecture Attendance 14

6. Electives

6.1 Independent study	15
6.2 Reading, thinking, talking and writing	15
6.3 Elective attendance	16

7. Continuous Assessment

7.1 Assignment dates	16
7.2 Submission of assignments	17

7.3 Getting your assignment back	17
7.4 Departmental marking notch system	20
7.5 Plagiarism	23
8. Summative Assessment	
8.1 June and November SA/examinations	26
8.2 Calculation of Marks	26
9. Using the library	
9.1 English Subject Guide and Faculty Librarian	27
10. Using the Internet	28
11. Further resources and support	
11.1 Recommended reference works	29
11.2 RUConnected & Department's Website	29
11.3 Consultations	29
11.4 Class representatives	29
11.5 Course evaluations	30
12. Dropping English	30
13. Applying for Honours	31
14. Timetables	31

1. STAFF 2022

1.1 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, Prof Aretha	a.phiri.ru.ac.za	35
Pillay, Dr Kimmera	k.pillay@ru.ac.za	22
Seddon, Dr Deborah	d.seddon@ru.ac.za	24
Spencer, Prof Lynda (HOD)	l.spencer@ru.ac.za	21

1.2 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 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**. 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 2022 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 four 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 2022 due to staffing and text availability or other unforeseen obstacles.

FIRST SEMESTER

CHOOSE ONE PAPER AND ONE 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 two Shakespearean plays from the Jacobean period, *Hamlet* and *King Lear*. *Hamlet* is Shakespeare's most popular, and most puzzling, play. It follows the form of a "revenge tragedy" but its chief interest lies in its many uncertainties. Is the ghost who appears to Hamlet really the ghost of his beloved father or a demon tempting him to hell? Does Hamlet go mad, or merely pretend to? Was his mother, Gertrude, unfaithful to her husband or complicit in his murder? In *King Lear*, Shakespeare transforms a folktale source into one of the stage's greatest tragedies. Both *Hamlet* 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. In the final weeks of the first term, we 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.

The second term is informed by the uses and modifications to classical literatures each of the authors employ within their respective works. We begin with the Shakespearean comedy, *As You Like It*, to explore depictions of queer characterisation, intimations of the pastoral, and the influences of classical literatures. We then examine selected poems by Andrew Marvell, in relation to the pastoral tradition. Finally, we explore a selection of Milton's

shorter poems in terms of the religious, cosmological, and political climate which engendered them.

William Shakespeare, *Hamlet*. Oxford (9780199535811) [JW]

William Shakespeare, *King Lear*. Edited by R.A. Foakes. London: Arden (9781903436592) [JW]

John Donne, *Selected Poems* (Penguin 9780140424409) [DS]

William Shakespeare, *As You Like It* (Arden 9781904271222) [TN]

Andrew Marvell, *The Complete Poems* (Penguin 9780140424577) [TN]

John Milton: *Selected Poems* (Penguin 9780140424416) [TN]

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* [LS]

Ngũgĩ wa Thiong'o, *A Grain of Wheat* [LS]

Mariama Bâ, *So Long a Letter* (Available online via RU Library The African Writers Series) [LS]

African Short Fiction (material to be provided) [NN]

Chimamanda Ngozi Adichie, *Purple Hibiscus* [SN]

Contemporary African Poetry (material to be provided) [NN]

ELECTIVES

A. Thando Njovane: Memory, History and the Novel

This elective focuses on works of literature as cultural objects which help us think through literary modes of remembrance. By exploring fiction emerging from a broad range of contexts, the elective forms an introduction to memory studies, a field which has usually been associated with historical legacies of subjection, trauma and atrocity. This introduction will be informed by the dialectical relation between official and unofficial histories and their relation to memory and memorialisation. We further interrogate some of the ways in which recollection is framed in novels dealing with more intimate issues, such as love, family, loss and grief. As such, the elective is predicated on the interface between of individual and collective memory, contemporary and historical memory, declarative and undeclarative memory, together with notions of cultural and multidirectional memory, all of which are examined in relation to narrative.

Julian Barnes, *The Sense of an Ending*

Haruki Murakami, *Hard-boiled Wonderland and the End of the World*

Novuyo Rosa Tshuma, *House of Stone*

Yvonne Adhiambo Owuor, *Dust*

B. Dirk Klopper: J.M. Coetzee and the Autobiographical Other

This paper examines the convergence of self-writing, fictional writing and the writing of political history in Coetzee's trilogy of memoirs, *Boyhood*, *Youth* and *Summertime*, as well as in a fictional work that has clear autobiographical reference, *Diary of a Bad Year*. The third person limited point of view from which *Boyhood* and *Youth* are written has the narrator look back at younger versions of the self as if at a familiar other, intimately known but distant in time. In *Summertime* the author J.M. Coetzee is deceased, and a young biographer records interviews with acquaintances who knew him as an emerging writer, mostly women who comment predominantly on his failures as a lover, his awkward social manners, his

formal intellectuality, and his intense but peculiar idealism. The novel *Diary of a Bad Year* has three interlocking levels of discourse comprising two narratives strands, one by the aging author John who now lives in Australia, and one by a young Filipino woman who assists him in typing up opinion pieces he has been commissioned to deliver for a book, and which form the third level of discourse in the novel. The blurring of the boundaries of genre in these four works points to Coetzee's metafictional practice of exposing the constructedness of all forms of narrative writing, whether autobiographical, fictional or historiographical. In so doing, Coetzee's purpose is not to debunk narrative writing, but to extend its scope in exploring the discordances of selfhood and otherness, sexuality and desire, confession and deception, authority and authorship.

J.M. Coetzee, *Boyhood*

_____, *Youth*

_____, *Summertime*

_____, *Diary of a Bad Year*

C. 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)

SECOND SEMESTER

CHOOSE ONE PAPER AND ONE ELECTIVE

Paper 3: Realism to Postmodernism (Paper Co-Ordinator – Prof Aretha Phiri)

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 enable 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*. From the relative stability of the *Bildungsroman*, we move to Thomas Hardy's *Jude the Obscure* – a novel which pushes against the limits of realism and anticipates modernism – and consider some of the implications of Darwinian thought for the forms of nineteenth-century fiction.

In the first part of the term devoted to postmodernism, you will be presented with short fiction by writers like Borges, Barth, Burroughs, Calvino, Couto, B. S. Johnson, Wilson Harris and Vladislavić, which will expose you to the

thematic concerns and narrative strategies of postmodernist writing. Thereafter, we will read novels by Pynchon and DeLillo that exemplify this literary mode's preoccupation with the indeterminacy of meaning and the commodification of culture – including institutions like art and literature. Finally, we will examine Hamid's *The Reluctant Fundamentalist*, with a view to establishing how colonial and postcolonial contexts and experiences transform the ideas of postmodernism, particularly its politics of disillusionment. In other words, we will look at how this novel adumbrates a postcolonial postmodernism.

Jane Austen, *Sense and Sensibility* [AP]

Charles Dickens, *Great Expectations* [AP]

Thomas Hardy, *Jude the Obscure* [AP]

Selected postmodernist short stories [PM]

Thomas Pynchon, *The Crying of Lot 49* [PM]

Don DeLillo, *White Noise* [PM]

Mohsin Hamid, *The Reluctant Fundamentalist* [PM]

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.

Ishtiyaq Shukri, *I See You* [KP]

Harry Kalmer, *A Thousand Tales of Johannesburg* [KP]

Phaswane Mpe, *Welcome to Our Hillbrow* [KP]

Hugh Masekela and D. Michael Cheers, *Still Grazing: The Musical Journey of Hugh Masekela* [TN]

Ivan Vladislavić, *The Exploded View* [TN]

Gabeba Baderoon, *The History of Intimacy* [TN]

ELECTIVES

D: Deborah Seddon: Spoken Word: *From South Africa to South Carolina*

Spoken word or performance poetry is one of the most socially dynamic and politically potent forms of verbal artistry. It has played an important role throughout history in many cultures, and continues to survive and adapt to new technologies and social contexts. This course explores the varied uses of oral traditions in South Africa before, during, and after apartheid; Afro-Caribbean dub poetry; and the development of African-American rap. We will begin by exploring the South African poetic tradition of izibongo (praise poetry) in the work of a number of South African *iimbongi*, including Samuel Edward Krune Mqhayi, David Livingstone Yali Manisi, and Zolani Mhiva, and then go on to engage with contemporary poets who are working within but also reinventing the oral tradition including Ingoapele Madingoane, Lesego Rampolokeng, Ike Muila, and Isabella Motadinyane in South Africa, and Linton Kwesi Johnson, Gil Scott-Heron, and the Last Poets across the Atlantic. The subtitle of this elective is taken from Gil Scott-Heron's 1978 album, *From South Africa to South Carolina*, which draws attention to the connection made by poets themselves between the struggle against oppression in South Africa and in the Black Diaspora. The course will examine the place of the oral tradition in the South African literary canon and the transnational aesthetics at work in modern forms of oral poetry.

A range of audio and audio-visual material will be made available. A reader of poetry and criticism will be provided.

E. Aretha Phiri: The Queer Unthought: Writing Women Otherwise

In his article, “Outside in Black Studies: Reading from a Queer Place in the Diaspora,” Rinaldo Walcott asks us to consider “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 that attempts to resurrect in the political imagination the historically marginalized experiences and peripheral realities – the “queer unthought” – of black, queer women living at the turn of the nineteenth-, 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*), Antjie Krog (*Country of my Skull*), Toni Morrison (*Beloved*) and Koleka Putuma (*Collective Amnesia*) attempt simultaneously to reflect and trouble the comparably (in)congruous, racialized and gendered, sociopolitical 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 paradigmatically theoretical, academic imperative 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, *Beloved*

Antjie Krog, *Country of my Skull*

Koleka Putuma, *Collective Amnesia*

F. Nomonde Ntsepo: Reading Friendship

When we begin this elective, we will be almost three years into the COVID-19 global pandemic that has 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 has demanded of us, often cut off physically from family, co-workers and friends. Accordingly, there is an increasing preoccupation with friendship in diverse fields and disciplines. Friendships deeply affect us. They can have

profound effects on both our psychological and physiological wellbeing. Friendship bonds not only improve our mood and mental state, but also affect our immune systems, reducing our vulnerability to sickness, and positively affecting our longevity. Those without strong friendship bonds can suffer from increased physical illness, mental stress and morbidity rates. Friendship, then, does not just improve our lives – it is integral to them. Given this context, paying attention to representations of friendship in literature is pertinent, though often side-lined by a relentless focus on romantic and heteronormative relationships. In this elective, we will study friendship in a wide range of texts and genres. Focusing mainly on queer and female friendships, we will explore the complexities, possibilities and limitations of representing friendship.

Virginia Woolf, *A Room of One's Own*

Olivia Laing, *The Lonely City*

Doreen Baingana, *Tropical Fish*

Sofia Samatar, selected short stories from *Tender* (material to be provided)

Selected short stories from *Queer Africa* (material to be provided)

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 Continuous Assessment (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 Summative assessments/**

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 her. 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

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.**

NB. A maximum of ONE extension per semester will be granted.

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 will be face-to-face this year.** 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. CONTINUOUS ASSESSMENT

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:
18/03 Hamlet

Encountering African Literature:
18/03 Migration (Salih)

13/05 Marvell

13/05 Short Fiction

SEMESTER TWO

Realism to Postmodernism:

South African Post-Apartheid Writing:

05/08 Austen

05/08 Shukri

23/10 Pynchon

23/10 Masekela

Assignments for Electives will be arranged individually by relevant lecturers.

7.2 Submission of Continuous Assessment

Submission of all CA essays 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 appeal form is then forwarded to the HoD who will then inform students about the outcome of their appeals.

7.3 Getting your assignment back

Assignments are now marked online on RUConnected using a GRADING function. You can access your marked assignments here. If you have queries, please consult 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 two 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).



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.

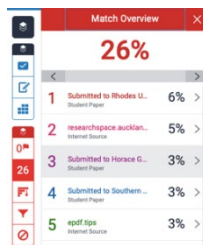
▶	Tuesday,	
Comments	23	Good grasp of
(0)	November	issues, but should
	2021,	have said more
	08:31	about the framing
		device.

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.

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

Your essay will have been marked according to the following scheme. The Department uses this scheme to ensure that, despite students having

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

Symbol	Equivalent
1	100
	95
	92
	88
	82
1.1	78
(The range for the first class is 75-100%.)	
2.1	72
2.2+	68
2.2-	62
(The range for the second class is 70-74% for an upper second and 60-69% for a lower second.)	
3+	58
3-	52
(The range for the third class is 50-59%.)	
F	45
	40
	35
	30
	25
	15
	0
(Anything below 50% is a failure.)	

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

- 1** 82-100
Highly original thought; critical attitude towards text and any relevant 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, where appropriate; 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.

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 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 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.

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 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 declaration asserts that you know what plagiarism is, have referenced all 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 RUCConnected.

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

<https://www.ru.ac.za/institutionalplanningunit/qualitypromotion/policiesa-z/>

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.

Penalties for various types and categories of plagiarism (for a detailed explanation see the University Policy or Section 8 in the Departmental Guide to Essay Writing on RUConnected).

When a marker detects clear evidence of 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).

Please consult the slides on plagiarism provided by the Department on RUConnected.

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 (CA or SA), 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 (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. SUMMATIVE ASSESSMENT

8.1 June and November SA/Examinations

In June you will write ONE summative assessment/exam for your core paper and in November you will write ONE summative assessment/exam for your core paper. This summative assessment/exam will be written in an exam venue over a three-hour period.

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

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.

a. 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

a. 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.

b. 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 2022!

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

See timetables at the end of this document.

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 21/02	Early Mod Intro (DS)	Hamlet (JW)	ALR Intro (LS)	Migration (LS)	
2 28/02	Hamlet (JW)	Hamlet (JW)	Migration (LS)	Migration (LS)	
3 07/03	Hamlet (JW)	Lear (JW)	Migration (LS)	Wheat (LS)	
4 14/03	Lear (JW)	Lear (JW)	Wheat (LS)	Wheat (LS)	
5 21/03	HUMAN RIGHTS DAY	Donne (DS)	Wheat (LS)	A Letter (LS)	
6 28/03	Donne (DS)	Donne (DS)	A Letter (LS)	A Letter (LS)	
TEACHING ENDS 01/04, MID-SEMESTER BREAK 02/04 – 11/04					
7 11/04	<i>As You Like It</i> (TN)	<i>As You Like It</i> (TN)	Short Fiction (NN)	Short Fiction (NN)	15/04 GOOD FRIDAY
8 18/04	FAMILY DAY	<i>As You Like It</i> (TN)	Short Fiction (NN)	Short Fiction (NN)	
9 25/04	<i>As You Like It</i> (TN)	FREEDOM DAY	Hibiscus (SN)	Hibiscus (SN)	
10 02/05	WORKER'S DAY	Marvell (TN)	Hibiscus (SN)	Hibiscus (SN)	
11 09/05	Marvell (TN)	Marvell (TN)	Poetry (NN)	Poetry (NN)	
12 16/05	Milton (TN)	Milton (TN)	Poetry (NN)	Poetry (NN)	
13 23/05	Milton (TN)	Milton (TN)	Poetry (NN)	Revision	
Teaching ends 27/05 Swot Week 28/05 – 02/06 Exams 03/06 – 24/06	CA: 18/03 Hamlet 13/05 Marvell	SA/Exam: Lear; Donne; Like It and Milton	CA: 18/03 Migration 13/05 Short Fiction	SA/Exam: Ngugi, Bâ, Adichie and 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 11/07	Sensibility (AP)	Sensibility (AP)	I See You (KP)	I See You (KP)	
2 18/07	Sensibility (AP)	Sensibility (AP)	I See You (KP)	I See You (KP)	
3 25/07	Great Ex (AP)	Great Ex (AP)	Thousand (KP)	Thousand (KP)	
4 01/08	Great Ex (AP)	Great Ex (AP)	Thousand (KP)	Thousand (KP)	
5 08/08	Jude (AP)	Jude (AP)	WOMEN'S DAY	Welcome (KP)	
6 15/08	Jude (AP)	Jude (AP)	Welcome (KP)	Welcome (KP)	
TEACHING ENDS 19/08, MID-SEMESTER BREAK 20/08 – 29/08					
7 29/08	Stories (PM)	Stories (PM)	Grazing (TN)	Grazing (TN)	
8 05/09	Stories (PM)	Stories (PM)	Grazing (TN)	Grazing (TN)	
9 12/09	Lot 49 (PM)	Lot 49 (PM)	Grazing (TN)	View (TN)	
10 19/09	Lot 49 (PM)	Lot 49 (PM)	View (TN)	View (TN)	
11 26/09	Noise (PM)	Noise (PM)	View (TN)	View (TN)	
12 03/10	Noise (PM)	Reluctant (PM)	The History (TN)	The History (TN)	
13 10/10	Reluctant (PM)	Reluctant (PM)	The History (TN)	The History (TN)	
Teaching ends 14/10 Swot Week 15/10 – 20/10 Exams 21/10 – 18/11	CA: 05/08 Dickens 23/09 Pynchon	SA/Exam: Austen; Hardy; short stories; De Lillo; Hamid	CA: 05/08 Kalmer 23/09 Masekela	SA/Exam: Shukri; Mpe; Vladislavić; Baderoon	