ENGLISH 1

COURSE GUIDE

2020

Department of Literary Studies in English

Course Coordinators
Prof Dirk Klopper & Ms Nomonde Ntsepo
WELCOME TO ENGLISH 1

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

In particular, the Department is committed to:

- developing a South African-centred curriculum which nevertheless sees English as a world language and seeks to include a wide range of literature in English from other parts of the world;
- situating the detailed study of individual literary works and authors within a more general inquiry into matters of cultural history, genre and language;
- exposing students to a variety of critical, theoretical and scholarly orientations and fostering appropriate argumentative skills;
- promoting correctness, clarity and precision of expression in student speech and writing;
- sustaining a challenging learning environment both through lectures and through the facilitation of student discussions in small-group tutorials.

This Course Guide, the Guide to Essay Writing, and the tutorial worksheets will answer many of your initial questions. Please read these thoroughly before approaching lecturers.
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1.1 Lecturing staff

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1.2 Administrative staff

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<td><a href="mailto:s.khanyile@ru.ac.za">s.khanyile@ru.ac.za</a></td>
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<tr>
<td><em>(Office Administrator)</em></td>
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<td>Youthed, Ms Tammy</td>
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2. ABOUT ENGLISH 1

English 1 is the introductory course to the three-year major in English, and is semesterised into Eng 101 (which comprises two papers, “Introduction to Genre” and “South African Literature”) and Eng 102 (which comprises two papers, “Postcolonial Literature” and “The Sense of an Ending”).

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

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

2.1 Aims of the course

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

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

If you encounter any problems with the course, the first person to speak to is your tutor. If your tutor is the problem, then speak to the English 1 Course Coordinators, Prof Dirk Klopper and Ms Nomonde, or to one of your Class Representatives (see section 12.3). If you need to change tutorial groups on account of a timetable clash, you should consult the Office Administrator, Ms Siphokazi Khanyile.

2.3 Course material

In addition to the English 1 Course Guide, you are required to collect copies of the following after registration:

- the English 1 timetable, on which you should record the times and room numbers of your tutorials in each semester (check ROSS to determine which tutorial slots have been assigned to you);
- tutorial worksheets for the first term, which will include essay topics and tutorial exercises;
- the Departmental Guide to Essay Writing.

All of the above material will also be available on RUconnected.

3. COURSE CONTENT

3.1 Course overview and prescribed texts

The course is semesterised into Eng 101 and Eng 102, and is divided into four main areas of interest, one per term: “Introduction to Genre”, “South African Literature”, “Postcolonial Literature”, and “The Sense of an Ending”. A brief overview of each of these focus areas appears below, together with a list of the prescribed works. For the short story and poetry sections of the course, material will be made available on RUconnected and, where applicable, be supplemented by additional hand-outs.
SEMESTER ONE: ENG 101

Term 1: Introduction to Genre

This paper provides an introduction to the main genres of short stories, novels, plays, and poetry. It begins with a selection of short stories from across the globe, and then broadens out into a longer work of fiction, *Nervous Conditions*, a novel by the Zimbabwean writer, Tsitsi Dangarembga, which examines the combined effect of colonialism and patriarchy. The novel is followed by *Death and the Maiden*, a play by the Chilean writer Ariel Dorfman, which examines the impact on the human psyche of traumatic national histories – particularly politically motivated uses of torture. Then, posing a deceptively simple question: “What is this thing called Poetry?” the paper concludes by examining how poets ranging from the early modern to the contemporary period choose a variety of forms and registers to articulate their sense of the complexities of human experience.

Short Stories (supplied by the Department)
Tsitsi Dangarembga, *Nervous Conditions*
Ariel Dorfman, *Death & the Maiden*

Poems (supplied by the Department)

Term 2: South African Literature

The prose works in this paper explore the formative experiences of childhood, family and community. Jolyn Phillips’s collection of short stories *Tjieng, Tjang Tjerries* provides vivid portraits of the fishing community of Gansbaai in the Western Cape where, as Phillips puts it, she learned to dream. Chris van Wyk’s memoir *Shirley, Goodness and Mercy* provides a view of community life through the eyes of a young boy growing up in the apartheid townships of Johannesburg. These works are followed by Jane Taylor’s play *Ubu and the Truth Commission*, which questions whether the injustices of the apartheid past can be remedied by a state-sanctioned commission of enquiry. The paper concludes with a discussion of the oral
and written poetry of a diverse range of South African poets, both contemporary and older.

Jolyn Phillips, *Tjieng, Tjang, Tjerries and Other Stories*
Chris van Wyk, *Shirley, Goodness and Mercy*
Jane Taylor, *Ubu and the Truth Commission*
South African Poetry (supplied by the Department)

**SEMESTER TWO: ENG 201**

**Term 3: Postcolonial Literature**

The paper focuses on postcolonial revisionisms of canonical texts, encompassing works that seek not just to expose the blind spots and prejudices within the European imagination, but also to interrogate the ideological and material continuations of empire in the postcolony. Its emphasis lies on themes such as language and cultural imperialism, tradition and modernity, the exilic or diasporic condition, and notions of home and belonging. It begins with a selection of postcolonial short prose, which is followed by two novels, Chinua Achebe’s *Things Fall Apart* and Ama Ata Aidoo’s *Our Sister Killjoy*. It concludes with a reading of colonial and postcolonial poetry from around the world.

Postcolonial Short Prose (supplied by the Department)
Chinua Achebe, *Things Fall Apart*
Ata Aidoo, *Our Sister Killjoy*
Colonial and Postcolonial Poetry (supplied by the Department)

**Term 4: The Sense of an Ending**

The final paper focuses on ‘ends’, visions of the future, and apocalyptic scenarios: death and war, ecological disaster, the destruction of our entire planet – or life as we know it, and the fate of the soul. It begins with a selection of ‘apocalyptic’ stories, moves on to CS Lewis’s *The Screwtape Letters*, which satirically depicts advice from a ‘Senior Demon’ on how to lead a human soul to downfall, and then considers the drama of a family
falling apart in Tracy Letts’s *August: Osage County*. The paper concludes with Cormac McCarthy’s novel *The Road*, which raises the question of whether love and human compassion can outlive the apocalypse, and a selection of modern poetry focusing on ideas of apocalypse and the annihilation of a familiar world.

Apocalyptic Stories (supplied by the Department)
CS Lewis, *The Screwtape Letters*
Tracy Letts, *August: Osage County*
Cormac McCarthy, *The Road*
Modern Poetry (supplied by the Department)

**3.2 Recommended works**

The following text is highly recommended for reference purposes, and it should be purchased by every student intending to proceed to English 2:


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

**4. DULY PERFORMED (DP) REQUIREMENTS**

**4.1 DP requirements**

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

- attendance of tutorials: you are permitted to miss two tutorials during the course of the year, but if you miss any others you are required to apply for Leave of Absence (LOA);
- submission of all term essays;
- completion of all weekly tutorial exercises;
• writing the June and November examinations (2 exams per semester corresponding with the two papers in the semester).

4.2 Tutorial attendance

Attendance of tutorials is a DP requirement. In preparation for tutorials you are required to have read the prescribed work under discussion, to have read the tutorial sheet and prepared responses to the exercises in advance, and to have prepared whatever written work may be required.

4.3 Lecture attendance

Given the large number of students, lecture attendance is not monitored as closely as tutorial attendance, where classes are small. Nevertheless, registers will be kept in lectures so that the Office Administrator can identify erratic attendance and engage with students who consistently default.

You are strongly advised to attend all of your lectures, because the information you are given is linked to your tutorials, assignments and the kinds of questions you can expect in the examinations. In other words, there is a correlation between lecture attendance and essay/exam performance. If you miss lectures on the assumption that exam papers from previous years will provide sufficient indication of the approach that has been adopted, you may find yourself baffled by the actual exam questions.

It is also important that you keep up with the material (lecture notes, articles, power point slides etc.) that lecturers post on RUconnected. This material is crucial, and you will be expected to familiarise yourself with it and to contact the relevant lecturer should you have any queries.

4.4 Leave of Absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend a tutorial or are unable to submit an essay by the due date, a Leave of Absence (LOA) form must be obtained from the Office Administrator, completed, and 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.

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.

4.5 LOAs and missed tutorials

An LOA application should be submitted before the scheduled tutorial if the absence is anticipated, or within one week of the missed tutorial if the absence is unexpected. It is your responsibility to inform the Office Administrator that you are, or were, were unable to attend a tutorial.

Should you miss a tutorial without having submitted an LOA application, you will receive an email from the Office Administrator indicating that the LOA application must be submitted within one week. LOAs submitted retroactively (i.e. after one week) will not be accepted.

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

4.6 LOAs and extensions for essays

Extensions for essays will only be granted on medical, compassionate or other valid grounds. Lecturers and tutors are not empowered to grant students extensions; only the Office Administrator may do so. A maximum of one extension per semester will be granted.

Essays must be submitted by 09:35 on the due date. Essays submitted after 09h35 on the due date will be penalised 10%. If you submit your essay after the due date, and have not provided 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 of the due
date. An essay submitted with an LOA application after this extended deadline will incur a penalty of 20% for every subsequent week that it is late. A late essay submitted without an LOA application will be accepted for DP purposes but it will receive a mark of “0”.

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

5. LECTURES

Lectures are organised around listening, thinking, questioning and learning. Always take the prescribed text with you to lectures.

Lectures are occasions on which a transfer of specific information about a prescribed text takes place, and lecturers often range widely in their discussions in order to incorporate philosophical or theoretical arguments, biographical evidence, and historical contextualisation. They also vary considerably in their styles: some will read from prepared lecture notes, while others will speak more informally. Notetaking is a skill that you will gradually acquire: while it helps to be able to jot down the important points made in a lecture, do not expect to be able to record every aspect of a complex argument. Cultivate a habit of attentive listening, rather than one of speedwriting. Your lecturer will often be well satisfied if only a single idea conveyed in a lecture serves to stimulate you to further thought and reading. Most lecturers will also supply you with a list of recommended readings to be found in the library or online.

Lectures will assist you to gain an idea of what sort of approach toward a text is being employed, so that your own thinking and reading can be usefully directed. Although the knowledge and understanding conveyed in a lecture can sometimes be found elsewhere, it will seldom be available in
a form as distilled, synthesised and accessible as the lecture itself. Students who miss lectures will find themselves ill prepared for tutorials, assignments and, most importantly, exams.

6. TUTORIALS

Tutorials are organised around reading, thinking, talking and writing. Always take the relevant text and tutorial worksheet with you to tutorials.

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 your own particular gifts of insight, temperament, literary critical skills and energy, and trying to achieve a sufficient degree of competence to enhance your enjoyment and understanding of the texts you study.

Tutorials provide a regular opportunity to practise the skills of reading, thinking, talking and writing. Joining in the discussion is important: a tutorial is a collective undertaking, and you have a responsibility to your fellow students to participate. They and your tutor are not there to judge you, but to learn with and from you. Try to overcome your shyness, and work on the premise that your opinion is as valuable as anybody else’s. Feel free, too, to introduce new questions or ideas if you think they are relevant to the discussion.

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

It is important to be prepared, to have done the required reading, and to have given the exercises on the tutorial sheet considerable thought: the benefit you receive from a tutorial depends to a significant extent on how much you are prepared to put into it.
Your tutor is also available for individual consultation, by appointment (as are all your lecturers).

7. ASSIGNMENTS

You will be expected during the course of the year to complete weekly tutorial exercises and to submit two essays per semester of 1200 words each.

7.1 Semester essays

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.

Essays must be submitted by 09h35 on the due dates, which are listed on your lecture timetable (see section 14). If you anticipate a problem submitting your essay on time, see the Office Administrator well in advance, as you will need to apply for an extension (see section 4.6). Do not simply submit your essay late with an excuse.

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 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 tutor.

The Turn-it-in and the Essay Submission links are activated on the Monday of the essay due date. Essays submitted after the due time on Friday 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.
Your tutor annotates and assesses your essay electronically, using track changes and comment boxes. The marked essay is uploaded on RUconnected within two weeks of submission, where you will be able access it and scrutinise the feedback.

7.2 Tutorial exercises

Tutorial worksheets are designed to develop the important vocabularies and perceptions central to literary criticism, from exploring the precisions of the individual word to honing broader argumentation techniques. The exercises set in the worksheets will be monitored and assessed by your tutors.

7.3 Marked assignments and using feedback

Getting feedback on an essay or on tutorial exercises can be a nerve-wracking experience. Do not be disheartened if you do not receive the mark you were expecting. Rather, from the comments provided by your tutor, try to determine exactly how your work could be improved. You can also make an appointment to consult with your tutor if you have any questions about an assignment you have written and the feedback you have received.

Essays and tutorial exercises are designed to help you constantly improve a number of skills – such as reading, researching a topic, formulating and structuring an argument, writing coherent sentences and paragraphs, providing evidence for your ideas in the form of quotations from the text, and editing and proofreading. In order to improve, you need to engage seriously with the feedback you receive from your tutors. When you receive a marked essay, re-read it, together with the feedback provided by your tutor. Attending to this individual feedback is the best way to learn from your mistakes, find out what you have done well, and prepare to do better in future. It is also a good idea to re-read earlier essays just before you begin to write the next one, so that the previous feedback on how to improve is fresh in your mind.
7.4 Departmental marking notch system

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

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<tr>
<td>2.2-</td>
<td>62</td>
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<td>(The range for the second class is 70-74% for an upper second and 60-69% for a lower second)</td>
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<tr>
<td>3+</td>
<td>58</td>
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<tr>
<td>3-</td>
<td>52</td>
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<td>(The range for the third class is 50-59%)</td>
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(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.

1.1  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.

7.5 Plagiarism
The 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 your own.” Accordingly, learning to cite secondary material correctly is absolutely key to avoiding allegations of plagiarism, and to becoming a scholar. Deliberate plagiarism short-circuits the development of precisely those skills of reading, analysing, writing and evaluating that constitute our discipline. By relying excessively on the work of others, you fail to practice your own judgement.

The Department employs Turn-it-in and other methods to detect instances of plagiarism. Further, the Department has constituted a Plagiarism Committee to deal with individual cases of plagiarism on an ad hoc basis. We also require that every student make a Plagiarism Declaration when submitting any essay, which 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” 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 jeopardise your university studies.

It is not the 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.
8. EXAMS, ASSIGNMENTS, AND CALCULATION OF MARKS

8.1 June and November exams

Writing the June and November exams is a DP requirement (see section 4). Because English 1 is semesterised into two modules, Eng 101 and Eng 102, you write off all the first semester work in the June exams and all the second semester work in the November exams.

You write two Eng 101 exams in June, one on the paper “Introduction to Genre” and one on the paper “South African Literature”. Likewise, you write two Eng 102 exams in November, one on the paper “Postcolonial Literature” and one on the paper “The Sense of an Ending”. Supplementary and aegrotat exams are written in August and January respectively.

The structure, format and content of the exam papers may vary from year to year, and previous papers are not necessarily a reliable guide. Important information about the content and arrangement of the exam papers will be posted on the English 1 noticeboard and on RUconnected in good time, and will be conveyed to you in lectures.

In both first-semester and second-semester modules (Eng 101 and Eng 102), the exam mark counts 60% of the semester mark, with the two exams each counting 30%.

8.2 Class assignments

In both first-semester and second-semester modules (Eng 101 and Eng 102), the class mark counts 40% of the semester mark, with essays counting 20% and the tutorial exercises counting 20%.

8.3 Calculation of final marks

You will receive two marks for English 1: one mark for semester 1 (Eng 101) and one mark for semester 2 (Eng 102). Your aggregated mark will be the average mark obtained for Eng 101 and Eng 102.

A subminimum mark of 40% applies in several instances:

- a subminimum of 40% for Eng 101 is required to proceed to Eng 102;
- a subminimum of 40% for a module (Eng 101 or Eng 102) is required to qualify for supplementary exams in that module;
• a subminimum of 40% in both modules is required for the aggregation of the final English 1 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. If you are working off campus, remember to Login to your Library account in order to be recognized as a Rhodes user and have full access to all the electronic resources. Print material that you might wish to consult is found on the open shelves, in the Reference section, and at the Short Loan desk.

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

9.1 Open shelves

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

- 800-809 General literary theory
- 810-819 American literature
- 820-829 English literature
- 828.909-828.939 South African literature
- 828.99 African literature
Numbers within these ranges vary according to literary form and historical period, e.g. Elizabethan plays are classified at 822.3, twentieth-century English novels at 823.91. A book’s classification number is completed by the addition of three letters, usually the first three letters of the author’s surname: e.g. *Hard Times* by Charles Dickens would be found at 823.8 DIC. Locate a book by obtaining its classification number via the *Search* box on the library homepage.

**9.2 Reference section**

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

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

Major works include the following:

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

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

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

9.4 Short loan

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

9.5 English Subject Guide and Faculty librarians

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

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

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

The Rhodes Library has access to a vast range of online databases for academic purposes. Good website sources include the online Oxford English Dictionary (OED.com); JSTOR, a database of downloadable scholarly articles from reputable journals in many disciplines; the MLA bibliography, one of the largest collections of academic papers in the world; and the GALE group literary website, which provides reliable information on authors and their work. Ask your tutor or a Rhodes librarian for advice on reliable websites to use.

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

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

11.1 Recommended reference works

Copies of the following reference works are available at the University Bookstore (Van Schaik’s) and/or in the Main Library (Short Loan or Reference section):

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

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

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

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

Students can access the English Department’s homepage via the Rhodes’ website (under “Academic” – “Departments”), or directly at: http://www.ru.ac.za/english/. The homepage contains information about staff, courses, current events, and resources on the Internet. It also contains a sample of undergraduate essays, which provides examples of the best students’ academic writing, and pages on crucial academic and literary skills. For example, the entry entitled “Essential Resource Pack” contains detailed guidelines on paragraph- and essay-writing skills, the analysis of poems and passages, argumentation and theory, and much more. Increasingly, too, messages and links to recommended readings are posted on the website, and on RUconnected.

11.3 RUconnected

Aside from the function of making available teaching, assessment and auxiliary academic materials, RUconnected is also the facility by means of which the Department is able to communicate most directly and quickly with the student cohort as a whole. The News Forum site enables information and decisions about courses to be communicated quickly to students, which is necessary, for example, when there are interruptions to the academic programme. The Department is exploring ways in which RUconnected can be used more extensively to enable students to interact with relevant course materials, to engage with other students around course content, and to communicate with the Department about the learning and teaching process.

11.4 Noticeboards

There are noticeboards for each course in the foyer of the English Department: these provide students with essential information on tutorial groups, current essay topics, and the format of forthcoming exams. It is important to check the English 1 noticeboard regularly, so that you are up-to-date. The foyer also has display boards, on which news cuttings and
notices of forthcoming seminars are posted, and cabinets which contain materials relevant to courses currently being taught.

11.5 The audio-visual room

The Audio-visual (AV) Room is number 14 on the middle floor of the Department. It contains a comprehensive collection of audio recordings, videos and DVDs – of plays, poetry readings, adaptations of novels, and other useful background material – together with audio equipment and a large flat-screen monitor. A list of what is available can be consulted in the Office Administrator’s office. If you wish to watch a video or listen to a recording, you must make a booking with her so that you can do so during office hours. Audio-visual material may not be removed from the Department. Occasionally lecturers and tutors will arrange viewings of a popular or course-related DVD/video, and a notice to this effect will be posted on the English 1 noticeboard, indicating the screening time(s).

11.6 Consultations

Consultations with lecturers and tutors may be arranged in advance. Some lecturers post their office hours and the times at which they are available for consultation on their office doors. You may also communicate with tutors and staff via e-mail, if you have an urgent query or wish to arrange a meeting. Twitter and Facebook should NOT be used for this purpose!

12. STUDENT SUPPORT AND ACADEMIC DEVELOPMENT

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

12.1 Tutorials

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

12.2 Course coordinators

The English 1 Course Coordinators, Prof Dirk Klopper (Room 39), and Ms Nomonde Ntsepo (Room 36) are also available to answer questions, provide guidance and assist you, if you need support.

12.3 Class representatives

Class representatives are elected during the first weeks of the academic year. They serve as an additional channel of communication between students and teaching staff. The Head of Department meets the class representatives, together with Course Coordinators, twice each semester. These meetings are important opportunities to give and receive feedback. Suggestions for the improvement of the Department’s activities emerging from these discussions are frequently implemented. Students often find it useful to communicate opinions on courses or 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 Coordinators and Head of Department at any time, should the need arise. In addition, all students should feel free to consult the HOD, Prof Lynda Spencer, about any subject at any time. Students may also contact her by e-mail (l.spencer@ru.ac.za), or arrange an appointment with her via the Office Administrator, Ms Siphokazi Khanyile.

12.4 Course evaluations

As per University requirements, the Department conducts regular course and teaching evaluations or surveys. Course evaluations are conducted by the Course Coordinators, and teaching evaluations by the individual members of staff concerned. Responses are then referred to the Head of Department. Any policy decisions arising from such evaluations are posted
on the course noticeboards, and/or communicated to students directly in
lectures.

13. DEREGISTERING

If you find that you are over-committed or that, for some other reason,
English is simply not for you, please inform the Office Administrator, Ms
Siphokazi Khanyile, before you disappear. If you decide to drop English at
any stage during the year, even if only after a week or two, you must first
arrange to see the Dean of Humanities (in the Faculty of Humanities
building/Randall House, on the corner of Somerset and Prince Alfred
Streets) to discuss the matter, and inform an administrative staff member
in the Student Bureau in Eden Grove. If you do not follow these steps, i.e.
deregister officially, you will be liable for the full cost of course handouts
and your name will remain on the Department’s class list and on the
University Administration’s Student Records, creating confusion.

Feel free to ask your tutors, the Course Coordinators, and the Office
Administrator if you have any further questions about English 1.

We hope that you have an exciting, challenging and successful year, and
that you will continue your studies with us in 2021!
14. ENGLISH I LECTURE TIMETABLE AND ESSAY SUBMISSION DATES

FIRST SEMESTER

<table>
<thead>
<tr>
<th>INTRO TO GENRE Week beginning</th>
<th>MONDAY 8:40 CHEMISTRY MAJOR</th>
<th>TUESDAY 9:35 CHEMISTRY MAJOR</th>
<th>WEDNESDAY 10:30 CHEMISTRY MAJOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 February</td>
<td>Intro to Stories (SM)</td>
<td>Short Stories (SM)</td>
<td>Short Stories (SM)</td>
</tr>
<tr>
<td>17 February</td>
<td>Short Stories (SM)</td>
<td>Short Stories (SM)</td>
<td>Intro to Novel (LS)</td>
</tr>
<tr>
<td>24 February</td>
<td>Conditions (LS)</td>
<td>Conditions (LS)</td>
<td>Conditions (LS)</td>
</tr>
<tr>
<td>2 March</td>
<td>Conditions (LS)</td>
<td>Conditions (LS)</td>
<td>Intro to Play (SM)</td>
</tr>
<tr>
<td>9 March</td>
<td>Maiden (SM)</td>
<td>Maiden (SM)</td>
<td>Maiden (SM)</td>
</tr>
<tr>
<td>16 March</td>
<td>Maiden (SM)</td>
<td>Intro to Poetry (DS)</td>
<td>Poetry (DS)</td>
</tr>
<tr>
<td>23 March</td>
<td>Poetry (DS)</td>
<td>Poetry (DS)</td>
<td>Poetry (DS)</td>
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MID-SEMESTER VACATION

<table>
<thead>
<tr>
<th>SA LITERATURE Week beginning</th>
<th>MONDAY 8:40 CHEMISTRY MAJOR</th>
<th>TUESDAY 9:35 CHEMISTRY MAJOR</th>
<th>WEDNESDAY 10:30 CHEMISTRY MAJOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 April</td>
<td>FAMILY DAY</td>
<td>Mercy (NN)</td>
<td>Mercy (NN)</td>
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<tr>
<td>20 April</td>
<td>Mercy (NN)</td>
<td>Mercy (DK)</td>
<td>Tjerries (DK)</td>
</tr>
<tr>
<td>27 April</td>
<td>FREEDOM DAY</td>
<td>Tjerries (DK)</td>
<td>Tjerries (DK)</td>
</tr>
<tr>
<td>4 May</td>
<td>Tjerries (DK)</td>
<td>Ubu &amp; TRC (TN)</td>
<td>Ubu &amp; TRC (TN)</td>
</tr>
<tr>
<td>11 May</td>
<td>Ubu &amp; TRC (TN)</td>
<td>Ubu &amp; TRC (TN)</td>
<td>SA Poetry (DS)</td>
</tr>
<tr>
<td>18 May</td>
<td>SA Poetry (DS)</td>
<td>SA Poetry (DS)</td>
<td>SA Poetry (DS)</td>
</tr>
</tbody>
</table>

Essays
Friday 13 March: Short Stories
Friday 8 May: Shirley, Goodness & Mercy

June Exams: Two papers, 3 hrs each
Introduction to Genre: Stories; Nervous Conditions; Death & the Maiden; Poetry
South African Literature: Tjieng, Tjang, Tjerries; Shirley, Goodness & Mercy; Ubu; Poetry
**SECOND SEMESTER**

<table>
<thead>
<tr>
<th>POSTCOLONIAL</th>
<th>MONDAY 8:40 CHEMISTRY MAJOR</th>
<th>TUESDAY 9:35 CHEMISTRY MAJOR</th>
<th>WEDNESDAY 10:30 CHEMISTRY MAJOR</th>
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</thead>
<tbody>
<tr>
<td>Week beginning</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>13 July</td>
<td>Things Fall Apart (SN)</td>
<td>Things Fall Apart (SN)</td>
<td>Things Fall Apart (SN)</td>
</tr>
<tr>
<td>20 July</td>
<td>Things Fall Apart (SN)</td>
<td>Short Prose (AP)</td>
<td>Short Prose (AP)</td>
</tr>
<tr>
<td>27 July</td>
<td>Short Prose (AP)</td>
<td>Short Prose (AP)</td>
<td>Our Sister Killjoy (NN)</td>
</tr>
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<td>3 August</td>
<td>Our Sister Killjoy (NN)</td>
<td>Our Sister Killjoy (NN)</td>
<td>Our Sister Killjoy (NN)</td>
</tr>
<tr>
<td>10 August</td>
<td>PUBLIC HOLIDAY</td>
<td>Poetry (AP)</td>
<td>Poetry (AP)</td>
</tr>
<tr>
<td>17 August</td>
<td>Poetry (AP)</td>
<td>Poetry (AP)</td>
<td>Poetry (AP)</td>
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**MID-SEMESTER VACATION**

<table>
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<tr>
<th>AN ENDING</th>
<th>MONDAY 8:40 CHEMISTRY MAJOR</th>
<th>TUESDAY 9:35 CHEMISTRY MAJOR</th>
<th>WEDNESDAY 10:30 CHEMISTRY MAJOR</th>
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</thead>
<tbody>
<tr>
<td>Week beginning</td>
<td></td>
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</tr>
<tr>
<td>31 August</td>
<td>Stories (SM)</td>
<td>Stories (SM)</td>
<td>Stories (SM)</td>
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<tr>
<td>7 September</td>
<td>Stories (SM)</td>
<td>Osage County (LS)</td>
<td>Osage County (LS)</td>
</tr>
<tr>
<td>14 September</td>
<td>Osage County (LS)</td>
<td>Osage County (LS)</td>
<td>Letters (JM)</td>
</tr>
<tr>
<td>21 September</td>
<td>Letters (JM)</td>
<td>Letters (JM)</td>
<td>HERITAGE DAY</td>
</tr>
<tr>
<td>28 September</td>
<td>Letters (JM)</td>
<td>The Road (MM)</td>
<td>The Road (MM)</td>
</tr>
<tr>
<td>5 October</td>
<td>The Road (MM)</td>
<td>The Road (MM)</td>
<td>Modern Poetry (DS)</td>
</tr>
<tr>
<td>12 October</td>
<td>Modern Poetry (DS)</td>
<td>Modern Poetry (DS)</td>
<td>Modern Poetry (DS)</td>
</tr>
</tbody>
</table>

**Essays**
Friday 7 August: Things Fall Apart  
Friday 2 October: August, Osage County

**November Exam: Two papers, 3hrs each**
Postcolonial Literature: Short Prose, Things Fall Apart, Our Sister Killjoy, Poetry  
The Sense of an Ending: Stories, The Screwtape Letters, Osage County, The Road, Poetry