



**RHODES UNIVERSITY**  
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# **ENGLISH 2**

## **COURSE GUIDE**

### **2021**

**Department of Literary Studies in English**

**Course Coordinator: Dr Jamie McGregor**

## WELCOME TO ENGLISH 2

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

In particular, the Department is committed to:

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

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

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## 1. STAFF

### 1.1 Lecturing staff

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Spencer, Prof. Lynda (HoD)	l.spencer@ru.ac.za	21

### 1.2 Administrative staff

<b>Name</b>	<b>E-mail</b>	<b>Room</b>
Khanyile, Ms Siphokazi (Office Administrator)	s.khanyile@ru.ac.za	9

## 2. ABOUT ENGLISH 2

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

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

## 2.1 Aims of the course

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

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

## 2.2 Blended Teaching & Learning

This year the Department will use a blended teaching and learning method. We will follow a weekly timetable. Sometimes you will have lectures together (using a virtual platform) at an allotted time, usually in keeping with the timetable. This is so that you, your lecturer and your peers can connect and have opportunity for discussions. If unforeseen circumstances prevent this class from taking place, the class will be re-scheduled. This is called synchronous teaching and learning, and will usually (but not always) occur at the start of a paper or a set of lectures. At other times 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. This is known as asynchronous teaching and learning. Each individual lecturer will determine their own blended teaching method, so please read course outlines very carefully. Also, use the **Time Management Guidelines**

below to help you keep up with the weekly schedule. (Please bear in mind that these are guidelines only and therefore approximate. Weekly schedules will inevitably vary based on individual needs/preferences as well as changing circumstances.)

### 2.3 Time Management Guidelines

<b>Activity</b>	<b>Hours</b>
Reading of primary text	6
Reading of supplementary texts	2
Instruction (3 lectures + 1 tutorial)	4
Self-study	2
Writing tasks	2
<i>Total hours per week</i>	<i>16</i>

### 2.4 Course materials

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

- The *English 2 Course Guide* (this document)
- The *Departmental Guide to Essay Writing*;

### 2.5 Problems

Depending on the nature of the problem you might encounter with the course, speak either to your tutor, the English 2 Course Coordinator, or one of your Class Representatives (see section 12.3 below). The English 2 Course Coordinator for 2021 is Dr Jamie McGregor (j.mcgregor@ru.ac.za). You must contact the Office Administrator (s.khanyile@ru.ac.za), if you wish to change courses, apply for an LOA, de-register, etc.

## **3. COURSE CONTENT**

### **3.1 Course overview**

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

The first semester starts with the paper Transnational Literature, which examines representations of national and cultural border crossings in contemporary literature, and explores the implications such crossings have on personal and communal identities. This is followed by the paper Regionalism in English and South African Fiction, which examines the depiction of locality and the characterisation of local concerns in selected texts from mid-nineteenth century England to post-apartheid South Africa.

The second semester starts with the paper Romanticism and Revolution, which focuses on the entanglements of self and world in Romantic poetry during the turbulent decades of the late eighteenth and early nineteenth centuries. This is followed by the paper The Modernist Revolt, which examines the concerns and modes of expression of an early twentieth century literary movement that sought to 'revolutionise' an aesthetic practice dominated by the Romantic and Realist modes of nineteenth-century literature.

### **3.2 Paper descriptions and prescribed works**

#### **Term 1: Transnational Literature (Prof. Sam Naidu)**

Literature which explores the lingering impact of colonialism, and which engages with the experiences of diaspora, migration and exile is the focus of this paper. Using English as their language of literary expression, writers have created new literatures which transgress and transcend constructed national boundaries. In particular, this literature explores how the crossing of boundaries, real and conceptual, affects personal and overarching histories, and national, ethnic and cultural identities. Also of interest is



how the authors' transnational subjectivities influence their literary aesthetics.

The paper provides an examination of texts selected from the vast and diverse terrain of postcolonial Anglophone writing. Students will first study *Anil's Ghost*, a text about the return of a migrant, by an author from Sri Lanka who now resides in Canada. Thereafter we move to a selection of short stories from Jhumpa Lahiri's *Interpreter of Maladies*, which explores the experiences of South Asian migrants in the USA. The focus then shifts to East Africa with *By the Sea*, a novel about exile and asylum. To end, students will read *Small Island*, a novel about the relationships between migrant and host cultures by an author who is a descendent of Jamaican immigrants to the UK.

Michael Ondaatje, *Anil's Ghost* (Picador 9780330480772)

Jhumpa Lahiri, *Interpreter of Maladies* (Houghton Mifflin 9780395927205)

Abdulrazak Gurnah, *By the Sea* (Bloomsbury 9780747557852)

Andrea Levy, *Small Island* (Headline Review 9780755355952)

## **Term 2: Regionalism in English and South African Fiction (Prof. Dirk Klopper)**

The regional novel attempts to depict a specific geographic region and the people that inhabit it. It is typically set in a single area of a country and portrays the customs, culture, historical background, dialect and behaviour of that region. It describes the people and features of an actual, provincial locality outside the metropolis. It deals, that is, with the interrelationship of a local geography and its individual inhabitants. While practising verisimilitude (realism) in speech, customs and environment, the regional novel is also concerned with the symbolic (metaphorical) associations between person and location. Themes explored in this paper include place and history, regionalism and the natural environment, individuality and communality, sexuality and spirituality. Of particular interest is the way in which the provincial (local) is paradoxically registered, through literary convention, from a metropolitan (global) perspective. City and country are both opposed and interrelated. The city functions as the defining boundary

of the country. The country location, the provincial habitation and its human and natural features, is defined, by-and-large, from a metropolitan point of view.

Brontë's *Wuthering Heights* portrays the impress made on human existence by the rugged Yorkshire moorlands; Schreiner's *The Story of an African Farm* evokes a remote Karoo homestead to reflect on the discrepancy between the real world of colonial hegemony and the ideal world of egalitarian coexistence; Lawrence's *The Virgin and the Gipsy* uses the topography of the English midlands to explore the tensions between individuality and social conformity, Coetzee's *Disgrace* engages with the contemporary politics of living on the land to raise questions around the nature of desire, forms of communality, and the relationship between human and animal.

Emily Brontë, *Wuthering Heights* (Oxford Classics 9780199541898)

Olive Schreiner, *The Story of an African Farm* (Penguin 9780143185604)

D.H. Lawrence, *The Virgin and the Gipsy and Other Stories* (Cambridge 9781107457539)

J.M. Coetzee, *Disgrace* (Random House 9780099289524)

### **Term 3: Romanticism and Revolution (TBA)**

This paper takes as point of departure the revolutionary contexts in which English romantic literature was written. It views these contexts as the 'conditions of possibility' that govern both the forms of understanding (ideas) and the modes of expression (style) that characterise the writings.

The most obvious revolutionary context is the French revolution, which sought to overthrow a system of inherited privileges and advantages, seeking thereby radically to democratise the social order. The effects of this revolution reverberated throughout Europe and precipitated a period of political unrest in Britain that threatened the relative stability of its constitutional monarchy. But equally important, particularly in Britain, was the economic impact of the industrial revolution. Not only did the industrial revolution bring about a fundamental shift from a rural to an

urban economy, with all the changes in social relations this implies, and not only did it entrench the emerging dominance of the middle class, it also provided the technological platform and forms of organisation that would greatly expand the British colonial project in the nineteenth century.

Caught up in these two 'big' revolutions, the political and the industrial, were 'smaller' revolutions, emerging around issues such as the emancipation of human potential, the abolition of slavery, the assertion of the rights of women, the secular challenge to religion, and the reassessment of a range of social practices involving marriage, sexuality and education. Moreover, there occurred a fundamental reconsideration of the experience of nature in relation to the human individual, at a time when nature was being changed irrevocably by the linked processes of urbanisation, industrialisation, and colonisation.

The paper is concerned not with the politics or the economics of revolution, but with the texture of ideas, the structures of feeling, and the forms of literary expression that accompany the revolutionary moment. It conceives of these varieties of literary expression as the articulation of a poetics of dissent, a way of writing that brings into question the very notion of authority, whether vested in the state, in religion, in technology, in education, or in reason itself. Indeed, even the authority of the poet's own writing is brought into question.

Because the poetics of dissent is closely identified with the romantic notion of the imagination, a central concern of the paper is to examine the prospects of the imagination as a 'revolutionary' mode of understanding.

*Romanticism Reader* (supplied by Department)

#### **Term 4: The Modernist Revolt (Dr Jamie McGregor)**

This paper aims to introduce students to modernism as an epochal and disruptive impulse in early to mid-twentieth century English literature. Centring on the idea of an epiphany, where a character experiences a life-changing self-understanding, Joyce's collection of short stories *Dubliners*

depicts middle class life in Dublin at a time of intense Irish nationalism. The stories shift in focalisation from child protagonists to progressively older people, coinciding with Joyce's tripartite division of the collection into childhood, adolescence and maturity. Joyce's *A Portrait of the Artist as a Young Man* transforms the quintessentially Romantic form of the *bildungsroman* through an ironic retelling of the Greek myth of the artificer Daedalus, who is figured in the novel as the modern artist seeking to free himself from the restrictions of country, religion and language. T.S. Eliot's haunting and enigmatic poems include such pieces as "The Hollow Men", "Ash-Wednesday", and "The Love Song of J. Alfred Prufrock", which together with his daunting but profoundly impactful long poem *The Waste Land* explore modern consciousness with forensic rigour. In Virginia Woolf's *To the Lighthouse*, an intimate account of personal loss coincides with the global catastrophe of the 1914-18 war.

James Joyce, *Dubliners* (Collins Classics 9780007449408)

James Joyce, *A Portrait of the Artist as a Young Man* (Collins Classics 9780007449392)

T.S. Eliot, *Collected Poems 1909-1962* (Faber 9780571105489)

Virginia Woolf, *To the Lighthouse* (Collins Classics 9780007934416)

### 3.3 Recommended works

The following text is highly recommended for reference purposes:

M.H. Abrams and Geoffrey Galt Harpham (eds), *A Glossary of Literary Terms* (Wadsworth Cengage 0495906599).

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

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

## 4. DULY PERFORMED (DP) REQUIREMENTS

### 4.1 DP requirements

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

- attendance of tutorials. NB. Attendance means that you actually attend via a specific online platform or you submit written work for a seminar. Your tutor will specify what is meant by attendance. You are permitted to miss TWO tutorials during the course of the semester, but if you miss any others, you are required to apply for leave of absence (LOA);
- submission of all 4 Continuous Assessment essays (2 per semester);
- writing the June and November Summative Assessment/examinations (4 exams in total, 2 per semester corresponding with the semester papers).

### 4.2 Leave of absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend a tutorial (having already missed two during the course of the year) or are unable to submit an assignment by the due date, a Leave of Absence (LOA) form must be obtained from the Office Administrator, completed (supported by relevant documentation e.g. doctor’s certificate, letter from counsellor/parent/ warden, notification from sports body), and returned to her. She 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 tutorial.

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

### **4.3 LOAs and extensions for assignments**

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

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

## **5. LECTURE ATTENDANCE**

NB. Some lecturers will hold lectures 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. TUTORIALS**

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

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

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

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

## **7. CONTINUOUS ASSESSMENT**

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

### **7.1 Assignment dates**

#### **SEMESTER ONE**

Friday 9 April: Ondaatje

Friday 28 May: Brontë

#### **SEMESTER TWO**

Friday 20 August: Wordsworth

Friday 8 October: Joyce

## 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 **Office 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 Office 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 Office Administrator). The appeal form is then forwarded to the HoD who will then inform students about the outcome of their appeals.

## 7.3 Getting your assignment back

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

**Assessment and feedback:** Your tutor annotates and assesses your 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.



## 7.4 Departmental marking notch system

Your essays will be marked according to the following scheme, which the Department uses to ensure that the standard of marking is consistent, despite students having different tutors/markers. On your scripts, markers will allocate ONLY the percentages listed in the column below. For example, an essay assessed at 2.2- is always allocated 62%, and so on. However, although only certain percentages are used (and not the full range), your final percentage for the year will most likely fall somewhere within the entire range from 0 – 100, and it is on this basis that you will be confirmed as, for example, an upper second on your official academic record for the year.

<b>Symbol</b>	<b>Equivalent</b>
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 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 Turn-it-in, a similarity software programme that aids in the detection of possible plagiarism. The Department will also constitute a Plagiarism Committee to deal with individual cases of plagiarism on an ad hoc basis. We require that every student make a Plagiarism Declaration when submitting any 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.

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](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 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 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.

## **8. SUMMATIVE ASSESSMENT**

### **8.1 June and November Examinations**

The course is divided into a first-semester component (ENG 201) and a second-semester component (ENG 202). For ENG 201 you write TWO Summative Assessment examinations in June (Transnational Literature, and Regionalism in English and South African Fiction); for ENG 202 you write TWO Summative Assessment examinations in November (Romanticism and Revolution, and The Modernist Revolt).

Each paper requires you to write THREE essays on work covered during the course. All essays will be submitted online to specific portals on RUConnected. More detailed information about the content and arrangement of examinations will be posted on RUConnected in good time. Please note that any examination may contain a compulsory question on a particular text or topic.

### **8.2 Calculation of Marks**

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

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

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

Summative Assessment: 60% (12 exam essays, 3 per paper, each counting 5%).

A subminimum mark of 40% applies in several instances:

- a subminimum of 40% for ENG 201 is required to proceed to ENG 202;
- a subminimum of 40% for a module (ENG 201 or ENG 202) 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 2 mark, which means that modules for which a subminimum of 40% is not obtained must be repeated.

## 9. USING THE LIBRARY

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

Even though you may be directed by a lecturer to specific critical works, you are advised to concentrate on getting to know and understand your **PRIMARY** texts really well. There is no substitute for this knowledge and online summaries are not adequate substitutes for the literary texts.

Some of the secondary, critical material you need will be provided on

RUConnected but otherwise you are expected to access the online library resources yourself as this is an important research skill.

### **9.1 English Subject Guide and Faculty Librarians**

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

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

## **10. USING THE INTERNET**

The Internet can be a very useful tool, but you are encouraged to use it wisely. Especially with online learning, do not be duped into thinking that, because something is posted on the web, the information it contains is reliable or correct. Make sure that the site you are using is a reputable and scholarly source. Check for the letters “ac” or “edu” in the URL: this indicates that the page is from a university website, and therefore that the information provided on literary texts is likely to be accurate. Many websites, designed to ‘help’ students with English literature essays, provide information that is simplistic, misleading, and sometimes erroneous. Avoid these sites, e.g. [Sparknotes.com](http://Sparknotes.com). Do not be tempted to read plot summaries instead of the primary texts and do not quote from these disreputable sites.

## **11. FURTHER RESOURCES**

### **11.1 Recommended reference works**

Sheridan Baker’s *The Practical Stylist* (8th ed. London: Longman, 1997):  
Most students who fail to do well in English have not learned the basic

principles of good writing by the end of the year. The Department recommends this text to help you with various aspects of essay writing. Study the book carefully and selectively to correct and improve the grammar, style, and organisation of your written work, particularly where specific faults have been pointed out to you by your lecturer. If you cannot access this book consult the Department's *Guide to Essay Writing* when preparing your essays.

### **11.2 RUConnected and the Department's Website**

Students can access RUConnected and the 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 the main teaching and learning resource is RUConnected. Ensure that you check RUConnected regularly as it is the main mode of communication with students.

### **11.3 Consultations**

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

### **11.4 Class representatives**

Class representatives are elected during the first weeks of the academic year. They serve as an additional channel of communication between students and the Department's teaching staff. The Head of Department meets the class representatives, together with Course Coordinators, twice each semester. These meetings are important opportunities to give and receive feedback. Frequently ideas for the improvement of the Department's activities emerge from the discussions. Students often find it useful to communicate opinions on courses or individual members of staff, favourable or not, to the Head of Department, who can then respond appropriately.



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

### **11.5 Course evaluations**

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

## **12. DEREGISTERING**

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

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

We hope that you have an exciting, challenging and successful year, and that we will see you in English 3 in 2022.

## 13. LECTURE AND TUTORIAL TIMETABLES, AND ASSIGNMENT DATES

### 13. 1 Lecture timetable and assignment dates

#### FIRST SEMESTER

Week beginning	TRANSNATIONAL LITERATURE		
	Monday 15:10	Tuesday 16:05	Thursday 14:15
15 March	Introduction (SN)	Ondaatje (SN)	Ondaatje (SN)
22 March	Ondaatje (SN)	Ondaatje (SN)	Lahiri (SN)
29 March	Lahiri (SN)	Lahiri (SN)	Lahiri (SN)
5 April	Gurnah (SB)	Gurnah (SB)	Gurnah (SB)
12 April	Gurnah (SB)	Levy (SN)	Levy (SN)
19 April	Levy (SN)	Levy (SN)	
<i>Mid-semester break</i>			
Week beginning	REGIONALISM IN ENGLISH AND SA FICTION		
	Monday 15:10	Tuesday 16:05	Thursday 14:15
3 May	Introduction (DK)	Brontë (DK)	Brontë (DK)
10 May	Brontë (DK)	Brontë (DK)	Brontë (DK)
17 May	Schreiner (DK)	Schreiner (DK)	Schreiner (DK)
24 May	Schreiner (DK)	Schreiner (DK)	Lawrence (DK)
31 May	Lawrence (DK)	Lawrence (DK)	Lawrence (DK)
7 June	Coetzee (DK)	Coetzee (DK)	Coetzee (DK)
14 June	Coetzee (DK)	Coetzee (DK)	

#### Continuous Assessment/Essays:

Friday 9 April: Ondaatje (SN)

Friday 28 May: Brontë (DK)

#### Summative Assessment/Exams:

Transnational Literature: Ondaatje, Lahiri, Gurnah, Levy (SN)

Regionalism: Brontë, Schreiner, Lawrence, Coetzee (DK)

## SECOND SEMESTER

Week beginning	ROMANTICISM AND REVOLUTION		
	Monday 15:10	Tuesday 16:05	Thursday 14:15
26 July	Introduction (TBA)	Wordsworth (TBA)	Wordsworth (TBA)
2 Aug	Wordsworth (TBA)	Wordsworth (TBA)	Coleridge (TBA)
9 Aug	Coleridge (TBA)	Coleridge (TBA)	Coleridge (TBA)
16 Aug	Byron (TBA)	Byron (TBA)	Byron (TBA)
23 Aug	Keats (TBA)	Keats (TBA)	Keats (TBA)
30 Aug	Shelley (TBA)	Shelley (TBA)	Shelley (TBA)
<i>Mid-semester break</i>			
Week Beginning	THE MODERNIST REVOLT		
	Monday 15:10	Tuesday 16:05	Thursday 14:15
13 Sept	Introduction (JM)	Joyce, <i>Dubliners</i> (JM)	Joyce (JM)
20 Sept	Joyce (JM)	Joyce (JM)	Joyce (JM)
27 Sept	Joyce, <i>PAYM</i> (JM)	Joyce (JM)	Joyce (JM)
4 Oct	Joyce (JM)	Joyce (JM)	Eliot (JM)
11 Oct	Eliot (JM)	Eliot (JM)	Eliot (JM)
18 Oct	Eliot (JM)	Woolf (JM)	Woolf (JM)
25 Oct	Woolf (JM)	Woolf (JM)	

### Essays:

Friday 20 August: Wordsworth (TBA)

Friday 8 October: Joyce (JM)

### Exams:

Romanticism: All the poems covered in lectures and tutorials (TBA)

Modernist Revolt: Joyce, Eliot, Woolf (JM)

## 13.2 Tutorial timetable

### FIRST SEMESTER

Week beginning	REGIONALISM IN ENGLISH AND SA FICTION
15 March	Introduction to Transnationalism
22 March	Ondaatje, <i>Anil's Ghost</i>
29 March	Ondaatje essay topic
5 April	Lahiri, <i>Interpreter of Maladies</i>
12 April	Gurnah, <i>By the Sea</i>
19 April	Levy, <i>Small Island</i>
<b>Mid-semester break</b>	
Week beginning	TRANSNATIONAL LITERATURE
3 May	Introduction to Regionalism
10 May	Brontë, <i>Wuthering Heights</i>
17 May	Brontë essay topic
24 May	Schreiner, <i>The Story of an African Farm</i>
31 May	Lawrence, <i>The Virgin and the Gipsy</i>
7 June	Coetzee, <i>Disgrace</i>
14 June	Revision

### SECOND SEMESTER

Week beginning	ROMANTICISM AND ECOLOGY
26 July	Introduction to Romanticism
2 Aug	Wordsworth
9 Aug	Wordsworth essay topic
16 Aug	Coleridge
23 Aug	Byron
30 Aug	Keats
<b>Mid-semester break</b>	
Week beginning	THE MODERNIST REVOLT
13 Sept	Introduction to Modernism
20 Sept	Joyce, <i>Dubliners</i>
27 Sept	Joyce essay topic
4 Oct	Joyce, <i>A Portrait of the Artist as a Young Man</i>
11 Oct	Eliot
18 Oct	Eliot
25 Oct	Woolf, <i>To the Lighthouse</i>