



**RHODES UNIVERSITY**  
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# **ENGLISH 3**

## **COURSE GUIDE**

### **2020**

**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 lectures and small-group seminar classes.

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

# CONTENTS

<b>1. Staff 2020</b>	1
1.1 Lecturing staff	1
1.2 Administrative staff	1
<b>2. About English 3</b>	2
2.1 Aims of the course	2
2.2 Registration	3
2.3 Problems	3
<b>3. Course content</b>	3
3.1 Course overview	3
3.2 Paper descriptions and prescribed works	4
<b>4. Duly Performed (DP) requirements</b>	13
4.1 Leave of absence (LOA) applications	13
4.2 LOAs and extensions for assignments	14
<b>5. Lecture Attendance</b>	14
<b>6. Electives</b>	15
6.1 Independent study	15
6.2 Reading, thinking, talking and writing	15
6.3 Elective attendance	16
<b>7. Written assignments</b>	17
7.1 Assignment dates	17
7.2 Submission of assignments	17
7.3 Getting your assignment back	19
7.4 Departmental marking notch system	19
7.5 Plagiarism	22

<b>8. Examinations and calculation of marks</b>	24
8.1 June and November examinations	24
8.2 Class mark, exam mark and final mark	24
<b>9. Using the library</b>	25
9.1 Open shelves	26
9.2 Reference section	26
9.3 Periodicals section	27
9.4 Short loan	27
9.5 English Subject Guide and Faculty Librarian	28
<b>10. Using the Internet</b>	28
<b>11. Further resources and support</b>	29
11.1 Recommended reference works	29
11.2 RUConnected & Department's Website	30
11.3 Noticeboards and filing cabinet	30
11.4 The audiovisual room	31
11.5 Consultations	31
<b>12. Student support and Academic Development</b>	31
12.1 Course coordinator	31
12.2 Class representatives	32
12.3 Course evaluations	32
<b>13. Dropping English</b>	32
<b>14. Timetables</b>	34

## 1. STAFF 2020

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### 1.2 Administrative staff

<b>Name</b>	<b>E-mail</b>	<b>Room</b>
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## **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.

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 papers 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 linguistic strategies employed by 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 in relation to seminar tasks, including forming topics for essays and presentations, where required.

## **2.2 Registration**

After registration, you will be required to confirm the two core papers you will be taking (one in each semester), as well as the two seminar electives. You will be notified of when and where to confirm your choices. You will also collect copies of the following:

- The *English 3 Course Guide*.
- Any relevant materials for the first term.
- The Departmental *Guide to Essay Writing*.

## **2.3 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 2020 is Prof Sam Naidu (s.naidu@ru.ac.za). You must see the Office Administrator (Room 9 on the ground floor), if you wish to change courses or address timetable issues.

# **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 Encountering African Literature, 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 four electives on offer.

## 3.2 Paper descriptions and prescribed works

(N.B. THE INFORMATION PROVIDED IN BRACKETS REFERS TO RECOMMENDED EDITIONS)

### FIRST SEMESTER: ENGLISH 301

#### CORE PAPERS

#### **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 paper begins with a study of Dante's *Divine Comedy* (Commedia Divina), a foundation for many subsequent Renaissance works. Routinely billed as one of the pillars of world literature, Dante's *Divine Comedy* remains surprisingly accessible and relatable more than seven centuries after it was written. In its first part, the *Inferno*, the poet recounts his harrowing descent through the Nine Circles of Hell, offering both a majestic conspectus of the mediaeval view of sin as a rejection of God's grace and a perennially convincing account of the psychology of self-destructive behaviour. Two-and-a-half centuries later, Spenser's *Faerie Queene* represents the first successful English imitation of the epics of classical antiquity, both a paean to the emergent Protestant empire of Elizabeth I, figured within the poem as "greatest Gloriana," and an allegory of the virtues required to complete the ideal human being. In the first of its completed six books (out of a projected twelve), the Redcrosse Knight undertakes the archetypal quest to deliver an ancient kingdom from the tyranny of a rampaging dragon. 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*, in which we 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.

Dante Alighieri, *Inferno* (Oxford University Press 9780195004120)

Edmund Spenser, *The Faerie Queene*, Book One (Hackett Classics 9780872208070)

John Donne, *Selected Poems* (Penguin 9780140424409)

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

Andrew Marvell, *The Complete Poems* (Penguin 9780140424577)

John Milton: *Selected Poems* (Penguin 9780140424416)

## **Paper 2: Encountering African Literature (Paper Co-Ordinator – Dr Lynda Spencer)**

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

Tayeb Salih, *Season of Migration to the North*

Ngũgĩ wa Thiong'o, *A Grain of Wheat*

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

African Short Fiction (material to be provided)

Chimamanda Ngozi Adichie, *Purple Hibiscus*

Contemporary African Poetry (material to be provided)

## **ELECTIVES**

### **(a) 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) Mike Marais: Death in Film**

Language cannot conceptualise death. In fact, death exposes an emptiness within the semantic operations of language. It shows that language cannot provide a total and adequate representation of being. In fact, death is, by definition, unrepresentable. And precisely because it raises the question of representing the unrepresentable, artists have always been preoccupied with death.

If anything, this is especially true of film, which is a representational mode that captures surfaces rather than inner states. “Death in Film” explores the relation of film to death in a range of films, including (but not limited to) Bergman’s *Cries and Whispers*, Haneke’s *Amour*, Egoyan’s *The Sweet Hereafter*, and Roy Andersson’s “*World of Glory*.”

The following are some of the films that will be examined in the elective:

Roy Andersson, “*World of Glory*”

Ingmar Bergman, *Cries and Whispers*

Atom Egoyan, *The Sweet Hereafter*

Michael Haneke, *Amour*

(This list will be added to in due course.)

### **(c) Sam Naidu: Sleuthing the State: South African Crime Fiction**

Crime fiction is a burgeoning literary category in post-apartheid South Africa. The significance of these novels, in cultural and literary terms, is deeply intertwined with their entertainment value – but far exceeds it. In 2009 alone, fifteen crime novels were published locally, of which three have been long-listed for the Sunday Times Literary awards. This literature seeks to address weighty themes, such as the trauma of a society in transition – a society which has been fractured by violent crime. But it also engages fans of crime fiction with compelling and inventive renditions of the genre. Historically and globally, crime fiction has been lauded for its interpretive function but, taken together with its commercial success, this praise raises questions about credibility and necessitates an examination of crime fiction's ambiguous ideological position. In addition, it re-opens debates about the artistic merit of popular literature.

The novels selected for this elective fall into two categories: literary detective fiction, and crime thriller crime fiction. Both sub-genres will be historicized (going back to nineteenth-century British and American antecedents), and then formally analysed. Of particular interest are the perspectives the texts offer on evolving and ambivalent attitudes to 'truth' and justice; the relationship between power, authority and self; and the correlations between form and the potential for socio-political comment.

Deon Meyer, *Devil's Peak*

Margie Orford, *Daddy's Girl*

Andrew Brown, *Cold Sleep Lullaby*

Michiel Heyns, *Lost Ground*

Optional: Diale Tlholwe, *Ancient Rites*

### **(d) Dirk Kloppe: J.M. Coetzee and the Autobiographical Other**

This paper examines the convergence of self-writing, fictional writing and the writing of 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 on his failures as a lover, his awkward social manners, and his peculiar idealism. The 'autobiographical' novel *Diary of a Bad Year* has three interlocking levels of discourse. There are two narrative 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 there are the opinion pieces themselves. The blurring of the boundaries of genre in these four works points to Coetzee's metafictional practice of exposing the constructedness of narrative writing, whether autobiographical, fictional or historiographical. His purpose is not to debunk narrative writing but to extend its scope by exploring the discordances of selfhood and otherness, sexuality and desire, confession and deception, authority and authorship.

J.M. Coetzee, *Boyhood* (Random 9780099268277)

\_\_\_\_\_, *Youth* (Random 9780099433620)

\_\_\_\_\_, *Summertime* (Random 9781742741208)

\_\_\_\_\_, *Diary of a Bad Year* (Vintage 9780099516224)

## SECOND SEMESTER: ENGLISH 302

### **Paper 3: Realism to Postmodernism (Paper Co-Ordinator – Prof. Mike Marais)**

The material dealt with in this paper both precedes and succeeds that covered in the English 2 module on modernism. In the first part of Realism to Postmodernism, you will engage with a selection of nineteenth-century, English realist novels, and, in the second, you will encounter postmodernist narratives from various parts of the world.

The section of the paper on realism examines the rise of the novel, and this genre's relation to class, European expansionism, globalisation, and the sexualisation and racialisation of the body. We shall also consider how the mode of realism installed by this genre inscribes understandings of subjectivity that 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*

Charles Dickens, *Great Expectations*

Thomas Hardy, *Jude the Obscure*

Selected postmodernist short stories

Thomas Pynchon, *The Crying of Lot 49*

Don DeLillo, *White Noise*

Mohsin Hamid, *The Reluctant Fundamentalist*

#### **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 and place/environment – or social and psychological geographies – in contemporary, ‘post-apartheid’ South Africa.

Ishtiyaq Shukri, *I See You*

Zakes Mda, *The Madonna of Excelsior*

Zoë Wicomb, *Playing in the Light*

K. Sello Duiker, *Thirteen Cents*

Ivan Vladislavic, *The Exploded View*

Hugh Masekela, *Still Grazing: The Musical Journey of Hugh Masekela*

## **ELECTIVES**

### **(e) Wanjiru Doseline Kiguru: Prizewinning Short Stories from Africa**

This elective will focus on contemporary African short stories and their relation to international literary prizes such as Short Story Day Africa Prize, the Queen Mary Wasafiri New Writing Prize, Writivism Short Story Prize, the Commonwealth Short Story Prize, and the Caine Prize for African Writing. Kenyan writer Binyavanga Wainaina, who first came to the limelight after winning the Caine Prize in 2002, pens a satiric essay, “How to Write About Africa”, where he tackles the clichés used to describe Africa, forcing a critical look at the stereotypes constructed around the continent and its peoples. Taking this as our starting point, we will use the prizewinning stories to discuss issues of otherness, exotic representations and globalisation in Contemporary African Literature. In addition, we will pay attention to the thematic and stylistic preoccupations as well as the significance of the different digital platforms where these stories are produced and continue to circulate. The aim of the elective is to place literary production mechanisms within the wider narratives of centre versus margins.

Some of the questions that will help us in expounding further on the sub-topics covered here include: What is the role of the short story genre in the contemporary African literature? How does the short story differ from other genres? Where does the short story genre fit within the different literary publishing platforms in Africa? What functions does the international literary prize for African literature play in the production and distribution of literature? How does financial and political patronage influence the production of contemporary African literature? What is the role of violence, pain, and suffering in contemporary African literature? What is the significance of children narrators in prize winning short stories?

Short stories to be used in this course will be provided.

**(f) 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 Mkhiva, 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.

**(g) Jamie McGregor: The Inklings: C.S. Lewis and J.R.R. Tolkien**

Among the most enduringly popular writers of fantasy fiction of the twentieth century, C.S. Lewis and J.R.R. Tolkien represent opposite poles of the informal movement that centred upon their literary endeavours in 1930s and '40s Oxford: the Inklings. Close friends, colleagues, and veterans of the 1914–18 war, and united by a shared background in Old and Middle English and the mythologies of Northern Europe, as well as a commitment to conservative Christian values that seemed increasingly threatened by the

materialism and nihilism of the modern world, both writers nonetheless found strikingly different ways of expressing themselves in works of exceptional originality and imagination.

In the three novels that make up the Cosmic Trilogy, Lewis subverts the space travel adventure story pioneered by H.G. Wells, transforming it into a vehicle for reinventing the pre-Copernican model of the heavens and, in so doing, making religious themes unexpectedly palatable to an increasingly secular modern readership. In contrast to Lewis's wide-ranging inventiveness, Tolkien single-mindedly devoted a lifetime's work to the creation of a personal mythology, remarkable for its integrity, depth and cogency that underlies almost all the fictional writings he produced. His principal work, the sprawling heroic romance *The Lord of the Rings* owes at least part of its extraordinary success to the way it packages this mythology in a single story of immediate emotive appeal. While these texts alone constitute an ample reading list for the course, students will unquestionably benefit from an acquaintance with both authors' works for children, the seven-part *Chronicles of Narnia* and *The Hobbit*.

C.S. Lewis, *Out of the Silent Planet*

\_\_\_\_\_, *Perelandra*

\_\_\_\_\_, *That Hideous Strength*

J.R.R. Tolkien, *The Lord of the Rings*

### **(h) Aretha Phiri: African-American and African Literature in Dialogue**

Deploying the call-and-response mode as the artistic premise of her fiction, foremost African-American author, Toni Morrison, has persistently called in her criticism for a participatory (intellectual and political) engagement with her work. Morrison's call has been (in)advertently heeded by emergent black African female writers in/of the diaspora, whose literary responses suggest the exciting and necessary ways that Morrison's themes and ideas are being rejuvenated, critiqued and expanded upon to reflect contemporary 'African' attitudes to the concerns she raises about blackness.

This elective offers a fresh, comparative, specifically transatlantic and transnational, analysis of Morrison's work on blackness through the diasporic lens of contemporary African female writers. It explores the ways

in which selected of their texts speak (back) to selected of Morrison's work, interrogating ontologies of race, particularly blackness, through an 'Africanness' that takes cognisance of cultural- and context-specific, yet complexly globalised, configurations of subjectivity.

Toni Morrison, *The Bluest Eye*

\_\_\_\_\_, *Jazz*

NoViolet Bulawayo, *We Need New Names*

Taiye Selasi, *Ghana Must Go*

## 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 essays, including elective assignments;**
- **attendance of elective seminars. You are permitted to miss two seminars during the course of the year, but if you miss any others you are required to apply for Leave of Absence (LOA);**
- **writing the June and November examinations (1 exam per semester corresponding with the one paper in the semester).**

### 4.1 Leave of absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend lectures, elective seminars, or 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.

**N.B. 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.

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

### **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 Office Administrator may do so.

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

## **5. LECTURE ATTENDANCE**

**N.B. Although lecture attendance is NOT an official DP requirement, attendance registers will be kept so that lecturers and the Office Administrator can monitor erratic attendance. On a monthly basis, the Office Administrator will contact students who have consistently been defaulting, and she will inform the Course Coordinator accordingly.**

You are strongly advised to attend ALL of your lectures, because the information with which you are provided is linked to your assignments AND the kinds of questions you can expect in the examinations. In other words, there is a definite correlation between lecture attendance and essay/exam performance. By the same token, 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. In the event that lectures are disrupted by student protest action, this material becomes even more crucial, and you will be expected to familiarise yourself with it and to contact the relevant lecturer should you have any queries. Informal workshops/seminars will also be arranged, either on or off campus, during protest action, so that you do not fall behind with your work.

Lecture attendance registers may be taken, even if not for DP purposes. However, attendance is not so much obligatory as a matter of personal commitment: missing lectures is ALWAYS to a student's detriment. This will be even more so in the third-year programme, in which the line between 'lectures' and 'seminars' may be blurred, and studious, active and prepared participation on the student's part is essential.

## **6. ELECTIVES**

### **6.1 Independent study**

Each core paper has a weighting of 30 percent of your final year mark, while each elective paper has a weighting of 20 percent. For electives, instead of having lectures on the prescribed works, students meet once a week in a small seminar class where the emphasis is on class participation and independent study. 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.

### **6.2 Reading, thinking, talking and writing**

ALWAYS BRING THE RELEVANT TEXT AND HANDOUT MATERIALS WITH YOU TO SEMINARS.

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 and energy, and trying to achieve a sufficient degree of competence in each of them to enhance your enjoyment of literature significantly.

Elective seminars provide an 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 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. Your fellow students and your lecturer are not there to judge you but to learn with 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 lecturer will chair the discussion and try to respond to any difficulties that arise, but it is not the sole responsibility of the lecturer to ensure that an interesting and stimulating discussion occurs – nor can you expect from him/her “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 issues to be discussed considerable thought: the benefit you receive from a seminar depends to a significant extent on how much you are prepared to put into it.

Your lecturer is also available for individual consultation, by appointment.

### **6.3 Elective attendance**

90% attendance at elective seminars is a DP requirement. 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 Office 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 Office Administrator will inform you whether your LOA has been granted.

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

## **7. WRITTEN ASSIGNMENTS**

Please note that 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 the noticeboard and on RUConnected.

### **7.1 Assignment dates**

March 20: Salih/ Ngũgĩ

March 20: Dante

May 15: African Short Fiction

May 15: Shakespeare

August 7: Shukri

August 7: Austen

September 25: Masekela

September 25: Short Stories

Assignments for Electives will be arranged individually by the relevant lecturers.

### **7.2 Submission of assignments**

**Submission of all written assignments is a DP requirement (see section 4).**

**When:** Assignments are due by 09h35 on Fridays, and submission dates are listed above and on your lecture timetable (see section 14). If you anticipate

a problem handing in on time, see the Office Administrator well in advance, as you will need to apply for an extension (see section 4.2). Do not simply hand your essay in late with an excuse.

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

**Submission period:** 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.

**Late assignments:** 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.

### **7.3 Getting your assignment back**

Assignments are designed to help you constantly improve a number of skills, such as reading, writing, self-editing, structuring arguments, and providing evidence for your ideas in the form of quotations from the text. In order to improve, you need to engage seriously with the feedback you receive from your lecturers: when you get an assignment back, re-read it, and read all the written feedback provided by your lecturer. 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 assignments. It is also a good idea to re-read a previous assignment just before you begin to write another one, so that the previous feedback on how to improve is fresh in your mind. Make an appointment to consult with your lecturer if you have any questions about an assignment you have written.

**Assessment and feedback:** Your lecturer 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.

### **7.4 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. 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.

## DEPARTMENTAL MARKING NOTCH SYSTEM

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

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

- 1** 82-100  
Highly original thought; critical attitude towards text and 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**

The Department of Literary Studies in English is committed to welcoming students into the academy generally, and the discipline of literary studies specifically. For this reason, we endeavour to teach all our students how to use and cite secondary material correctly so as to avoid plagiarism. Through the course of your studies, we will guide you regarding the nature of plagiarism and its consequences.

Rhodes University defines plagiarism, in an academic sense, as “taking and using the ideas, writings, works or inventions of another, from any textual or internet-based source, as if they were one’s own.” Accordingly, learning to cite secondary material correctly is absolutely key to avoiding allegations of plagiarism, and to becoming a scholar. Plagiarism is not only a form of

theft: it also short-circuits the development of precisely those skills of reading, analysing, writing and evaluating that constitute our discipline. By relying on the work of others, you fail to practise your own judgement. Rather make your own mistakes, and learn from them, than merely repeat the mistakes of others.

The Department of Literary Studies in English 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 demand that every student sign a Plagiarism Declaration when submitting any essay. This document asserts that you know what plagiarism is, have referenced all secondary material, and that all other work is original.

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

[https://www.ru.ac.za/media/rhodesuniversity/content/law/documents/10-students/plagiarism\\_policy.pdf](https://www.ru.ac.za/media/rhodesuniversity/content/law/documents/10-students/plagiarism_policy.pdf)

This document is useful not only because it provides definitions and examples of plagiarism, but also because it explains the procedures that are undertaken when a student is accused of plagiarism. You should familiarise yourself with this document as it outlines your rights in cases where the Department alleges plagiarism. As this document details, there are various forms of plagiarism, some worse than others, but none is acceptable. For this reason, you should note that all forms of plagiarism can elicit penalties that may severely harm your university studies.

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

Students should also consult the following useful guide found on the Library website: [www.ru.ac.za/library/infolit](http://www.ru.ac.za/library/infolit)

## **8. EXAMINATIONS AND CALCULATION OF MARKS**

### **8.1 June and November examinations**

You write ONE examination in June (corresponding with the core paper taken in the first semester) and ONE examination in November (corresponding with the core paper taken in the second semester).

The duration, structure, format and content of individual examinations may vary from year to year, and previous examination questions are not necessarily a reliable guide. Important information about the content and arrangement of examinations will be posted on the English 3 noticeboard in good time, and conveyed to you in lectures. Please note that any examination may contain a compulsory question on a particular text or topic.

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

### **8.2 Class mark, exam mark and final mark**

The final mark for the year is calculated by weighting each core paper at 30% of the final mark and each elective at 20%. In each of the core papers, the essays count 12% (2 x 6%) and the 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.

The core paper and the elective paper completed in the first semester will contribute towards a June mark, expressed as a percentage. The core paper and the elective paper completed in the second semester will contribute towards a November mark, also expressed as a percentage. The June mark

and November mark are added together and divided by 2 in calculating your final mark.

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:

- a subminimum of 40% for Eng 301 is required to proceed to Eng 302;
- a subminimum of 40% for a module (Eng 301 or Eng 302) 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 English3 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 RUCconnected 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 handouts.

If you need help with finding books or retrieving online information, please approach the Faculty Librarians on Level 4 of the library. Ms Linda Cartwright can be found in the office and Ms Anelisa Mente and Ms Molly Chikafa are based at the hub.

## **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" 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). The information there 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](http://OED.com)); [JSTOR](http://JSTOR), a database of downloadable scholarly articles from good 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 lecturer 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](http://www.columbia.edu/acis/bartlby/strunk/strunk.htm)

[www.infoplease.com/homework/writingskills1.html](http://www.infoplease.com/homework/writingskills1.html)

[www.ccc.commnet.edu/grammar/](http://www.ccc.commnet.edu/grammar/)

[www.mindtools.com/CommSkill/Writing\\_Skills.htm](http://www.mindtools.com/CommSkill/Writing_Skills.htm)

[www.studygs.net](http://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):

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.

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 gives 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 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 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. A lot of the time the Department uses RUConnected to communicate with students and as a teaching resource.

### **11.3 Noticeboards and filing cabinet**

In the foyer of the English Department there are noticeboards for each course. These provide students with essential information on lecture and elective groups, current essay topics, and the format of forthcoming exams. It is important to check the English 3 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.

This year you should acquaint yourself with **the third-year filing cabinet** in the English Department foyer, as this is where handouts will be distributed and essays usually returned. You will have your own file in the filing cabinet that you should keep an eye on, in addition to the third-year noticeboard.

#### **11.4 The audiovisual room**

The Audiovisual (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. Audiovisual material may not be removed from the Department. Occasionally lecturers will arrange viewings of a popular or course-related DVD/video, and a notice to this effect will be posted on the English III noticeboard and/or RUconnected, indicating the screening time(s).

#### **11.5 Consultations**

Consultations with lecturers 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 lecturers via e-mail, if you have an urgent query or wish to arrange a meeting.

### **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 Course coordinator**

The English 3 Course Coordinator, Prof Sam Naidu (Room 37), is available to answer questions, provide guidance and assist you, if you need support.

Please email her ([l.spencer@ru.ac.za](mailto:l.spencer@ru.ac.za)) with queries or to set up a consultation.

## **12.2 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 – by e-mail ([s.naidu@ru.ac.za](mailto:s.naidu@ru.ac.za)), or by arranging an appointment with her.

## **12.3 Course evaluations**

As per University requirements, the Department conducts regular course and teaching evaluations or surveys. Course evaluation is conducted by the Course Coordinators, and teaching evaluation by the individual member 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. DROPPING ENGLISH**

If you find that you are over-committed or that, for some reason, English III 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/Randell 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 the Course Coordinator and the Office Administrator if you still have any questions.

We hope that you have a marvelous and successful year and that many of you will consider applying to do Honours with us in 2021!

## 14. LECTURE AND ELECTIVE TIMETABLES, ASSIGNMENTS 2020

FIRST SEMESTER					
Week	Mon 16:05	Wed 16:05	Tues 08:40	Thurs 10:30	Wed 9:35 Fri 11:25
	Early Modern Literature		Encountering African Literature		Electives
1	Early Mod (DS)	Inferno (JM)	AfLit (LS)	Migration (LS)	
2	Inferno (JM)	Inferno (JM)	Migration (LS)	Migration (LS)	
3	Inferno (JM)	Faerie (JM)	Wheat (LS)	Wheat (LS)	
4	Faerie (JM)	Faerie (JM)	Wheat (LS)	Wheat (LS)	
5	Faerie (JM)	Faerie (JM)	A Letter (LS)	A Letter (LS)	
6	Donne (DS)	Donne (DS)	A Letter (LS)	A Letter (LS)	
7	Donne (DS)	Donne (DS)	Stories (NN)	Stories (NN)	
VACATION					
8	<b>FAMILY DAY</b>	Like It (TN)	Stories (NN)	Stories (NN)	
9	Like It (TN)	Like It (TN)	Stories (NN)	Stories (NN)	
10	<b>FREEDOM DAY</b>	Marvell (TN)	Hibiscus (SN)	Hibiscus (SN)	
11	Marvell (TN)	Marvell (TN)	Hibiscus (SN)	Hibiscus (SN)	
12	Milton (TN)	Milton (TN)	Poetry (AT)	Poetry (AT)	
13	Milton (TN)	Milton (TN)	Poetry (AT)	Poetry (AT)	
	<b>Assignments:</b> <b>March:</b> Dante <b>May:</b> Shakespeare	<b>Exam:</b> Spenser, Marvell and Milton	<b>Assignments:</b> <b>March:</b> Salih/Ngũgĩ <b>May:</b> Short Fiction	<b>Exam:</b> Bâ, Adichie and Poetry	

SECOND SEMESTER					
	Realism to Postmodernism		SA Postapartheid Writing		Electives
	Mon 16:05	Wed 16:05	Tue 08:40	Thu 10:30	Wed 9:35 Fri 11:25
1	Sensibility (AP)	Sensibility	I See You (SM)	I See You (SM)	
2	Sensibility (AP)	Sensibility (AP)	I See You (SM)	I See You (SM)	
3	Great Ex (AP)	Great Ex (AP)	Madonna (DK)	Madonna (DK)	
4	Great Ex (AP)	Great Ex (AP)	Madonna (DK)	Madonna (DK)	
5	<b>HOLIDAY</b>	Jude (AP)	Playing (DK)	Playing (DK)	
6	Jude (AP)	Jude (AP)	Playing (DK)	Playing (DK)	
<b>VACATION</b>					
7	Stories (MM)	Stories (MM)	Grazing (TN)	Grazing (TN)	
8	Stories (MM)	Stories (MM)	Grazing (TN)	Grazing (TN)	
9	Lot 49 (MM)	Lot 49 (MM)	View (TN)	View (TN)	
10	Lot 49 (MM)	Lot 49 (MM)	View (TN)	<b>HERITAGE DAY</b>	
11	Noise (MM)	Noise (MM)	View (TN)	13 Cents (TN)	
12	Noise (MM)	Reluctant (MM)	13 Cents (TN)	13 Cents (TN)	
13	Reluctant (MM)	Reluctant	13 Cents (TN)	13 Cents (TN)	
	<b>Assignments:</b> <b>August:</b> Austen <b>September:</b> Short Stories	<b>Exam:</b> Austen, Hardy, Pynchon, De Lilo, Hamid	<b>Assignments:</b> <b>August:</b> Shukri <b>September:</b> Masekela	<b>Exam:</b> Mda Wicomb Vladislavić	