WELCOME TO ENGLISH 3

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

In particular, the Department is committed to:

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

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

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<tr>
<th>Name</th>
<th>E-mail</th>
<th>Room</th>
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<tbody>
<tr>
<td>Klopper, Prof Dirk</td>
<td><a href="mailto:d.klopper@ru.ac.za">d.klopper@ru.ac.za</a></td>
<td>39</td>
</tr>
<tr>
<td>Marais, Prof Mike</td>
<td><a href="mailto:m.marais@ru.ac.za">m.marais@ru.ac.za</a></td>
<td>20</td>
</tr>
<tr>
<td>Marais, Dr Sue</td>
<td><a href="mailto:s.marais@ru.ac.za">s.marais@ru.ac.za</a></td>
<td>27</td>
</tr>
<tr>
<td>McGregor, Dr Jamie</td>
<td><a href="mailto:j.mcgregor@ru.ac.za">j.mcgregor@ru.ac.za</a></td>
<td>38</td>
</tr>
<tr>
<td>Naidu, Prof Sam</td>
<td><a href="mailto:s.naidu@ru.ac.za">s.naidu@ru.ac.za</a></td>
<td>37</td>
</tr>
<tr>
<td>Njovane, Dr Thando</td>
<td><a href="mailto:t.njovane@ru.ac.za">t.njovane@ru.ac.za</a></td>
<td>19</td>
</tr>
<tr>
<td>Ntsepo, Ms Nomonde</td>
<td><a href="mailto:n.ntsepo@ru.ac.za">n.ntsepo@ru.ac.za</a></td>
<td>36</td>
</tr>
<tr>
<td>Phiri, Prof Aretha</td>
<td>a.phiri.ru.ac.za</td>
<td>35</td>
</tr>
<tr>
<td>Pillay, Ms Kimmera</td>
<td><a href="mailto:k.pillay@ru.ac.za">k.pillay@ru.ac.za</a></td>
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</tr>
<tr>
<td>Seddon, Dr Deborah</td>
<td><a href="mailto:d.seddon@ru.ac.za">d.seddon@ru.ac.za</a></td>
<td>24</td>
</tr>
<tr>
<td>Spencer, Prof Lynda (HOD)</td>
<td><a href="mailto:l.spencer@ru.ac.za">l.spencer@ru.ac.za</a></td>
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</tr>
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1.2 Administrative staff

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<td>Myona-Khanyile, Ms Siphokazi</td>
<td><a href="mailto:s.khanyile@ru.ac.za">s.khanyile@ru.ac.za</a></td>
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<td>(Office Administrator)</td>
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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 and a writer. This entails:

- A sophisticated understanding of the conventions by which texts produce meaning, e.g. the conventions of literary realism.
- An acquaintance with some of the major theories which inform the ways in which we read and interpret literature.
- An appreciation of the historicity of meaning and of the acts of interpretation which produce it.
- Increasingly independent enquiry, using a range of critical, historical, and theoretical material.

At third-year level, students choose their course of study from a number of options, amounting to four choices altogether: two core papers and two electives (see below).

2.1 Aims of the course

A student passing English 3 should, by the end of the year, be able to:

- Understand and interpret literature in relation to the historical context in which it was produced.
- Explore the nature of literariness through an investigation of the content (subject matter and themes) and form (technical and aesthetic devices) of literary texts.
- Relate literary texts to critical traditions in order to explore their meaning through the discriminating use of secondary materials.
- Demonstrate critical thinking and the ability to construct arguments, both oral and written, especially in relation to theoretical and other secondary critical material.
- Demonstrate an ability to pursue independent thought and self-motivated participation (using online materials and media) in relation to seminar tasks, including forming topics for essays and presentations, where required.
2.2 Blended Teaching & Learning
This year the Department will use a blended teaching and learning method. We will follow a weekly timetable (see the end of this Course Guide for the 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. Electives will be run by individual lecturers who will provide detailed course outlines. 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.

2.3 Time Management Guidelines

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<th>ACTIVITY</th>
<th>HOURS PER WEEK</th>
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<tr>
<td>Reading of Primary Texts</td>
<td>6</td>
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<tr>
<td>Reading of Secondary Texts</td>
<td>4</td>
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<tr>
<td>Synchronous Contact</td>
<td>2 (1 hour for paper; 1 hour for elective)</td>
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<td>Self-Study (engaging with online materials, preparation for seminars, assessments)</td>
<td>4</td>
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<tr>
<td>ASA /Exam Writing</td>
<td>8 (within a 24 hour period)</td>
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Total: **24 hours per week** (please use this as a guideline to help you keep up with online learning)
2.4 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. Your Course Co-Ordinator will confirm your choices online on 11 and 12 March. Access the following on RUConnected:
- The English 3 Course Guide [you must read this document]
- The Departmental Guide to Essay Writing

2.5 Problems
If you encounter any problems with the course, the first person to speak to is your lecturer. If your lecturer is unavailable, then speak to the English 3 Course Coordinator or one of your Class Representatives (see section 12.2 below). The English 3 Course Coordinator for 2021 is Prof Sam Naidu (s.naidu@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 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 (see below).

3.2 Paper & Elective Descriptions
NB. There may be slight changes to the curriculum during the course of 2021 due to staffing and text availability or other unforeseen obstacles.
FIRST SEMESTER

CHOOSE ONE PAPER AND ONE ELECTIVE

Paper 1: Early Modern Literature (Paper Co-Ordinator – Dr Deborah Seddon)
This paper is designed around the idea of the Renaissance itself: how this period reworked existing stories, literary forms, and genres into new forms of both popular and elite literature. It offers a number of different examples of early modern literature and treats the various formal innovations of the period as an important aspect of socio-political and cultural history. The 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 – Prof Lynda Spencer)**
This paper foregrounds the encounters in African writing between cultures, genders, genres, emerging classes, religions, ethnicities and theoretical paradigms. It provides both a historical overview of African literature and an opportunity for engagement with relevant theories, debates and issues. Its specific focus is contemporary African literature which captures the cultural diversity and richness of the continent, and its relations with the rest of the world.

Tayeb Salih, *Season of Migration to the North*
Ngũgĩ wa Thiong’o, *A Grain of Wheat*
African Short Fiction (material to be provided)
Chimamanda Ngozi Adichie, *Purple Hibiscus*
Contemporary African Poetry (material to be provided)
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. 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

C. Dirk Klopper: J.M. Coetzee and the Autobiographical Other
This paper examines the convergence of self-writing, fictional writing and the writing of political history in Coetzee’s trilogy of memoirs, Boyhood, Youth and Summertime, as well as in a fictional work that has clear autobiographical reference, Diary of a Bad Year. The third person limited point of view from which Boyhood and Youth are written has the narrator look back at younger versions of the self as if at a familiar other, intimately known but distant in time. In Summertime the author J.M. Coetzee is deceased, and a young biographer records interviews with acquaintances who knew him as an emerging writer, mostly women who comment predominantly on his failures as a lover, his awkward social manners, his formal intellectuality, and his intense but peculiar idealism. The novel Diary of a Bad Year has three interlocking levels of discourse comprising two narratives strands, one by the aging author John who now lives in Australia, and one by a young Filipino woman who assists him in typing up opinion pieces he has been commissioned to deliver for a book, and which form the
third level of discourse in the novel. The blurring of the boundaries of genre in these four works points to Coetzee’s metafictional practice of exposing the constructedness of all forms of narrative writing, whether autobiographical, fictional or historiographical. In so doing, Coetzee’s purpose is not to debunk narrative writing, but to extend its scope in exploring the discordances of selfhood and otherness, sexuality and desire, confession and deception, authority and authorship.

J.M. Coetzee, *Boyhood*
_____ *Youth*
_____ *Summertime*
_____ *Diary of a Bad Year*

**D. Sue Marais: Postcolonial/Transnational Film: Diversity and Entanglement**
This elective explores the cultural diversities and commonalities featured in ten films by directors from various parts of the world. All of the films may be approached via a postcolonial or transnational lens, and their settings and characters represent a cross-section of different, but intertwining, cultures/subcultures, languages, nationalities, ethnic groups, and religious/spiritual affiliations. In tackling the notions of entanglement and diversity in postcolonial/transnational film, the course is intended to produce a self-reflexive exploration of students’ own interests, backgrounds and contexts – and how these may both enable and disable an empathetic engagement with the cultures and histories of others.

Werner Herzog, *Aguirre, Wrath of God*
Deepa Mehta, *Earth*
Lee Tamahori, *Once Were Warriors*
Abderrahmane Sissako, *Waiting for Happiness*
Michael Haneke, *Caché/Hidden*
Alejandro Gonzalez Inarritu, *Babel* and *Biutiful*
Gavin Hood, *Rendition*
Atom Egoyan, *Adoration*
Mira Nair, *The Reluctant Fundamentalist*

SECOND SEMESTER

CHOOSE ONE PAPER AND ONE ELECTIVE

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, displacement and place – or social and psychological geographies – in contemporary, ‘post-apartheid’ South Africa. We also explore the variety of narrative forms that emerge out of these processes.

Ishtiyaq Shukri, *I See You*

Harry Kalmer, *A Thousand Tales of Johannesburg*

Phaswane Mpe, *Welcome to Our Hillbrow*


Ivan Vladislavić, *The Exploded View*

Gabeba Baderoon, *The History of Intimacy*
ELECTIVES

E: 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.

F: 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 reinvigorating 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*

**G: Mike Marais: Death in Film**

Language cannot conceptualise death. 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 Bergman’s *Cries and Whispers*, Haneke’s *Amour*, Egoyan’s *The Sweet Hereafter*, Roy Andersson’s “World of Glory,” Almereyda’s *Marjorie Prime*, Armstrong’s *The Age of Stupid*, and, possibly, Trier’s *Oslo*. Students are required to write four short critiques (max 500 words), which comprise 50% of their final elective mark, and one longer essay (1500-2000 words), which makes up the other 50% of the mark.

**H: Sean Bosman: Emblematic Victims and Ethical Memory in War Literature**

All wars are fought twice. The first time is on the battlefield, and the second is in memory. In some cases, the power of story and spectacle in narratives about war detract from and eclipse the real horrors of actual historical events. This is most noticeable in the trope of the emblematic victim immanent in the graphic depictions of rape and murder in fictional accounts, memoires, and Hollywood blockbusters about the Vietnam War. A growing number of authors limn appeals to the practice of ethical memory in their work in order to expose and debunk disempowering tropes of victimhood and the characterisation of victims as passive. Their works insist that the inhuman inhabits the human, and that even victims are therefore capable of agency. In so doing, their works invite a series of uncomfortable questions: How do people remember the dead and the living, allies and enemies alike, and what they did during times of war? How do they remember their own actions? How successful can appeals to ethical memory be, given their predominantly masculinist discourses? This elective requires comparative reading, and adopts a transnational lens to explore how possible answers to these and other related questions are articulated in the prescribed texts. Primary materials in the first half of the elective engage with ethical memories of the Vietnam War. Texts in the second half show that similar concerns are articulated in works by South African authors, suggesting a transnational aesthetic and thematic overlap.

Francis Ford Coppola, *Apocalypse Now* (film)
4. DULY PERFORMED (DP) REQUIREMENTS

The term “Duly Performed” or “DP” indicates that you have completed sufficient work to allow the English 3 credit to be awarded. The Department has three DP requirements for English 3:

- Submission of all Continuous Assessment essays, including elective essays;
- attendance of elective seminars. NB. Attendance means that you actually attend via a specific online platform or you submit written work for a seminar. Your elective lecturer will specify what is meant by attendance. You are permitted to miss two seminars during the course of the year, but if you miss any others you are required to apply for Leave of Absence (LOA);
- writing the June and November Summative assessments/examinations (1 exam per semester corresponding with the one paper in the semester).

4.1 Leave of absence (LOA) applications

If, on medical, compassionate or other valid grounds, you are unable to attend elective seminars or submit an assignment by the due date, a Leave of Absence (LOA) form must be obtained from the 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 elective seminar.

NB. 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. EMAIL THE OFFICE ADMINISTRATOR IN ORDER TO APPLY FOR AN LOA.

NB. 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. ELECTIVES

6.1 Independent study

For electives, students meet virtually once a week or as scheduled by the lecturer 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. NB. Elective seminar attendance is a DP requirement. Your lecturer will explain about specific attendance requirements.

6.2 Reading, thinking, talking and writing
First read and engage with course guides and outlines provided on RUConnected. Then ensure you have read the primary texts. At English 3 level you are also required to read secondary (critical) material which your lecturer will recommend or which you can source. Ensure the secondary material is from a credible and reliable source.

There is much enjoyment to be had in reading, thinking, talking, and writing about literature. Success in English studies depends upon bringing to these four fundamental skills together. With online teaching and learning TALKING to one another is a major challenge. Elective seminars provide an opportunity to talk about the literature you are studying. Joining in the discussion is important: a seminar is a collective undertaking, and you have a responsibility to your fellow students to participate – especially if you have been asked beforehand to present or lead a discussion. Also try your best to participate in online forums and discussions whenever possible.

It is especially important with online teaching and learning to communicate with your lecturer and peers.

It is important to be prepared, to have done the required reading, and to have given the issues to be discussed considerable thought. Use the Time Management Guidelines to establish a structure for your preparation.

6.3 Elective attendance
Attendance at elective seminars is a DP requirement. You are allowed to miss TWO elective seminars in total. This is less a policing matter than a function of our concern to keep track of any problematic situations that
might arise. If, on medical, compassionate or other valid grounds, you are unable to attend a seminar, an LOA form must be obtained from the 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.

7. CONTINUOUS ASSESSMENT
You will need to write TWO essays per semester for your core paper. Your elective assessment will be determined by individual lecturers. NB. The length for an English 3 essay is **1800 words**. You are allowed a leeway of 100 words on either side of 1800. Please indicate the word count at the end of your essay. A handout with assignment topics for each semester will be made available on RUConnected.

7.1 Assignment dates

**SEMESTER ONE**

<table>
<thead>
<tr>
<th>Early Modern Literature:</th>
<th>Encountering African Literature:</th>
</tr>
</thead>
<tbody>
<tr>
<td>09/04 Dante</td>
<td>09/04 Salih</td>
</tr>
<tr>
<td>21/05 Shakespeare</td>
<td>21/05 Short Stories</td>
</tr>
</tbody>
</table>

**SEMESTER TWO**

<table>
<thead>
<tr>
<th>Realism to Postmodernism:</th>
<th>South African Post-Apartheid Writing:</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/08 Austen</td>
<td>13/08 Shukri</td>
</tr>
<tr>
<td>15/10 Pynchon</td>
<td>15/10 Masekela</td>
</tr>
</tbody>
</table>

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

7.2 Submission of Continuous Assessment

Submission of all CA essays is a DP requirement (see section 4).

When: Assignments are due on the dates provided and need to be submitted to the correct portal by the designated time. If you anticipate a problem
hanging 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 the individual lecturer concerned to discuss your assignment.

**Assessment and feedback:** Your lecturer annotates and assesses your essay electronically, using track changes and comment boxes. The marked essay is available on RUConnected within two weeks of submission, where you will be able access it and scrutinise the feedback.

### 7.4 Departmental marking notch system

Your essay will have been marked according to the following scheme. The Department uses this scheme to ensure that, despite students having different markers, the standard of marking is consistent. On your scripts, markers will allocate ONLY the percentages listed in the right-hand column below; for example, an essay assessed at 2.2- is always allocated 62%, and so on.
Symbol | Equivalent
------|--------
1     | 100
95    
92    
88    
82    
1.1   | 78
(The range for the first class is 75-100%.)
2.1   | 72
2.2+  | 68
2.2-  | 62
(The range for the second class is 70-74% for an upper second and 60-69% for a lower second.)
3+    | 58
3-    | 52
(The range for the third class is 50-59%.)
F     | 45
40    
35    
30    
25    
15    
0
(Anything below 50% is a failure.)

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

1 82-100
Highly original thought; critical attitude towards text and any relevant secondary reading; evidence of independent reading; comprehensive and focused answer to the question; virtually flawless expression, organisation and presentation. One can
scarcely imagine a better answer at its level; it teaches and surprises the marker.

1- 78
Unusually competent if not entirely original; strong evidence of secondary reading, where appropriate; evidence of a critical, thought-provoking and independent argument; accurate referencing; excellent command of detail of text; high level of conceptualisation; very polished if not entirely flawless expression and organisation.

2.1 72
Very competent; not necessarily original, but well-marshalled argument; accurate knowledge of, and attention paid to, details of the text; possibly but not necessarily (depending on year of study) some treatment of secondary works; strong conceptualisation; lucid expression and organisation containing only a sprinkling of errors; strongly nuanced vocabulary.

2.2 62-68
Solid, but not particularly exciting, with little originality; good knowledge of and attention paid to text; some argumentative assertions viable, but possibly arguable or bordering on inaccurate; relatively little use of (or over-dependence on) secondary works; expression and organisation generally lucid, containing some errors but not such as to destroy sense.

3 52-58
Passable; shows basic knowledge of text, despite a few misreadings or factual errors; shows some effort at argument and remaining relevant to the question, though not entirely successfully; naive; almost no originality of thought; expression and organisation regularly flawed but almost always intelligible.
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 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 SA/examinations

In June you will write ONE summative assessment/exam for your core paper
and in November you will write ONE summative assessment/exam for your core paper. This summative assessment/exam will be conducted over a 24-hour period. You will be given the question paper and then allowed 24 hours to write THREE essays. All work will be submitted online to specific portals on RUConnected.

Important information about the content and arrangement of examinations will be posted on RUConnected in good time. Please note that any examination may contain a compulsory question on a particular text or topic. **NB.** Assessment of the electives is arranged individually by the lecturers concerned.

**8.2 Calculation of Marks**

You will receive one total mark for ENG 301 and one total mark for ENG 302. Each total mark is comprised of: core paper mark (class mark and exam mark); and the elective mark. The ENG 301 mark and the ENG 302 mark are added and divided by two to calculate your final mark.

The final mark for the year is weighted: each core paper makes up 30% of the final mark and each elective makes up 20%. In each of the core papers, the essays count 12% (2 x 6%) and the SA/exam 18% (3 essays x 6%). The way in which the mark for each elective is calculated will differ from elective to elective: a variety of assessments tasks will be adopted by individual lecturers.

Please note that the marks awarded for first and second semester papers are provisional, and subject to moderation by the Department’s external examiner in November.

**NB.** You will receive two marks for English 3: one mark for semester 1 (ENG 301) and one mark for semester 2 (ENG 302). Your aggregated mark will be the average mark obtained for ENG 301 and ENG 302.
A subminimum mark of 40% applies in several instances:

- 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 English 3 mark, which means that modules for which a sub-minimum 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.

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

11. FURTHER RESOURCES AND SUPPORT

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. DROPPING ENGLISH
If you find that you are over-committed or that, for some reason, English 3 is simply not for you, please inform the 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, 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 marvellous and successful year and that many of you will consider applying to do Honours with us in 2022!

13. APPLYING FOR HONOURS
Please apply via ROSS. You are welcome to contact the Honours Co-Ordinator, Dr Deborah Seddon, or the HoD, Prof Lynda Spencer if you have any queries.

14. TIMETABLES
See timetables overleaf for guidelines for online teaching and learning. We will follow a weekly schedule.
# FIRST SEMESTER ENGLISH 301 TIMETABLE

<table>
<thead>
<tr>
<th>Week</th>
<th>Mon 16:05</th>
<th>Wed 16:05</th>
<th>Tues 08:40</th>
<th>Thurs 10:30</th>
<th>Wed 9.35 Fri 11.25</th>
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<tbody>
<tr>
<td></td>
<td>Early Modern Literature</td>
<td>Encountering African Literature</td>
<td>Electives</td>
<td></td>
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</tr>
<tr>
<td>1 15/03</td>
<td>Early Mod (DS)</td>
<td>Inferno (JM)</td>
<td>EAL Intro (LS)</td>
<td>Migration (LS)</td>
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<td>2 22/03</td>
<td>Human Rights Day</td>
<td>Inferno (JM)</td>
<td>Inferno (JM)</td>
<td>Migration (LS)</td>
<td>Migration (LS)</td>
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<td>3 29/03</td>
<td>Good Friday</td>
<td>Wheat (LS)</td>
<td>Wheat (LS)</td>
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<td>Easter</td>
<td>Faerie (JM)</td>
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<td>Wheat (LS)</td>
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<td>5 12/04</td>
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<td>Faerie (JM)</td>
<td>A Letter (LS)</td>
<td>A Letter (LS)</td>
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<td>6 19/04</td>
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<td>Donne (DS)</td>
<td>Donne (DS)</td>
<td>A Letter (LS)</td>
<td>A Letter (LS)</td>
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<td></td>
<td>Freedom Day</td>
<td>Labour Day</td>
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**TEACHING ENDS 23/04, MID-SEMESTER BREAK 23/04 – 03/05**

<table>
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<th>Mon 16:05</th>
<th>Wed 16:05</th>
<th>Tues 08:40</th>
<th>Thurs 10:30</th>
<th>Wed 9.35 Fri 11.25</th>
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<tr>
<td>7 03/05</td>
<td>Donne (DS)</td>
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<td>Stories (NN)</td>
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<td>Like It (TN)</td>
<td>Like It (TN)</td>
<td>Stories (NN)</td>
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<tr>
<td>9 17/05</td>
<td>Like It (TN)</td>
<td>Like It (TN)</td>
<td>Stories (NN)</td>
<td>Stories (NN)</td>
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<td>10 24/05</td>
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<td>Hibiscus (SN)</td>
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<td>11 31/05</td>
<td>Marvell (TN)</td>
<td>Marvell (TN)</td>
<td>Hibiscus (SN)</td>
<td>Hibiscus (SN)</td>
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<tr>
<td>12 07/06</td>
<td>Milton (TN)</td>
<td>Milton (TN)</td>
<td>Poetry (AT)</td>
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<tr>
<td>13 14/06</td>
<td>Milton (TN)</td>
<td>Milton (TN)</td>
<td>Poetry (AT)</td>
<td>Poetry (AT)</td>
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</tbody>
</table>

**CA:**
- 09/04 Dante
- 21/05 Shakespeare

**ASA:**
- Donne; Spenser, Marvell and Milton
- 09/04 Salih
- 21/05 Short Stories

**Teaching end 18/06 Swot Week 19 – 22/06 Exams 23/06 – 09/07**

**CA:**
- 09/04 Dante

**ASA:**
- Ngugi, Bâ, Adichie and Poetry
# SECOND SEMESTER ENG 302 TIMETABLE

<table>
<thead>
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<th>Week</th>
<th>Mon 16:05</th>
<th>Wed 16:05</th>
<th>Tue 08:40</th>
<th>Thu 10:30</th>
<th>Wed 9:35 Fri 11:25</th>
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<tr>
<td>Realism to Postmodernism</td>
<td>SA Post-Apartheid Writing</td>
<td>Electives</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1 26/07</td>
<td>Sensibility (TBA)</td>
<td>Sensibility (TBA)</td>
<td>I See You (SM)</td>
<td>I See You (SM)</td>
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<tr>
<td>2 02/08</td>
<td>Sensibility (TBA)</td>
<td>Sensibility (TBA)</td>
<td>I See You (SM)</td>
<td>I See You (SM)</td>
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<tr>
<td>3 09/08</td>
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<td>Great Ex (TBA)</td>
<td>Thousand (KP)</td>
<td>Thousand (KP)</td>
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<tr>
<td>4 16/08</td>
<td>Great Ex (TBA)</td>
<td>Great Ex (TBA)</td>
<td>Thousand (KP)</td>
<td>Thousand (KP)</td>
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<tr>
<td>5 23/08</td>
<td>Jude (TBA)</td>
<td>Jude (TBA)</td>
<td>Welcome (KP)</td>
<td>Welcome (KP)</td>
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<tr>
<td>6 30/08</td>
<td>Jude (TBA)</td>
<td>Jude (TBA)</td>
<td>Welcome (KP)</td>
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**TEACHING ENDS 03/09, MID-SEMESTER BREAK 04/09 – 13/09**

<table>
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<tr>
<th>Week</th>
<th>Mon 16:05</th>
<th>Wed 16:05</th>
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<th>Wed 9:35 Fri 11:25</th>
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<tr>
<td>Teaching ends 29/10 Swot Week 30/10 – 03/11 Exams 04/11 – 30/11</td>
<td>CA: 13/08 Austen 15/10 Pynchon</td>
<td>ASA: Dickens; Hardy; short stories; De Lillo; Hamid</td>
<td>CA: 13/08 Shukri 15/10 Masekela</td>
<td>ASA: Kalmer; Mpe; Vladislavić; Baderoon</td>
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</tbody>
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