

**ENGLISH 1**

**COURSE GUIDE**

**2019**

**Department of Literary Studies in English**

**Course Coordinators**

**Dr Aretha Phiri and Dr Kamil Naicker**

**WELCOME TO ENGLISH 1**

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

In particular, the Department is committed to:

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

This *Course Guide*, the *Guide to Essay Writing*, and the Tutorial Packs will answer many of your initial questions. **Please read these thoroughly before approaching lecturers.**

**CONTENTS**

**1. Staff 2019** 1

1.1 Lecturing staff 1

1.2 Administrative staff 1

**2. About English 1** 2

2.1 Aims of the course 2 2.2 Problems 3

2.3 Course material 3

**3. Course content** 4

3.1 Course overview and prescribed texts 4

3.2 Recommended works 7

**4. Duly Performed (DP) requirements** 7

4.1 DP requirements 7

4.2 Tutorial attendance 8

4.3 Lecture attendance 8

4.4 Leave of absence (LOA) applications 9 4.5 LOAs and missed tutorials 9

4.6 LOAs and extensions for assignments 10

4.7 Submission of draft essays 11

**5. Lectures** 11

5.1 Listening, thinking and learning 11

**6. Tutorials** 12

**7. Assignments: essays, excercises and worksheets** 13

7.1 “Green” Assignment due dates 14

7.1.2 Submission of “Green” assignments 14

7.2. “Yellow” weekly worksheets 15

7.3 Marked assignments and using feedback 16

7.4 Departmental marking notch system 17

7.5 Plagiarism 19

**8. Examinations** and calculations of marks 21

8.1 June and November examinations 21

8.2 Class mark, exam mark and final mark 22

**9. Using the library** 22 9.1 Open shelves 22

9.2 Reference section 23

9.3 Periodicals section 24

9.4 Short loan 24

9.5 English Subject Guide 25

**10. Using the Internet** 25

**11. Further resources and support** 26

11.1 Recommended reference works 26

11.2 The English Department’s homepage 27

11.3 RUconnected 27

11.4 Noticeboards 28

11.5 The audio-visual room 28

11.6 Consultations 28

**12. Student support and academic development** 29

12.1 Tutorials 29

12.2 Course coordinators 29

12.3 Class representatives 29 12.4 Course evaluations 30

**13. Deregistering**  30

**14. Lecture timetable and essay submission dates** 32

**1. STAFF 2019**

**1.1 Lecturing staff**

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Seddon, Dr Deborah d.seddon@ru.ac.za 24

Spencer, Dr Lynda Gichanda [l.spencer@ru.ac.za](mailto:l.spencer@ru.ac.za) 21

**1.2 Administrative staff**

**Name E-mail Room**

Khanyile, Ms Siphokazi [s.khanyile@ru.ac.za](mailto:s.khanyile@ru.ac.za) 9

(*Office Administrator*)

Youthed, Ms Tammy [t.youthed@ru.ac.za](mailto:t.youthed@ru.ac.za) 4

(*Part-time Secretary*)

**2.**  **ABOUT ENGLISH 1**

English 1 is the introductory course to the three-year major in English, and is semesterised into Eng 101 (Introduction to Genre and South African Literature) and Eng 102 (Postcolonial Literature and The Sense of an Ending). Overall, the course is designed to introduce students to literary studies, and to the major literary forms or genres. It aims to provide a selection of both older and contemporary material, ranging from canonical English literature to postmodern and postcolonial works produced across the globe.The emphasis, however, lies on works which will hopefully both engage students and encourage them to study further. The course is also designed to provide students who are new to the study of English literature – especially at university level – with the necessary reading and writing skills, to hone their ability to pay close attention to textual details, and to expose them to some of the key areas of focus within the discipline today.

**2.1 Aims of the course**

A student who has passed English 1 should, by the end of the year, be able to:

* Understand the major literary types and their conventions of composition.
* Demonstrate a broad knowledge of all the prescribed texts.
* Display a familiarity with the historical contexts of the prescribed texts.
* Demonstrate an enhanced sensitivity to the many ways in which language may be used to create and communicate meaning.
* Use available information resources effectively.
* Interpret and summarise information from a variety of sources, in the form of logically structured and well-written essays.

**2.2 Problems**

If you encounter any problems with the course, the first person to speak to is your tutor. If your tutor him/her/themself is the problem, then speak to the English 1 Course Coordinators, Dr Aretha Phiri (Room 35) and Dr Kamil Naicker (Room 22), or to one of your Class Representatives (see section 12.3 below). You should consult the Office Administrator, Ms Siphokazi Khanyile (Room 9 on the ground floor), if you wish to change tutorial groups.

**2.3 Course material**

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

* The English 1 timetable, on which you should record the times and room numbers of your tutorials in each semester (check ROSS to determine which tutorial slots have been assigned to you).
* Tutorial Packs for the first term: These will include essay topics, tutorials and tutorial exercises, and the schedule for the submission of essays and exercises for the term.
* The *Departmental Guide to Essay Writing*.

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

**3. COURSE CONTENT**

**3.1 Course overview and prescribed texts**

Semesterised into Eng 101 and Eng 102, the course is divided into four main areas of interest, one per term: “Introduction to Genre”, “South African Literature”, “Postcolonial Literature”, and “The Sense of an Ending”. A brief overview of each of these focus areas appears below, together with a list of the prescribed works. For the poetry sections of the course, however, material will be made available on RUconnected and, where applicable, be supplemented by additional hand-outs, when necessary. (In each term, we shall also refer to contemporary films that are relevant to the issues raised by the literary texts. These films are housed in the Department’s audio-visual collection, and do not have to be purchased.)

**SEMESTER ONE**

**ENG 101**

**Paper 1: Introduction to Genre**

The first term of semester one is broadly couched as an introduction to the four main genres: poetry, plays, short stories, and novels. We begin the year with a selection of short stories from across the globe. We then broaden out into a longer work of fiction, *Nervous Conditions*, a novel by the Zimbabwean writer, Tsitsi Dangarembga, which examines the combined effect of colonialism and patriarchy. Posing a deceptively simple question: “What is this thing called Poetry?” we subsequently proceed to examine how poets ranging from the early modern to the contemporary period choose a variety of forms and registers to articulate their sense of the complexities of human experience. We then end the paper with *Death and the Maiden*, a play by the Chilean writer Ariel Dorfman, which examines the impact on the human psyche of traumatic national histories – particularly politically motivated uses of torture.

Selection of Short Stories (to be provided)

Tsitsi Dangarembga, *Nervous Conditions*

Poems available on RUconnected (and supplementary hand-outs)

Ariel Dorfman, *Death & the Maiden*

Film: *Death & the Maiden*

**Paper 2: South African Literature**

The second term focuses on the huge range of South African literary outputs. First, we discuss the oral and written poetry of a diverse range of South African poets, both contemporary and older. We then move onto two important post-apartheid works: Jane Taylor’s *Ubu and the Truth Commission* which, in questioning whether justice can ever be served by nationally sanctioned commissions of enquiry into atrocities, is as relevant today as it was when it was first performed in 1997; and Sifiso Mzobe’s debut novel *Young Blood*, which examines the magnetic attraction of gang and drug culture in the lives of young black men in South African townships.

South African poetry

Jane Taylor, *Ubu and the Truth Commission*

Sifiso Mzobe, *Young Blood*

Films: *Jerusalema; District 9; Tsotsi*

**SEMESTER TWO**

**ENG 102**

**Paper 3: Postcolonial Literature**

The third term begins by focusing on postcolonial adaptions or revisionings of canonical texts – in other words, works in which “the empire writes back” to expose the blind spots and prejudices within the European imagination. We begin the paper with a selection of colonial and postcolonial poetry from across the world: here the emphasis will lie on themes such as linguistic and cultural imperialism, tradition versus modernity, the exilic or diasporic condition, and notions of home and belonging. After an examination of a work by Nobel prize-winning Nigerian poet and playwright, Wole Soyinka (details to be announced later), we conclude with acclaimed Ghanaian writer, Ama Ata Aidoo’s debut novel *Our Sister Killjoy*.

Colonial and Postcolonial poetry

Wole Soyinka (TBA)

Ama Ata Aidoo, *Our Sister Killjoy*

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

The final term focuses on ‘ends’, visions of the future, and apocalyptic scenarios: death and war, ecological disaster, and the destruction of our entire planet – or life as we know it.  The paper begins with Margaret Atwood’s dystopian classic, *The Handmaid’s Tale*, which envisions a world in which women are used as vessels to repopulate a society in crisis. We then cover a selection of modern poetry focusing on ideas of apocalypse and the annihilation of a familiar world. We move on to CS Lewis’s *The Screwtape Letters*, which satirically depicts advice from a ‘Senior Demon’ on how to lead a human soul to downfall.The course ends with Cormac McCarthy’s brilliant novel *The Road*, which raises the question of whether love and human compassion can outlive the apocalypse.

Margaret Atwood, *The Handmaid’s Tale*

Modern Poetry

CS Lewis, *The Screwtape Letters*

Cormac McCarthy, *The Road*

**3.2 Recommended works**

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

M.H. Abrams and Geoffrey Galt Harpham, eds. *A Glossary of Literary Terms*. 10th ed. (Wadsworth Cengage 0495906599)

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

**4. Duly Performed (DP) requirements**

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

* 90% attendance of tutorials. In other words, you are permitted to miss **TWO** tutorials during the course of the year but if you miss any others, you are required to apply for leave of absence (LOA). See 4.4 below.
* Submission of ALL 4 draft and 4 final essays. NO DRAFT, NO MARK!
* Submission of ALL completed “Yellow” tutorial weekly worksheets, either electronically or by hand to your “Yellow” tutor.
* Writing the June and November examinations (4 exams in total).

**4.2 Tutorial attendance**

**90% attendance of tutorials is a DP requirement.**

N.B. “Attendance” does NOT simply mean being present, but:

a) having read the prescribed work(s), at least as far as the section(s) that will be discussed in the tutorial; b) having read the tutorial sheet and prepared brief answers to the questions in advance; and c) having prepared whatever written work may be required.

**If you have NOT done all of the above, your tutor is within his/her right to mark you ‘absent’.** To arrive unprepared for a tutorial means that you will have very little of value to contribute and are basically sponging off the efforts of your tutor and fellow students, rather than trying to work independently.

**4.3 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 Coordinators accordingly.**

You are strongly advised to attend ALL of your lectures, because the information with which you are provided is linked to your tutorials, 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. This material is crucial, and you will be expected to familiarise yourself with it and to contact the relevant lecturer should you have any queries.

**4.4 Leave of absence (LOA) applications**

If, on medical, compassionate or other valid grounds, you are unable to attend a tutorial (having already missed two during the course of the year) or are unable to submit an assignment by the due date, a Leave of Absence (LOA) form must be obtained from the Office Administrator, completed (supported by relevant documentation e.g. doctor’s certificate, letter from counsellor/parent/ warden, notification from sports body), and returned to her. She will then inform you whether your LOA has been granted. NO LOAs will be approved without valid supporting documents.

**N.B. FAILURE TO SUBMIT LOA APPLICATIONS WILL RESULT IN THE LOSS OF YOUR DP, AND YOU WILL NOT BE PERMITTED TO CONTINUE THE COURSE OR TO WRITE THE EXAMINATIONS.**

**4.5 LOAs and missed tutorials**

Normally, an LOA application will only be considered if it is submitted before the scheduled tutorial. In exceptional circumstances, however, an LOA application may be submitted after the tutorial has taken place, provided this application is received within ONE WEEK of the missed tutorial.

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

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

**4.6 LOAs and extensions for assignments**

EXTENSIONS FOR ASSIGNMENTS WILL *ONLY* BE GRANTED ON VALID MEDICAL OR COMPASSIONATE GROUDS. Lecturers and tutors 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.**

Should you fail to submit an assignment on the due date, without having applied for an LOA (plus supporting documents), you will receive an email from the Office Administrator, who will indicate that the relevant assignment must be submitted within seven days.

Assignments submitted after 10h30 and up to noon on the seventh day thereafter, without an accompanying LOA application form and supporting documentation, will be accepted for DP purposes, provided this does not occur more than twice in the year. Such assignments will, however, score “0”, and will therefore make no contribution towards your class record. A third late submission, without an accompanying LOA application form, will not be accepted and will result in the loss of your DP.

Students who lose their DPs have one week in which to appeal against this ruling by completing and submitting the relevant DP Appeal form (available from the Office Administrator), who will then inform them of the outcome of their appeals.

**4.7 Submission of draft essays**

English I students will be required to submit drafts of their four essays on a date approximately two to three weeks before the final submission of the essay in revised form (with the earlier draft attached).

**N.B. Students who do NOT submit a draft essay, or who do NOT attach the annotated draft to their final revised version, will be awarded “0”. THE FINAL SUBMISSION WILL NOT BE MARKED OR ANNOTATED BY THEIR TUTOR.**

**5. LECTURES**

**Listening, thinking and learning**

**ALWAYS TAKE THE PRESCRIBED TEXT WITH YOU TO LECTURES.**

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

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

**6. TUTORIALS**

**Reading, thinking, talking and writing**

**ALWAYS BRING THE RELEVANT TEXT AND TUTORIAL SHEET WITH YOU TO TUTORIALS.**

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

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

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

It is important to be prepared, to have done the required reading, and to have given the questions on the tutorial sheet considerable thought: the benefit you receive from a tutorial depends to a significant extent on how much you are prepared to put into it.

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

\* Tutorials are colour-coded into GREEN and YELLOW tutorials. GREEN tutorials are primarily content-based and are designed, by way of prescribed exercises and group discussions, to enhance your lectures. YELLOW tutorials are more skills-oriented and include weekly written exercises. These are vital to developing the skills of literary criticism, and must be done timeously, thoroughly and independently.

**7. ASSIGNMENTS: Essays, exercises and worksheets**

You will be expected during the course of the year to complete a total of four draft essays and four final essays. These are administered through the “Green” tutors.

**7.1 “Green” Assignment due dates**

(Friday 01 Mar): Draft Essay 1 (1200 words) Short Stories

(Friday 15 Mar): Final Essay 1 (1200 words) Short Stories

(Friday 03 May): Draft Essay 2 (1200 words) South African Poetry

(Friday 17May): Final Essay 2 (1200 words) South African Poetry

(Friday 26 Jul): Draft Essay 3 (1200 words) Colonial and Postcolonial Poetry

(Friday 09 Aug): Final Essay 3 (1200 words) Colonial and Postcolonial Poetry

(Friday 20 Sep): Draft Essay 4 (1200 words) *The Handmaid’s Tale*

(Friday 04 Oct): Final Essay 4 (1200 words) *The Handmaid’s Tale*

**7.1.2 Submission of “Green” assignments**

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

**When:** Essays are due by 09h35 on Fridays. The 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 4.6). Do not simply hand your essay in late with an excuse.

**Where:** Essays are placed in the boxes bearing the relevant tutors’ names, in the foyer of the Department and will be returned to you by your tutor. The boxes designated for their submission are on the right-hand side. It is NOT advisable to give an essay to a friend to hand in, since there is always the risk that it may end up in the wrong box and be mislaid. Essays submitted are ticked off against the class list by the Office Administrator, Ms Khanyile, as soon as they are received. Please remember to include all the relevant information on the front page (see section 1.3 of the *Guide to Essay Writing*), together with a Plagiarism Declaration form and your Turn-it-in report. A stapler will be provided in Ms Khanyile’s office for use on submission dates.

**Late essays:** The boxes are locked at 09h35. Essays handed in after that time, but before 10h30, will be penalised 10% by the Office Administrator. Essays submitted after 10h30 and up to noon on the seventh day thereafter, without an accompanying LOA application form and supporting documentation, will be accepted for DP purposes, provided this does not occur more than twice in the year. Such essays will, however, score “0”, and will therefore make no contribution towards your class record. A third late submission, without an accompanying LOA application form, will not be accepted and will result in the loss of your DP.

**7.2. “Yellow” weekly worksheets**

You will complete 20 weekly worksheets during the course of the year, administered by your “Yellow” tutor. THESE WORKSHEETS ARE COMPULSORY AND MARK-BEARING. They help develop the important vocabularies and perceptions central to literary criticism, from exploring the precisions of the individual word to honing broader argumentation techniques. Done properly, they are also a good way of boosting your year-end mark by up to twenty per cent.

**NB: Unlike the essays, the “Yellow” worksheets are handed in, hard copy, to your Yellow tutor at that week’s tutorial itself. Electronic submissions will be accepted only under exceptional circumstances.**

**7.3 Marked assignments and using feedback**

***MARKED ESSAYS WILL NOW BE RETURNED IN TUTS, NOT LEFT IN THE BOXES IN THE PASSAGE***

Getting an essay, exercise or worksheet back can be a nerve-wracking experience, especially as the standards at university are far higher than at school level. Don’t be surprised if the mark you are used to being awarded at school drops by about 20% in your first year, as this is more or less to be expected. At university, marks of 80 to 90% are not awarded very often, and to receive 75% or more is considered a major achievement. Don’t become disheartened if you don’t receive the mark you were expecting: rather, from the comments provided by your tutor, try to determine exactly how your work could be improved. You can also make an appointment to consult with your tutor if you have any questions about an assignment you have written and the feedback you have received.

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

**7.4 Departmental marking notch system**

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

**DEPARTMENTAL MARKING NOTCH SYSTEM**

**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 secondary reading; evidence of independent reading; comprehensive and focused answer to the question; virtually flawless expression, organisation and presentation. One can scarcely imagine a better answer at its level; it teaches and surprises the marker.

**1.1** 78

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

**2.1** 72

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

**2.2** 62-68

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

**3** 52-58

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

**F** 45

Almost passable, but too flawed by lack of adequate knowledge of the basics of the text; does not address the topic; lacks coherent argument; does not go beyond pointing out the obvious; expression and organisation regularly flawed to the extent of obscuring sense; little evidence of familiarity with literary terminology.

35 etc.

Seriously lacks basic knowledge of the mechanics of the text and shows little/no evidence that primary text/s has/have been read; factual errors; sense consistently lost in errors of language and expression; no argument; fundamentally flawed expression.

**7.5 Plagiarism**

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

Rhodes University defines plagiarism, in an academic sense, as “taking and using the ideas, writings, works or inventions of another, from any textual or internet-based source, as if they were 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 practice your own judgement. Rather make your own mistakes, and learn from them, than merely repeat the mistakes of others.

The English Department employs Turn-it-in and other methods to detect instances of plagiarism. Further, the Department has constituted a Plagiarism Committee to deal with individual cases of plagiarism on an ad hoc basis. We also 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>

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 English 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 on the Library website: [www.ru.ac.za/library/infolit](http://www.ru.ac.za/library/infolit)

**8. Examinations AND CALCULATION OF MARKS**

Writing the June and November examinations is a DP requirement (see section 4).

**8.1 June and November examinations**

Your first exams will take place in June, and consist of two papers: Introduction to Genre, and South African Literature. Together they count 30% towards your first semester mark. **Please note that a subminimum in Eng 101 of 40% is required in order to proceed to Eng 102.**

Your November exams also consist of two papers: Postcolonial Literature, and The Sense of an Ending. These count 30% of your second semester mark.

The structure, format and content of the paper may vary from year to year, and previous papers are not necessarily a reliable guide. Important information about the content and arrangement of the exam paper will be posted on the English 1 noticeboard and RUconnected in good time, and conveyed to you in lectures. **PLEASE NOTE THAT ANY EXAM PAPER MAY CONTAIN A COMPULSORY QUESTION ON A PARTICULAR TEXT OR TOPIC.**

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

In each semester you are required to complete 2 draft essays and 2 final essays, plus 10 Yellow tutorial worksheets. Each final essay counts 5% towards your semester mark (10% in total) and the Yellow tutorial worksheets count 10%. Your semester exams count 30%. Your final year mark is a calculation of the combined average of semester 1 and semester 2.

**9. USING THE LIBRARY**

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

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

**9.1 Open shelves**

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

800-809 General literary theory

810-819 American literature

820-829 English literature

828.909-828.939 South African literature

828.99 African literature

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

**9.2 Reference section**

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

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

Major works include the following:

*Cassell’s Encyclopaedia of World Literature* R803 CAS

*Dictionary of World Literary Terms* R803 DIC

*Longman Companion to Twentieth-Century Literature* R803 LON

*Encyclopaedia of Poetry and Poetics* R803.1 PRI

*Nineteenth-Century Literary Criticism* R809.04 NIN

*Twentieth-Century Literary Criticism* R809.04 TWE

*Contemporary Literary Criticism* R809.04 CON

*Oxford Companion to American Literature* R810.9 OXF

*British Writers* R820.9 BRI

*Cambridge Guide to English Literature* R820.9 CAM

*Oxford Companion to English Literature* R820.9 OXF

*Encyclopaedia of Post-Colonial Literature in English* R820.991712 ENC

**9.3 Periodicals section**

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

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

**9.4 Short loan**

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

**9.5 English Subject Guide and Faculty Librarians**

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

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

**9.5 English Subject Guide**

The English Subject Guide, which is located under “Resources” on the library website, contains a wealth of useful and interesting information, plus links to relevant online resources.

**10. USING THE INTERNET**

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

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

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

www.columbia.edu/acis/bartlby/strunk/strunk.htm

www.infoplease.com/homework/writingskills1.html

www.ccc.commnet.edu/grammar/

www.mindtools.com/CommSkill/Writing\_Skills.htm

www.studygs.net

**11. FURTHER RESOURCES AND SUPPORT**

**11.1 Recommended reference works**

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

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

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

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

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

**11.2 The English Department’s homepage**

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

**11.3 RUconnected**

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

**11.4 Noticeboards**

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

**11.5 The audio-visual room**

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

**11.6 Consultations**

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

**12. STUDENT SUPPORT AND ACADEMIC DEVELOPMENT**

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

**12.1 Tutorials**

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

**12.2 Course coordinators**

The English 1 Course Coordinators, Dr Aretha Phiri (Room 35), and Dr Naicker (Room 22) are also available to answer questions, provide guidance and assist you, if you need support.

**12.3 Class representatives**

Class representatives are elected during the first weeks of the academic year. They serve as an additional channel of communication between students and 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 suggestions for the improvement of the Department’s activities emerge from these discussions and are subsequently implemented. Students often find it useful to communicate opinions on courses or individual members of staff, favourable or not, to the Head of Department, who can then respond appropriately.

Class representatives are encouraged to approach the Course Coordinators and Head of Department at any time, should the need arise. In addition, all students should feel free to consult the HOD about any subject at any time. Students may also contact her by e-mail ([s.marais@ru.ac.za](mailto:s.marais@ru.ac.za)), or arrange an appointment with her via the Office Administrator, Ms Siphokazi Khanyile.

**12.4 Course evaluations**

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

**13. DEREGISTERING**

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

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

We hope that you have an exciting, challenging and successful year, and that you will continue your studies with us in 2020!

**14. ENGLISH I LECTURE TIMETABLE and ESSAY SUBMISSION DATES 2019**

**FIRST SEMESTER**

|  |  |  |  |
| --- | --- | --- | --- |
| INTRODN TO GENRE Week beginning | MONDAY 8:40  CHEM MAJOR | TUESDAY 9:35  CHEM MAJOR | WEDNESDAY 10:30  CHEM MAJOR |
| Feb 11 | Intro to Short Stories **(SM)** | Short Stories **(SM)** | Short Stories **(LS)** |
| Feb 18 | Short Stories **(LS)** | Short Stories **(AP)** | Short Stories **(DS)** |
| Feb 25 | Intro to the Novel (**LS)** | *Nervous Conditions* | *Nervous Conditions* |
| Mar 04 | *Nervous Conditions* | *Nervous Conditions* | *Nervous Conditions* |
| Mar 11 | Intro to Poetry **(DS)** | What is this thing called Poetry? | What is this thing called Poetry? |
| Mar 18 | What is this thing called Poetry? | What is this thing called Poetry? | What is this thing called Poetry? |
| Mar 25 | What is this thing called Poetry? | What is this thing called Poetry? | *Death and the Maiden* **(SM)** |
| MID-SEMESTER VACATION 30 MARCH-14 APRIL | | | |
| Apr 15 | *Death and the Maiden* | *Death and the Maiden* | *Death and the Maiden* |

|  |  |  |  |
| --- | --- | --- | --- |
| SA LITERATURE  Week beginning | MONDAY 8:40  CHEM MAJOR | TUESDAY 9:35  CHEM MAJOR | WEDNESDAY 10:30  CHEM MAJOR |
| Apr 22 | **EASTER MONDAY** | Intro to SALit **(SM)** | South African Poetry **(DK)** |
| Apr 29 | South African Poetry | South African Poetry | **WORKERS DAY** |
| May 6 | South African Poetry | *Ubu and the TRC* **(TN)** | *Ubu and the TRC* |
| May 13 | *Ubu and the TRC* | *Ubu and the TRC* | *Young Blood* **(SM)** |
| May 20 | *Young Blood* | *Young Blood* | *Young Blood* |

**Essays**

(Friday 01 Mar): Draft Essay 1 (1200 words) Short Stories

(Friday 15 Mar): Final Essay 1 (1200 words) Short Stories

(Friday 03 May): Draft Essay 2 (1200 words) South African Poetry

(Friday 17May): Final Essay 2 (1200 words) South African Poetry

**June Exam: Two papers: Three hours each**

Introduction to Genre: Poetry, *Nervous Conditions*, *Death & the Maiden*

South African Literature: South African Poetry, *Ubu*, *Young Blood*

**SECOND SEMESTER**

|  |  |  |  |
| --- | --- | --- | --- |
| POSTCOLONIAL LIT  Week beginning | MONDAY 8:40  CHEM MAJOR | TUESDAY 9:35  CHEM MAJOR | WEDNESDAY 10:30  CHEM MAJOR |
| Jul 15 | Intro to Colonial & Postcolonial **(AP)** | Colonial and Postcolonial Poetry **(AP)** | Colonial and Postcolonial Poetry |
| Jul 22 | Colonial and Postcolonial Poetry | Colonial and Postcolonial Poetry | Colonial and Postcolonial Poetry |
| Jul 29 | Soyinka TBA **(NN)** | TBA | TBA |
| Aug 5 | TBA | TBA | TBA |
| Aug 12 | *Our Sister Killjoy* **(NN)** | *Our Sister Killjoy* | *Our Sister Killjoy* |
| Aug 19 | *Our Sister Killjoy* | *Our Sister Killjoy* | *Our Sister Killjoy* |

|  |  |  |  |
| --- | --- | --- | --- |
| SENSE OF AN ENDING  Week beginning | MONDAY 8:40  CHEM MAJOR | TUESDAY 9:35  CHEM MAJOR | WEDNESDAY 10:30  CHEM MAJOR |
| Sep 2 | *The Handmaid’s Tale* **(KN)** | *The Handmaid’s Tale* | *The Handmaid’s Tale* |
| Sep 09 | *The Handmaid’s Tale* | *The Handmaid’s Tale* | Modern Poetry **(DS)** |
| Sep 16 | Modern Poetry | Modern Poetry | Modern Poetry |
| Sep 23 | Modern Poetry | **HERITAGE DAY** | Modern Poetry |
| Sep 30 | *The Screwtape Letters* **(JM)** | *The Screwtape Letters* | *The Screwtape Letters* |
| Oct 07 | *The Screwtape Letters* | *The Road* **(PM)** | *The Road* |
| Oct 14 | *The Road* | *The Road* | *The Road* |

**Essays**

(Friday 26 Jul): Draft Essay 3 (1200 words) Colonial and Postcolonial Poetry

(Friday 09 Aug): Final Essay 3 (1200 words) Colonial and Postcolonial Poetry

(Friday 20 Sep): Draft Essay 4 (1200 words) *The Handmaid’s Tale*

(Friday 04 Oct): Final Essay 4 (1200 words) *The Handmaid’s Tale*

**November Exam: Two papers: Three hours each**

Postcolonial Literature: Colonial and Postcolonial Poetry, *Soyinka (TBA),* *Our Sister Killjo*y

The Sense of an Ending: Modern Poetry, *The Screwtape Letters*, *The Road*