

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES**

**DEPARTMENT OF ENGLISH**

**STUDENT GUIDE**

**SEMESTER 1, 2024**

|  |  |
| --- | --- |
| **Module Title** | English 3 Part D: Language and Literature |
| **Module Code** | 1ENG321 |
| **Module Credit Value** | 16 |
| **Level of study** | 3 |
| **Notional Hours** | 150 |
| **NQF level** | 8 |
| **Lecturers** | Dr A Akpome; Ms B Phakathi; Dr L Mafu; Mr M Malimela; Ms I Rawlins and Ms F Ringwood. |
| **Full Title of the Programme the Module belongs to** | Bachelor of Arts (BA) Faculty of Humanities & Social Sciences (FHSS) |



February 2024

Dear Student

Welcome to 1ENG321. We look forward to your engagement with, and commitment to, the module. To be admitted to this module you must pass 1ENG211 and 1ENG212.

This module provides the student with a historical and theoretical introduction to examples of a variety of literary works from different parts of the English-speaking world in the three genres of literature. The work in this module will focus on developing an awareness of Literary Theory (Literary Criticism) and its application in the fields of literary studies. Students will read a variety of texts and they will be required to write about their critical responses to these readings. The writing will be in the form of academic essays and in-class tests. Although poetry lectures will be done in the lecture halls, most of the teaching will be in the form of tutorials which will be conducted in smaller groups. Students must ensure that they have been assigned to a tutorial group within the first week of the semester. Students will attend a total of four (4) lectures a week. Tutorials will be announced during week one of lectures (poetry class).

Thank you.

English Department Teaching Staff

**Lecturers and tutors contact details.**

|  |  |  |  |
| --- | --- | --- | --- |
| **Head of Dept.** | **Telephone** | **Email** | **Office** |
| Dr L Mafu | (035) 9026086 | MafuL@unizulu.ac.za | 302 |
| **Co-ordinator** |
| Mr M Malimela | (035) 9026687 | MalimelaM@unizulu.ac.za | 307 |
| **Lecturer’s Name** | **Telephone** | **Email** | **Office** |
| Dr A Akpome | (035) 9026098 | AkpomeA@unizulu.ac.za | Cabin 5 |
| Dr K Gqibithole | (035) 9026440 | GqibitholeK@unizulu.ac.za | 301 |
|  |  |  |  |
| Ms B Phakathi | (035) 9026545 | PhakathiB@unizulu.ac.za | 310 |
| Ms I Rawlins | (035) 9026831 | RawlinsI@unizulu.ac.za | 305 |
| Ms F Ringwood | (035) 9026034 | RingwoodF@unizulu.ac.za | 303 |
| **Secretary** | **Telephone** | **Email** | **Office** |
| Ms Lungi Dimba | 0728200727 | DimbaR@unizulu.ac.za | 304 |

**NB: Consultation times are announced by individual lecturers in during lectures. Otherwise, students are encouraged to use contact details above to set up appointments with lecturers during the semester.**

## Expectations by the Lecturer

## Students are expected to read and fully understand the contents of this student guide.

## Roles and Responsibilities

## Lecturers’ role is that of a facilitator and he/she will provide all resources and provide necessary support to the students. Their role involves ensuring that students work together as individuals, teams/groups from the beginning of the first term up to a point where they present his/hers/ their research projects and finally produce an acceptable report at the end of the semester. Full attendance of lessons is very important for this module. Learners will have to interact with the lecturer from the beginning so that fruitful results are obtained by the end of the Semester.

## Students are expected to attend all lectures and be on time. There will be a number of assessments set for the module either in a form of class tests or written assignments such as essays and /or practical reports. You will be expected to hand them in before or on due date. You are expected to do your own work independently. Plagiarism is a criminal offence. Please acknowledge sources in your work and use proper referencing methods. Class participation & out-of-class-educational activities are strongly encouraged. Students are expected to also participate in learner evaluation of the lecturer, of the module, etc, at the end of the semester. Students must engage in self-directed learning. Finally, students at this level of study, should be familiar with their own learning style.

**Support material** available for students, includes tutorials as well as frequent use of the library.

|  |  |
| --- | --- |
| **Contents** | **Page/s** |
| 1. **Lecturers, tutors, and Departmental Secretary contact details** 2. **Roles and Responsibilities: lecturer, students, and support material** | 3  4 |
| 1. **Learning Component:**     1. **Purpose of module and generic outcomes**    2. **Module outcomes**    3. **Arrangements for e-learning** | 6 |
| 1. **Assessment Component:**     1. **Learning outcomes, Assessment criteria, and Assessment methods**    2. **Assessment Plan with Learning Schedule/Breakdown Rules**    3. **Notional hours**    4. **Rules and requirements during assessment activities**    5. **Self-assessment activities**    6. **Assignments and project details**    7. **Glossary of unfamiliar terms** | 6  6  7  8  8  8  8  9  11 |
| 1. **READING: Prescribed Readings** | 12 |
| 1. **Guidelines for Learners** | 12 |
| **Annexure A** | 13 |
| **5. Plagiarism and Referencing Guidelines for Students** | 14 |
| **1ENG321 Timetable (2024)** | 21 |
| **ASSESSMENT RUBRIC AND FEEDBACK FORM (for individual assignments)** | 22-27 |

1. **Learning Component**

*1.1 Purpose and generic outcomes*

This module aims to further ground students’ understanding of textual analysis, that is, context, narration, characterisation, thematic elements, and literary devices. Also, the module encourages student participation via discussions and close reading exercises. The objective of the module is to further students’ critical and analytical skills.

1.2 **Module outcomes**

On successful completion of 1ENG321, you should be able to show critical understanding of specific literary contexts, genres, and texts. Also be able to write grammatically sound and coherent English sentences, paragraphs, and essays. Students should further be able to engage confidently in critical analysis and relevant research on topics relating to works of literature. Finally, students should be able to argue a case fluently, coherently, and convincingly, while acknowledging external sources, by using the conventionally acceptable methods of citation and referencing standards.

1.3 **Arrangements for e-learning**

Students can access all learning material, including activities and assessments via **Moodle.**

**2** **Assessment Component**

|  |  |  |
| --- | --- | --- |
| **2.1 Learning outcomes** | **Assessment criteria** | **Assessment methods** |
| Engage confidently in close reading of literary texts.  Discuss a particular work of literature in relation to questions of context, narration, characterisation, thematic elements, and literary devices.  Use appropriate textual evidence to support arguments and demonstrate knowledge of applicable theoretical frameworks. | Demonstrate critical understanding of specific literary contexts, genres, and texts.  Write grammatically sound and coherent English sentences, paragraphs, and essays.  Answer questions about texts directly, relevantly and at appropriate length. | This will consist of in-class exercises and presentations during tutorials.  This will consist of short-answer and essay-length tests, exercises, and assignments.  This will consist of short-answer and essay-length tests, exercises, and assignments. |

**2.2 Assessment Plan with Learning Schedule/Breakdown**

|  |  |  |  |
| --- | --- | --- | --- |
| **Week** | **Literature Lectures** | **Poetry Tutorials** | |
| Week 1: Feb 12-18 | Poetry (Rawlins), *Frankenstein* (Malimela) | Poetry assessments will be in-class. Ms Rawlins will provide more information in class. Students must enrol themselves into tutorial group. | |
| Week 2: Feb 19-25 | Poetry (Rawlins), *Frankenstein* (Malimela) and Theory (Mafu) | Poetry tutorials resume. | |
| Week 3: Feb 26–Mar 3 | Poetry (Rawlins), *Frankenstein* (Malimela) and Theory (Mafu) | Tut: poetry. | |
| Week 4: Mar 4-10 | Poetry (Rawlins), *Frankenstein* (Malimela) and Theory (Mafu) | Tut: poetry.  **Process essay: 1st draft is due** | |
| Week 5: Mar 11–17 | Poetry (Rawlins), *Dracula (Ringwood)* and Theory (Mafu) | Tut: poetry. | |
| Week 6: Mar 18–24 | Poetry (Rawlins), *Dracula (Ringwood)* and Theory (Mafu) | Tut: poetry. | |
| Week 7: Mar 25–Apr 1 | Poetry (Rawlins), *Dracula (Ringwood)* and Theory (Mafu) | Tut: poetry.  **Process essay 1:** final draft is due. | |
| **Recess: Apr 2– 8** | **Reading week** | **Reading week** | |
| Week 8: Apr 9–15 | Poetry (Rawlins), *Dracula (Ringwood)* and Theory (Akpome) | | Tut: poetry.  **Process essay 2: first draft is due.** |
| Week 9: Apr 16–22 | Poetry (Rawlins), *A* *Tale of Two Cities* (Pillay) and Theory (Akpome) | Tut: poetry. | |
| Week 10: Apr 23–29 | Poetry (Rawlins), *A* *Tale of Two Cities* (Pillay) and Theory (Akpome) | Tut: poetry. | |
| Week 11: April 30– May 6 | Poetry (Rawlins), *A Tale of Two Cities* (Pillay) and Theory (Akpome) | Tut: poetry. | |
| Week 12: May 7–13 | Poetry (Rawlins), *A Tale of Two Cities* (Pillay) and Theory (Akpome) | Tut: poetry.  **Process essay 2: final draft is due.** | |
| Week 13: May 14–20 | Poetry (Rawlins), *A* *Tale of Two Cities* (Pillay) and Theory (Akpome) | Tut: poetry. | |
| Week 14: May 20–26 | Revision week, consultations, outstanding matters | Final tutorial: feedback and general discussion about upcoming exams. | |
| May 27 – June | **Main Examination** |  | |

**2.3 Assessment Procedures**

Your final mark in this course is determined by your semester work, which contributes 50% to your final mark, and your examination mark, which also contributes 50% to your final mark. In other words, the formative assessment will comprise 50% of the marks and the summative assessment 50%.

**2.4 Assessment weighting**

|  |  |
| --- | --- |
| **ASSESSMENT METHOD** | **PERCENTAGE WEIGHTING** |
| Poetry Assessments (in-class and during tutorials) | 50% |
| Novels Assessments (assignments x2) | 50% |
| **TOTAL** | **100** |

**2.5 Notional Hours**

|  |  |  |  |
| --- | --- | --- | --- |
| **Contact study** | **80** | **Self-study** | **70** |
| **Lectures (and Tuts)** | **80** | **Lecture related** | **40** |
| **Revision** | **05** | **Assignments** | **15** |

**2.6 Self-assessment activities**

* Reflective reports/essays/assignments and poetry exercises and tests.

**2.7 Rules and requirements during assessment activities**

* Learners will not be allowed to leave the venue during an in-class assessment.
* Plagiarism is a serious offense, and disciplinary action will be taken should a learner be found guilty.
* Smartphones and other electronic devices must be switched off during an in-class assessment.

**2.8 Self-assessment activities**

* Revision questions
* Reflective reports
* Previous Question Papers

**2.9 Assignments and project details**

1. All assignment must be typed out as follow:

* Arial to be used.
* Use 12 Point font,
* 1.5-line spacing,
* Insert Page numbers.
* Use the university approved assignment front page as provided in **Annexure A**, this should reflect your personal information.
* Make provision for a table of contents.
* Reference all outside sources that you use.

**OR**

Assessing the work performance of learners in assignments will be based on the quality of papers researched, written, and presented. It must also be emphasized at this juncture that it is important for learners to submit the assignments in time as late submissions by learners will result in some marks being deducted, that is, **5%** per day. Furthermore, it will be appropriate for learners to know that their written assignments will be assessed based on the following.

1. **Typing (5%)**

All learners are encouraged to submit typed assignments. It is unthinkable at this stage that learners can submit the work that is handwritten.

1. **Technicalities (17%)**

This involves the following:

* Giving appropriate topic to your assignment.
* Page numbering
* Correct numbering of headings
* Justification or alignment- recommended is full.
* Spacing – recommended is 1.5.
* Font size recommended is 12.
* Arrangement of paragraphs
* Referencing System
* Acknowledgment of authors in the assignment e.g. Brille (2003) asserts that ……… or Brille (2003: 17) maintains: “……………”

1. **Assignment Arrangement and Outlook (5%)**

* The outlook of your cover page with all the necessary information like your personal information, topic of the assignment, correct name of the module, lecturer offering the module, date of submission etc.
* Assessment Table Page
* Table of Contents
* Text Arrangement

1. **Originality (40%)**

In this section, a learner is assessed whether he or she can be original in terms of the following:

* Formulation of the assignment topic.
* Introducing the topic to be tackled
* Formulation of headings and subheadings

Learners are further encouraged to make a sense out of any material or information that they have received from any information source before they commit themselves in including it in their assignment. **CUT AND PASTE IS UNACCEPTABLE** unless it acknowledged. In essence cut and paste can subject your assignment to **0%. PLAGIARISM IS HIGHLY DISCOURAGED**. In writing assignments, learners are discouraged in using the first person e.g. “Ï” or “we”. It is recommended that one can say: ‘This paper in”; or “This assignment is”.

1. **Coherence (20%)**

A good assignment is characterized by the logical flow of thoughts from one sentence to another and from one paragraph to another etc. In some cases, you have to show how the paragraph is related to the main topic.

1. **Reference List/ Bibliography (17%)**

At the end of an assignment, you should give a list of all the sources you have referred to. Your reference list/bibliography must provide full and accurate details, as it is how the reader can follow up your sources. It is important that all referenced books must have been acknowledged in the body of the assignment. Students are expected to acquaint themselves with the correct method of referencing (see pages in this **Guide**).

**2.7 GLOSSARY OF UNFAMILIAR TERMS/CONCEPTS/ACRONMYS**

**COURSE OUTLINE/SCHEME OF WORK/MODULE OUTLINE:** Course/Module outline/Schemes of work represent a contract between the lecturer and student stipulating the requirements for each course: its aims, learning outcomes, course requirements and assessment.

**LEARNER/STUDY GUIDE:** A learner/study guide helps in organising lecture notes and textbook material so that students can increase their comprehension and memory of large amounts of information. Specific outcomes on topics covered, the summary of content, as well as revision questions are included.

**TUTORIAL:** A tutorial is an interactive method of transferring knowledge in the learning process. A tutorial seeks to teach by example and supply the information to complete a certain task.

**PRACTICAL:** A practical is a lesson in which theories and procedures learned are applied to the actual making or doing of something.

**FORMATIVE ASSESSMENT:** The goal of formative assessment is develop and monitor student learning to provide ongoing feedback that can be used by lecturers to improve their teaching and by students to improve their learning.

**SUMMATIVE ASSESSMENT:** The goal of summative assessment is to evaluate student learning at the end of an instructional unit by comparing it against some standard or benchmark.

**GENERIC OUTCOMES:** These are critical cross-field outcomes that inform all teaching and learning as stipulated by SAQA Regulations.

Each module should enable students to:

* Work effectively as individuals and with others as members of a team.
* Organise and manage themselves and their activities responsibly and effectively.
* Identify and solve problems and make decisions using critical and creative thinking.
* Collect, analyse, organise, and critically evaluate information.
* Communicate effectively using visual, symbolic and/or language skills in various modes.
* Use science and technology effectively and critically showing responsibility towards the environment and the health of others.
* Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

**SPECIFIC/MODULE OUTCOMES:** Learning outcomes are statements of what students will learn in a lecture. Each lecture has its specific outcomes. The statements are focused on student learning.

**3 READINGS**:

* 1. **Novels (19th Century Literature)**
  2. *Frankenstein* (1818) by Joseph Conrad
  3. *Dracula* (1897) by Bram Stoker
  4. *A Tale of Two Cities (1859)* by Charles Dickens

**3.2 POETRY**

1. Romantic and Victorian Poetry Compilation 2024

**3.3 THEORY OF LITERATURE**

a) Bertens, H. (2008), *Literary Theory: The Basics*

***3.4 Additional Text:***

*a) Oxford Dictionary*

**4. GUIDELINES FOR LEARNERS**

4.1 This Learner Guide contains important information relevant to the module. Please read through it carefully and ensure you understand what is expected of you for this module.

4.2 Only typed assignments will be accepted and submitted online on Moodle with the result of the plagiarism test from Turnitin. No handwritten and hand-delivered assignments will be accepted.

4.3 Assignments submitted after the due date and time will be treated as late submissions. Late assignments will be penalised at 5% per day.

4.5 Consultations may be booked via email and or through arrangements with individual lecturers.

Annexure A

|  |
| --- |
| FINAL % |



**FACULTY OF ARTS**

**DEPARTMENT OF ENGLISH**

**ASSIGNMENT COVER SHEET**

|  |  |
| --- | --- |
| **Student Name** |  |
| **Student Number** |  |
| **Module Title** |  |
| **Module Code** |  |
| **Assignment Topic** |  |
| **Due Date** |  |
| **Name of Lecturer** |  |
| **Declaration** | *I know that plagiarizing other writers’ words and ideas is wrong and is a serious academic offence. I declare that this essay is my own work, except for those quotes and paraphrases which I have clearly indicated in the text.*  **Signature:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

**5. Plagiarism and Referencing Guidelines for Students**

**Plagiarism and Referencing:**

* **Departmental Policy on Plagiarism**

To plagiarise is to use the words and/or ideas of another person as if they were one’s own. This is a form of theft and is never acceptable. Plagiarism is taken seriously throughout the university but is a particular problem for us in the Department of English, especially in literary studies. That is because the subjective component is vital in our discipline. Although factual accuracy is important, our major concern is to encourage and develop original and critical thinking, rather than simply impart information. **We really need to know what you think, in your own words, to help you improve your understanding and your writing!** Therefore, it is imperative that you do your own work. If you plagiarise, you will not learn anything. When you use sources, you should choose them carefully, evaluate them critically and ALWAYS acknowledge them. (This includes things your lecturers tell you and notes they give you in class!) Remember, however, that quotations from and references to secondary sources should only make up a small proportion of any essay; your own analysis is most important and should take up the most space.

As a department, we will continue to educate students about plagiarism. We have also agreed to take strong action against the practice. Accordingly, the following will apply:

* **All assignments containing clear and extensive plagiarism will be given a mark of ZERO, with no opportunity to re-submit.**
* **In cases where there is some doubt – where the problem may have been accidental or there is a possibility that it stems from incorrect referencing – students will be advised and warned not to repeat the error.** **Subsequent similar offences by the same students will be progressively penalised.**

# NOTES ON REFERENCING AND PLAGIARISM

**Anglia Ruskin University referencing guide**

<http://libweb.anglia.ac.uk/referencing/harvard.htm>

Website accessed 18/07/2014 14h33

**De Jager, K. 2010. *Harvard UCT: Handbook on Citation***

<http://www.lib.uct.ac.za/wp-content/uploads/2014/02/harvard-uct-2014.pdf>

Website accessed 18/07/2014 14h20

**University of Western Australia Harvard citation style**

<http://guides.is.uwa.edu.au/friendly.php?s=harvard>

Website accessed 18/07/2014 15h01

**Lockhard, J & Coetzee, A. 2001. Writing the report / assignment. Information Fluency site developed for the Cape Higher Education Consortium.**

<http://www2.lib.uct.ac.za/Training/Infolit/infolit/bibl.htm>

Website accessed 18/07/2014 14h36

UNIVERSITY OF CAPE TOWN

AVOIDING PLAGIARISM: A GUIDE FOR STUDENTS

<http://www.uct.ac.za/depts/records>

Website accessed 18/07/2014 14h56

**What is Plagiarism?**

Whenever you do written work you must differentiate between your own ideas and those, which you did not think of yourself, but which you have read elsewhere – you must distinguish what you have written from what you are quoting.

You commit plagiarism in written work when you use another person’s words, ideas, or opinions without acknowledging them as being from that other person. You do this when you copy the work word-by- word (verbatim); or submit someone else’s work in a slightly altered form (such as changing a word with one meaning to another word with the same meaning); and you do not acknowledge the borrowing in a way that shows from whom or where you took the words, ideas, or reasoning.

You must provide references whenever you quote (use the exact words), paraphrase (use the ideas of another person, in your own words) or summarise (use the main points of another’s opinions theories or data.)1.

It does not matter how much of the other person’s work you use (whether it is one sentence or a whole section), or whether you do it unintentionally or on purpose; if you present the work as your own without acknowledging that person, you are committing theft. You are taking someone else’s work and passing it off as your own. Because of this, plagiarism is regarded as a very serious offence and carries heavy penalties.

If another student gives one of his or her past assignments you may not copy this and hand it in as your own, you are not allowed to do it. It is another form of plagiarism.

While academic staff will teach you about systems of referencing, and how to avoid plagiarising, you too need to take responsibility for your own academic career.

* **BRIEF NOTES ON HARVARD REFERENCING TECHNIQUE**

**Citing references within the text of your assignment:**

Any quotation must fit grammatically and logically into the sentence:

*Incorrect:*

*Naidoo (1990: 33) suggests that literature “and thus it must always be a significant part of primary and secondary education”.*

Correct:

Naidoo (1990: 33) suggests that literature “must always be a significant part of primary and secondary education”.

A quotation of three lines or less should be incorporated in the body of the essay.

Longer quotations should be indented:

1. Leave a line between the last line of the text and the beginning of the quotation.
2. Indent the quotation about 4cm from the margin.
3. Do not place quotation marks around the quotation.
4. Leave another line between the last line of the quotation and the next line of the essay.  If the next line begins a new paragraph, indent it.

**Example:**

Ramatoulaye speaks eloquently of the skill of organising domestic affairs:

 The management of the home is an art.  We have learned the hard way, and it is still not over.  Even deciding on the menus is not easy if one thinks of the number of days there are in a year and of the fact that there are three meals in one day.  Managing the family budget requires flexibility, vigilance, and prudence in performing the financial gymnastics that send you from one dangerous leap to another, from the first to the last day of the month.  (Bâ 1989: 63-4)

 She also clearly recognises...

* Identify the author, year of publication and page number of the quote.
* If the author’s name appears in your sentence, it should not appear in the parenthetical reference.
* If the same work is referred to repeatedly, only the first reference should have the date.
* For subsequent references, provide only the page number, as long as it is clear to the reader that the same author is being referred to.

**Examples:**

One commentator suggests that “Serote’s writing is unconventional in theme but conventional in style” (Losambe 1992: 77).

**or**

Losambe suggests that “Serote’s writing is unconventional in theme but conventional in style” (1992: 77).

**Documenting a source written by two authors:**

Give both names and use the ampersand (&) in place of “and” between the names.

**Example:**

In her short stories, Lessing creates an “ambivalent, sometimes disturbing awareness of landscape” (Pierce & Magwaza 1999: 23).

 The ampersand is only for use within parentheses, and not when the authors are named in the text of your essay.

**Example:**

Pierce and Magwaza argue that in her short stories Lessing creates an “ambivalent, sometimes disturbing awareness of landscape” (1999: 23).

**Documenting a source written by more than two authors:**

Give only the name of the first author followed by ‘et al.’ (this is an abbreviation for a Latin phrase meaning ‘and others’).

**Example:**

According to Ngcobo et al. “we should not be seeking nationhood but a functioning democracy” (1998: 167).

**Or:**

Other researchers maintain that “we should not be seeking nationhood but a functioning democracy” (Ngcobo et al. 1998: 167).

**Citing a website:**

* Give the URL of a site.
* For a document, such as an article, published on a website use the Author-date format as above.

**Bibliography (List of References)**

Each entry should contain:

* Author’s name
* Date of publication
* Title
* Place of publication
* Publisher.

**Example:**

Mzamane, M.  1987.  Scientific Socialism.  Johannesburg: Ravan.

* Leave a line between entries.
* Begin the first line of each entry at the margin; subsequent lines should be indented.
* Alphabetise the list according to the surname of the author.
* Write the title in full, including subtitles.  Capitalize proper names and the first words of titles and subtitles.  Underline the title.

**Two or more authors:**

* Write the names according to the order given on the title page of the book.
* Use an ampersand (&) before the final name.

**If there is an editor:**

* If the book contains a collection of essays, chapters or stories by different authors, give the editor’s name, or editors’ names.
* After the editor’s name, write the abbreviation ‘Ed.’ in parentheses.  If there are two or more editors, then use the abbreviation ‘Eds.’.

**Journal Articles:**

**Example:**

Scheub, H.  1987.  Oral poetry and history.  *New literary history*, 18 (3): 477-496.

* Italicise the title of the journal; do not italicize the title of the article.  Do not use inverted commas for the titles.
* In the above example, ‘18’ is the volume number, ‘3’ the issue number and ‘477-496’ the page numbers of the article.

**Essay or Chapter from a Collection:**

Etherington, N.  1989.  Christianity and African society in nineteenth–century Natal.  In Duminy, A. & Guest, B. (Eds.), *Natal and Zululand from early times to 1910: A new history.*  Pietermaritzburg: University of Natal Press, 275-301.

**Personal Conversations:**

These are usually not included in the list of references.  Details can be included in the text of your paper.

**Example:**

In a discussion with Mr C. Zondi on 17 January 2002, Mr Zondi suggested that …

**Website sources:**

Standards are being developed for these.

* Generally, give the information as for a printed book or journal article, as well as the exact URL and the date you visited it.
* Try not to not split the URL over a line.  If you have to, only do so immediately after a forward slash already in the URL.

**Example for an article on the World Wide Web:**

      Information required:

1.     Author/Editor (if this is unavailable, begin with the title)

2.     Year (if no date, use the abbreviation ‘n.d.’ in place of the date)

3.     Title of article

4.     Title of journal

5.      [online] (indicate medium)

6.     Place of publication

7.     Publisher (or organization responsible for maintaining sites on the Internet)

8.     Available from: URL.

9.     [Accessed date] (date on which you viewed or downloaded the document).

Holland, M.  1996.   Harvard system.  [online].  Poole: Bournemouth University. Available    from: <http://www.bournemouth.ac.uk/services-depts/lis/LIS_Pub/harvardsyst.html> [Accessed 6 December 2001].

**Example of reference list:**

**References [or: List of References]**

Auden, W. H.  1992.  *Splendid isolation*.  New York: Penguin.

Lee, S.  (Ed.).  1998.  *New directions in literary theory*.  Oxford: Oxford University Press.

Mzamane, M.  1987.  *Scientific socialism*.  Johannesburg: Ravan.

Naidoo, P. & Massey, S. (Eds.).  1996.  *Debating literature*.  Cambridge: Cambridge University Press.

These notes are adapted from:

English Department.  1997.  *Essay-writing guide for the English Department*.  University of Zululand.  Study Guide.

*Guide to citing internet sources*.  n.d.  [online].  Poole: Bournemouth University.  Available from: [http://www.bournemouth.ac.uk/using\_the\_library/html/ guide\_to\_citing\_internet\_sourc.html](http://www.bournemouth.ac.uk/using_the_library/html/guide_to_citing_internet_sourc.html) [Accessed 14 May 2002].

Visser, N.  1992.  *Handbook for writers of essays and theses*.  Cape Town: Maskew Miller Longman.

**1ENG321 Timetable – PROVISIONAL (2024)**

This module has **one (1)** **group**.

**Poetry** lectures take place on **Mondays for Group A** and on **Tuesdays** **for Group B**.

**Lectures for novels** lectures take place on **Mondays and Fridays for Group A**, and **Tuesdays and Fridays for Group B**.

**Theory** lectures are on Thursdays, and they are presented to a combined class (Groups A and B, at the NE3 venue).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Slots** | **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** |
| **7H30-8H20** |  |  |  |  | NE4  Optional |
| **8H30-9H20** |  |  |  |  |  |
| **9H30-10H20** |  |  |  | NE134  **Theory** | AL8  Theory (Optional) |
| **10H30-11H20** |  |  |  |  |  |
| **11H30-12H20** |  |  |  |  |  |
| **12H30-13H20** |  |  |  |  |  |
| **13H30-14H20** |  |  | AL5  **Poetry** | AL8  Optional |  |
| **14H30-15H20** | AL5  **Novels** | AL8  **Novels** |  |  |  |
| **15H30-16H20** |  |  |  | AL5  Optional | AL8  Optional |

**ANNEXURE B ASSESSMENT RUBRIC AND FEEDBACK FORM (for individual assignments)**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | |  | | | | | **Final mark** | |  |
| **Name of participant** | |  | | | | | **Participant number** | |  |
| **Module & programme** | |  | | | | | | | |
| **Title of assignment** | |  | | | | | **Assignment date** |  | |
| **Name of assessor** | |  | | | | | **Date marked** |  | |
| **Criteria** | **Excellent (8-10)** | | **Good (5-7)** | **Unsatisfactory (3-4)** | **Poor (1-2)** | **Marks** | | **Comments *(required)*** | |
| **Introduction (weight: 10%)** | Explains the purpose of the assignment and the background/context comprehensively and imaginatively. | | Explains the main purpose and the background/ context of the assignment clearly. | Purpose and the background/context of the assignment only partially described. | Purpose and the background/context of the assignment are not described and/or are described in a way that is not related to the assignment. | **Introduction ( /10 )** | |  | |
| **Criteria: Main body (weight: 60%)** | **Excellent (16-20)** | | **Good (11-15)** | **Unsatisfactory (6-10)** | **Poor (1-5)** | **Marks** | | **Comments *(required)*** | |
| ***Sub-heading:***  **Knowledge and application of theory** | Demonstrates comprehensive, detailed and in-depth knowledge base and the complexity of issues, and the ability to integrate theoretical and substantive knowledge creatively. | | Demonstrates a well-organised theoretical and/or substantive knowledge base and the appropriate application of theories within the context of the assessment task with a limited level of creativity. | Some relevant and/or required knowledge missing or confused and the application and/or understanding of theories is limited. | Many inaccuracies in knowledge presented is confusing and application and/or understanding of theories is very limited. | **Knowledge/ application of theory ( /20 )** | |  | |
| ***Sub-heading:***  **Analysis and Synthesis** | Excellent critical analysis of knowledge, theory and practice, with high level understanding of the interrelationship between them, and the ability to synthesize diverse concepts to construct a coherent argument/position. | | Good critical analysis of knowledge, theory and practice and an understanding of the interrelationship between some key aspects, and the ability to synthesize some related concepts and theories into a coherent argument/position. | Limited ability to analyse knowledge, theory and practice and limited understanding of the relationship between related concepts and theories. | Attempts at analysis ineffective and/or uninformed by the discipline, and little or no evidence of integration of related content. | **Analysis and synthesis ( /20 )** | |  | |
| ***Sub-heading:***  **Motivation of statements** | Excellent and well-founded motivation of statements/conclusions, substantiated by data/ theories, and reflecting high level critical evaluation of theories, concepts and assump­tions, creativity and independent thinking. | | Clear motivation of statements/conclusions based on appropriate data and/or theories, and reflecting some critical evaluation of theories, concepts and or assumptions. | Limited motivation of statements with little evidence of findings and conclusions supported by data/theories. | Arguments not motivated or poorly motivated or unsubstantiated/invalid conclusions. | **Motivation of statements ( /20 )** | |  | |
| **Criteria** | **Excellent (8-10)** | | **Good**  **(5-7)** | **Unsatisfactory (3-4)** | **Poor (1-2)** | **Marks** | | **Comments *(required)*** | |
| **Logical structure**  **(weight: 10%)** | Excellent logical organisation of information into a coherent document that integrates content in a systematically structured manner that indicates a critical approach and originality. | | Clear, accurate and systematic organisation of information into a logically structured and coherent document. | Poorly presented information in a document that is poorly structured. | Disorganised and/or incoherent presentation of information. | **Logical structure ( /10 )** | |  | |
| **Criteria** | **Excellent (13-15)** | | **Good (9-12)** | **Unsatisfactory (5-8)** | **Poor (1-4)** | **Marks** | | **Comments *(required)*** | |
| **Conclusion**  **(weight: 15%)** | Conclusions exceptionally well developed and show considerable originality. They form an integrated part of the overall argument and/or dis­cus­sion, reflecting command­ing grasp of theory, evidence and/or literature and appropriate forms of conceptualisation. | | Sound conclusions are drawn which are clearly derived from evidence and/or theory and/or literature. | Limited or ineffective attempt to draw together arguments. | Limited or ineffective attempt to draw together arguments; lack of conclusions or unsubstantiated and/or invalid conclusions drawn. | **Conclusion ( /15 )** | |  | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Criteria** | **Excellent (5)** | **Good (4)** | **Unsatisfactory (3)** | **Poor (1-2)** | **Marks** | **Comments *(required)*** |
| **Technical quality**  **(weight: 5%)** | Excellent overall technical quality of the document, in terms of language use, referencing, contents page, headings & sub-headings, appendices, legibility of the text and diagrams, etc. | Good overall technical quality of the document. | Overall technical quality of the document unsatisfactory with numerous areas for improvement. | Poor overall technical quality of the document. | **Technical quality ( /5 )** |  |
| **Additional feedback from the assessor *(required)*** | | | | | | |
|  | | | | | | |