

Tutorial Letter 101/3/2017

**Colonial and Postcolonial African
Literatures**

ENG2603

Semesters 1 and 2

Department of English Studies

This tutorial letter contains important information
about your module.

BARCODE

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Dear Student

1 INTRODUCTION

We are delighted to welcome you to this module. We hope it will start you on a long and fulfilling relationship with African literature. Because we believe that in South Africa in the twenty-first century it is essential to come to terms with and to value the literature of our continent against our own background, we have selected books by well-known writers from South Africa, Zimbabwe and the United States of America. You are required to study all of them, and we are sure that you will benefit from the variety of perspectives.

The topics we have chosen to highlight include such fascinating questions as the nature of identity, and the importance of encounters, both within the individual as he or she changes throughout life, and the significance of community for a person. You may well want to suggest other topics, or to critique aspects of this course. Please do so! We depend on your feedback.

NB. You are required to read all the chapters of the Study Guide, to gain an overview of the issues which are relevant to all the texts in the module. It is also vital that you work through the suggested activities for the prescribed texts.

What study material do we supply?

- Tutorial Letter 101 (this document): it contains your scheme of work, resources, assignments and other useful material. Please consult *my Studies @ Unisa* for advice on how to study as an ODL student. We know that this can be difficult, and we are sympathetic since many of us have also gained our qualifications as part-time or distance learning students.
- The Study Guide.
- Feedback tutorial letters

Some of this study material may not have been available when you registered. It will be posted to you as soon as possible, but is also available on *myUnisa*.

myUnisa

NB. You will find that *myUnisa* and regular use of the internet are essential, especially in the twenty-first century.

You must be registered on *myUnisa* to be able to submit assignments, gain access to the Library functions and various learning resources, download study material, “chat” to your lecturers and fellow students about your studies and the challenges you may encounter, and participate in online discussion forums.

Do not forget that *myUnisa* provides you with additional opportunities to take part in activities and discussions of relevance to your module topics, assignments, marks and examinations.

2 PURPOSE AND OUTCOMES

2.1 Purpose

This module builds on the first-level English studies when taken in conjunction with the module 'Foundations in English Literary Studies' (ENG1501).

Over the course of this module we want you to remember that the concept "African literature" is itself controversial. However, this paragraph is not the space to explore the ways in which the notion of Africa has been invented and constructed. You should consider this module as merely an Introduction. Since this is a second-level module, you are expected to engage actively in making meaning and building knowledge. You can do this by investigating the multiple connections between what is "Colonial" and what is "Postcolonial" in the texts. Furthermore, you will be requested to question the very thinking behind the chronology suggested in the terms "colonial and postcolonial". Our aim is to motivate you to read the texts we have selected for you with an open mind. We have set four critical outcomes that we believe you should be able to achieve by the end of reading the module, Colonial and Postcolonial African Literatures. Read through these outcomes and focus on mastering the skills that they emphasise.

2.2 Outcomes

This module has four specific outcomes. A deeper understanding of the outcomes will be reached through a close focus on each of them in the units that follow.

Outcome 1: Students critically read a wide range of texts in different genres (fiction, auto/biography, poetry and drama) with comprehension and critical engagement at this intermediate level.

Outcome 2: Students write well-structured paragraphs and essays that critically discuss the creative choices made by writers of the chosen texts. Your essay should contain an introduction that outlines what you want to argue and how you want to organise your ideas.

Outcome 3: Students explain how the politics of representation shapes literary texts and their reception in postcolonial contexts. Students are encouraged to think beyond the intended meanings of the text. As developing critics, students are also expected to come up with new meanings of texts that relate to students' lived experiences.

Outcome 4: Students can employ the key concepts and debates in postcolonial literary theory. In order to answer the assignment questions and examination questions insightfully, students must demonstrate that they have understood concepts in particular contexts. This often means mastering the critical vocabulary of the module and using these words to explain the complexity of the texts.

3 LECTURER(S) AND CONTACT DETAILS

3.1 Lecturer(s)

If you have any queries about the module, you are free to contact any of the lecturers listed below, or the Level Coordinator in the Department of English Studies. We look forward to talking to you and, if possible, meeting you during the course of the year. If you live in or near Pretoria you are welcome to arrange a personal interview with a lecturer. Please make appointments in advance.

The lecturers responsible for this module are as follows:

Name: Ms N. Khanyile
E-mail address: khanyzn@unisa.ac.za
Telephone number: 012 429-2485

Name: Dr M. Lento
E-mail address: lentomj@unisa.ac.za
Telephone number: 012 429-6288

Name: Prof. L. Rafapa
E-mail address: rafaplj@unisa.ac.za
Telephone number: 012 429-4834

Name: Prof. M. Vambe
E-mail address: vambemt@unisa.ac.za
Telephone number: 012 429-8529

Name: Prof. S. Maithufi
E-mail address: maiths@unisa.ac.za
Telephone number: 012 429-6140

The English Level 2 co-ordinator:

Prof. S. Maithufi
E-mail address: maiths@unisa.ac.za
Telephone number: 012 429-6140

3.2 Department

The Chair of English Studies : Prof M Lephala
The PA to CoD : Ms G Moeng
Telephone : (012) 429-6714
Email : moengg@unisa.ac.za

The Administrative Officer for Level 2 English: Ms D. Rakumakoe
Email: rakumld@unisa.ac.za
Tel. (012) 429 6263
Fax: (012) 429 6222

3.3 University

If you need to contact the University about matters not related to the content of this module, please consult the publication, *my Studies @ Unisa*, which you can download from the Unisa website. This booklet contains information on how to contact the University (e.g. to whom you can write for different queries, important telephone and fax numbers, addresses and details of the times certain facilities are open).

Always have your student number at hand when you contact the University.

All study-related information is now available on the new Unisa corporate website in both web and mobi formats.

Unisa website (<http://www.unisa.ac.za> & <http://mobi.unisa.ac.za>)
myUnisa (<https://my.unisa.ac.za/portal> & <https://my.unisa.ac.za/portal/pda>)

Students can access their own information via the *myUnisa* website or mobi site

4 RESOURCES

4.1 Prescribed books

(BUY ALL BOOKS)

1. Chapman, Michael. (ed.) 2002. *The New Century of South African Poetry*. Johannesburg & Cape Town: AD. Donker Publishers.
2. Dangarembga, Tsitsi. 1988. *Nervous Conditions*. London: Ayebia Press
3. Khumalo, Fred. 2007. *Seven Steps to Heaven*. Auckland Park: Jacana.
4. Hansberry, Lorraine. 1958. *A Raisin in the Sun*. London: Bloomsbury Publishing.

4.2 Recommended books

Recommended books are online. Check the *myUnisa* website for details.

4.3 Electronic reserves (e-reserves)

There are e-reserves for this module online. Check the *myUnisa* website for details.

We welcome your comments on the texts in this course, as well as contributions of texts you think might be worth future students' attention. Other feedback on the module itself is, of course, also much appreciated.

Additional resources: please be informed that most regional UNISA offices offer Academic Literacy Services, where tutors can provide assistance for your reading and writing skills. Please check the UNISA Regional centres website for more information.

4.4 Library services and resources information

For brief information, go to www.unisa.ac.za/brochures/studies

For detailed information, go to the Unisa website at <http://www.unisa.ac.za/> and click on **Library**.

For research support and services of personal librarians, go to <http://www.unisa.ac.za/Default.asp?Cmd=ViewContent&ContentID=7102>.

The library has compiled a number of library guides:

- finding recommended reading in the print collection and e-reserves – <http://libguides.unisa.ac.za/request/undergrad>
- requesting material – <http://libguides.unisa.ac.za/request/request>
- postgraduate information services – <http://libguides.unisa.ac.za/request/postgrad>
- finding, obtaining and using library resources and tools to assist in doing research – http://libguides.unisa.ac.za/Research_Skills
- how to contact the library/finding us on social media/frequently asked questions – <http://libguides.unisa.ac.za/ask>

5 STUDENT SUPPORT SERVICES

For information on the various student support systems and services available at Unisa (e.g. student counselling, tutorial classes, language support), please consult the publication: *my Studies @ Unisa* available on the Unisa website.

Contact with fellow students

Study groups

It is advisable to have contact with fellow students. One way to do this is to form study groups. The addresses of students in your area may be obtained from the following department:

Directorate: Student Admissions and Registration
PO Box 392
UNISA
0003

myUnisa

If you have access to a computer that is linked to the Internet, you can quickly access resources and information at the University. The *myUnisa* learning management system is Unisa's online campus that will help you to communicate with your lecturers, with other students and with the administrative departments of Unisa – all through the computer and the Internet. Vital information will be posted on *myUnisa*, so please visit the website regularly to ensure that you do not miss anything.

To go to the *myUnisa* website, start at the main Unisa website, <http://www.unisa.ac.za>, and then click on the 'Login to *myUnisa*' link on the right-hand side of the screen. This should take you to the *myUnisa* website. You can also reach the website directly by typing in <http://my.unisa.ac.za>. *myUnisa* resources.

Check the *myUnisa* site and look under 'Resources'.

DOWNLOADING TUTORIAL LETTERS FROM *myUnisa*

All the Tutorial Letters are uploaded on to *myUnisa*. You can, therefore, access this material yourself. Refer to *myUnisa* on a regular basis and keep up to date.

Please consult the publication, *my Studies @ Unisa*, which can be downloaded from the Unisa website, for more information on *myUnisa*.

Tutorials

You are also welcome to contact the Department of English Studies if you have queries relating specifically to student support issues. The Department of English Studies does not offer tutorials at this point in time, but e-tutorials will be implemented in the near future.

APPOINTMENT OF E-TUTORS

Please be informed that since 2013, Unisa has been offering online tutorials (e-tutoring) to students registered for modules at NQF levels 5, 6 and 7, i.e. qualifying first year, second year and third year modules respectively. Please log on to *myUnisa* to find out if any of the modules that you are registered for falls in this category.

Once you have been registered for a qualifying module, you will be allocated to a group of students and an e-tutor who will be your tutorial facilitator. E-Tutors for first year modules have each been allocated 500 students and those for second year modules 1000 students. An sms will be sent to you informing you about your group, the name of your e-tutor and instructions on how to log onto *myUnisa* in order to receive further information on the e-tutoring process.

E-tutoring takes place on *myUnisa* where you are expected to connect with students in your allocated group. You will need a computer with internet connection in order to participate in e-tutoring discussions and other activities. If you live close to a Unisa regional Centre or a Telecentre contracted with Unisa, please feel free to visit any of these in order to access the internet.

E-tutors are qualified to teach their respective modules and they are expected to guide you through your study material during this interaction process. In order to get the most out of e-tutoring, it is important that you participate in the online discussions that the e-tutor will be facilitating

There are modules which students have failed repeatedly. Such modules are allocated face-to-face tutors and tutorials for these modules take place at the Unisa Regional Centres. It is necessary for you to register at your nearest centre so as to secure attendance of these classes.

Tutoring is offered free of charge, be it online or face-to-face.

6 STUDY PLAN

Use the *my Studies @ Unisa* brochure for general time management and planning skills.

Before you start working on your assignments, please read the section below very carefully.

How to start answering the question

The first step to take when you start working on an assignment (or examination) question is to read the question several times, including the extract from the text, if one is indeed provided. In the course of such repeated reading you will be able to decide what exactly it is you need to focus on when you write the essay answering the question. The given passage is not just a summary of the text; the question will ask you specifically to show clearly and in detail how the passage functions in conveying the main ideas of the text. It is therefore a good idea, in your third or fourth reading of the passage, to annotate the passage by underlining, circling, connecting up with arrows or indicating in whatever way suits you, what elements in the passage are relevant to the question. It is also a good idea to consult your novel, play and poems, and find out where exactly this extract fits into the text of the novel, play or poem as a whole. For example, what comes immediately before it, and what immediately after? It is likely that you will be able to incorporate this information usefully into your argument. One very important thing you should keep in mind at all times – avoid at all costs simply retelling the story. Your essay should be a sustained argument of the question and not simply a summary of the plot.

Writing the essay

Your answer to the assignment must be in the form of an essay, which means that you must not use subtitles, subsections or bullets, or write down a set of different, unlinked comments.

A formal academic essay for a literary English module is a unitary piece of prose without subsections, but structured so as to contain an introduction, a “body”, or middle section containing your answer to the question, and a conclusion (though these must not have headings). In the introduction you briefly state what the main point is that you are going to make, then you develop the argument in the body, and in the conclusion you briefly restate your contention. The body of the essay should be made up of a series of linked paragraphs that follow each other in logical order, and within each paragraph each sentence should logically lead on to the next.

In order to enable you to write a competent essay in response to an assignment question, it is essential to draw up a rough plan for your essay, write a draft, and then edit it so that the argument flows smoothly and every sentence can be easily read and understood. The next step is to proofread your essay so that you can correct the language, spelling and punctuation. After this you can submit your essay.

An important typographical point

Remember that you should indicate references to the text itself by typing its title in italics, e.g. *Seven Steps to Heaven* or *A Raisin in the Sun* (or, if you are writing by hand, by underlining the title). If, in the case of the novel *Mhudi*, you are referring to the character, Mhudi, you indicate it typographically by not using either underlining (in handwriting) or italics (in typescript). By adhering to this typographical convention you will be able to avoid ambiguity and possible confusion, and will be writing correctly.

Please go through this checklist before submitting your assignments:

Make sure you have:

- Focussed on key instructions
- Avoided simply providing a summary or paraphrase of the plot
- Provided clear and well-expressed introductory and concluding paragraphs
- Presented a clear, well-reasoned and well-supported argument
- Referenced correctly and completely
- Provided a list of references (a bibliography)
- Spelled character and place names correctly and consistently
- Checked carefully to eradicate spelling errors
- Checked for tense and agreement (concord) errors
- Used the correct prepositions
- Used the correct linguistic register
- Included your declaration on plagiarism

7 PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There are no practical examinations for this module. There are no practical examinations for this module.

8 ASSESSMENT

8.1 Assessment criteria

Assignments and learning

There are two compulsory assignments for this module. The points which follow are intended to explain some of our thoughts and planning about the work we have set.

Our assessment policy

We have set the assignments in order to allow you, the student, to show what you have learnt from studying this module. We would like you to use them as an opportunity to explore interesting issues in relation to your prescribed works and to practice your academic writing skills. The teaching team sees assignments as:

- An opportunity for students to focus their attention on the work of one or several writers, exploring ways in which the texts raise particular issues and express specific views;
- An occasion for students to communicate what they think and have learnt in relation to the module and the prescribed books;
- A chance for students to respond thoughtfully to the texts and issues studied;
- An integral part of the teaching and learning involved in this module.

Our marking policy

We will be looking for the following things (among others) when we mark assignments:

- Clear expression in English
- The ability to write grammatically correct sentences and paragraphs in an appropriate register
- The ability to follow instructions
- Evidence that you have worked through the texts related to the assignment
- Evidence of a thoughtful engagement with the concepts and issues raised in the module
- The careful substantiation of points
- Clear, well-structured and logical arguments.

From the points detailed above you will realise that we are interested in the quality of your thoughts and work. You are free to use any resources that may be available to you, as long as these are duly acknowledged both in the main body of your essay and in the bibliography. Work that is plagiarised (copied) will not receive any credit. On the other hand, we will reward work that shows signs of honest effort, careful preparation and a commitment to learning.

PLEASE NOTE: For enquiries about assignments (e.g. whether or not the University has received your assignment or the date on which an assignment was returned to you), please see section 3.3 above. You will also find information on *myUnisa*.

Commentaries and feedback on assignments

You will receive constructive comments on your assignments. As soon as you have received the comments, please read them in relation to your answers. The assignments and the comments on these assignments constitute an important part of your learning and should help you to be better prepared for the next assignment and for the examination. It is equally important to spend time going through your Tutorial Letter 101, as well as the Feedback Letters that are sent after each assignment. Reading the two documents is paramount to your gradual and progressive education in Literary Studies.

8.2 Assessment plan

Assignments 01 and 02 count towards your year mark. Assignment 01 will weigh 50% and Assignment 02 will weigh 50% of the year mark. The year mark (consisting of the 2 assignment marks) counts as 25% of the final mark for this module: the remaining 75% will reflect your performance in the examination.

8.3 Assignment numbers**8.3.1 General assignment numbers**

Assignments are numbered consecutively per module, starting from 01. There are two assignments for this module, Assignment 01 and Assignment 02. Assignments must be sent in good time to reach the Department on or before the due date. It is your responsibility to make sure that your assignment is uploaded in good time.

8.3.2 Unique assignment numbers

SEMESTER	ASSIGNMENT NO.	UNIQUE ASSIGNMENT NUMBER
1	01	881709
1	02	704361
2	01	723061
2	02	716359

8.4 Assignment due dates

SEMESTER	ASSIGNMENT NO.	DUE DATE	<i>myUnisa</i> will open
1	01	22 March 2017	12 March 2017
1	02	12 April 2017	9 April 2017
2	01	22 August 2017	14 August 2017
2	02	12 September 2017	4 September 2017

8.5 Submission of assignments

You may submit written assignments either by post or electronically via *myUnisa*. Assignments may not be submitted by fax or e-mail. For detailed information and requirements as far as assignments are concerned, see the brochure, *my Studies @ Unisa*. Should you prefer to post your assignments to us, here is our address:

The Registrar
PO Box 392
UNISA
0003

To submit an assignment via *myUnisa*:

- Go to *myUnisa*.
- Log in with your student number and password.
- Select the module.
- Click on assignments in the left-hand menu.
- Click on the assignment number you want to submit.
- Follow the instructions on the screen.

General remarks

For general information and requirements relating to assignments, see the brochure, *my Studies @ Unisa*, which can be downloaded from the Unisa website.

- Provide all the information required on the cover sheet supplied to you by the University and check for correctness. If the information is incorrect the result may be a long delay before your assignment is marked and returned to you.

- It is crucial that you write the correct module code and assignment number on the cover sheet. Remember, your assignment must have the same number as the one specified in the assignment topic.
- Once an assignment has been marked, you cannot submit it to us again for remarking. If you would like further comment or advice on your own answer, once you have carefully read the follow-up tutorial letter on the particular assignment, you may make an appointment to see the tutor concerned, or write to him or her. Remember to bring or send along a copy of the assignment.
- If you type your assignment on your computer, please consult the brochure *my Studies @ Unisa* for the requirements regarding the format and paper to be used for assignments.
- Students are allowed to communicate with the UNISA staff only through the mylife email account.

8.6 The assignments

SEMESTER 1 ASSIGNMENTS

ASSIGNMENT 01

The New Century of South African Poetry edited by Michael Chapman

OR

Nervous Conditions by Tsitsi Dangarembga

DUE DATE: 22 MARCH 2017

UNIQUE NUMBER: 881709

Answer **ONE** of the following questions:

The New Century of South African Poetry edited by Michael Chapman

In his poem "The Slave Dealer," Thomas Pringle highlights a fractured identity experienced by the speaker as a result of his past.

Discuss how the speaker comes to terms with his plight in order to reconcile and redeem his newly formed identity.

OR

Discuss how Nyasha's identity in *Nervous Conditions* has been shaped by the colonial experience. Your discussion should include an analysis of significant incidents in the novel.

.TOTAL: 100

ASSIGNMENT 02

A Raisin in the Sun by Lorraine Hansberry

OR

Seven Steps to Heaven by Fred Khumalo

DUE DATE: 12 APRIL 2017

UNIQUE NUMBER: 704361

Answer **ONE** of the following questions.

A Raisin in the Sun by Lorraine Hansberry

In cognizance of the Younger family's economic status and gender relations within the family, in a well-argued essay, discuss how racism and gender contributed to the situation the Youngers find themselves in.

TOTAL: 100

OR

Seven Steps to Heaven by Fred Khumalo

Re-read Chapter 34 of *Seven Steps to Heaven* carefully and, using your understanding of this chapter, comment critically on the assertion that "*Seven Steps to Heaven* is a critique of military adventurism and an allegory of political instability in post-independence African countries." (South Africa, Zimbabwe and the Democratic Republic of Congo).

TOTAL: 100

NB: These are research essays, and you need to read widely before attempting to answer the assignments. **DO NOT** simply re-write the plot. Consult the studies placed on e-reserves, as well as any relevant material in order to carefully understand the themes of the books and reference your sources carefully at the end of the essays.

Poorly written or under-researched assignments will not score high marks.

SEMESTER 2 ASSIGNMENTS

ASSIGNMENT 01

Nervous Conditions by Tsitsi Dangarembga

OR

The New Century of South African Poetry edited by Michael Chapman

DUE DATE: 14 AUGUST 2017

UNIQUE NUMBER: 723061

Answer **ONE** of the following questions:

Nervous Conditions by Tsitsi Dangarembga

Tambu's mother, her aunt Maiguru and the other married women in *Nervous Conditions* display agency in their roles. Discuss this in relation to African traditional and westernised lifestyles.

Before answering this question, read the novel and the Study Guide. Please do not re-write the plot of the novel. Consult your study material and any other relevant material in order to understand this portrayal of this character, and reference all your sources very carefully at the end of the essay, and in the body of the essay.

TOTAL: 100

OR

The New Century of South African Poetry edited by Michael Chapman

The city of Johannesburg symbolizes different experiences by William Plomer and Wally Serote.

Compare and contrast the poems "Johannesburg" by Plomer and "City Johannesburg" by Serote. Pay attention to the effect of the imagery.

TOTAL: 100

ASSIGNMENT 02

A Raisin in the Sun

OR

Seven Steps to Heaven

DUE DATE: 12 SEPTEMBER 2017

UNIQUE NUMBER: 716359

Answer **ONE** of the following questions:

A Raisin in the Sun by Lorraine Hansberry

The insurance money for mama's husband's life insurance seems to have made the Youngers aware of their poverty and the need for them to improve their situation (dreaming). In a carefully worded essay, discuss how each member of the Younger family wanted the money to be used.

TOTAL: 100

OR

Seven Steps to Heaven by Fred Khumalo

Critically comment on the artistic relevance of the presence of multiple settings to the theme of betrayal in *Seven Steps to Heaven*.

TOTAL: 100

NB: These are research essays, and you need to read widely before attempting to answer the assignments. DO NOT simply re-write the plot. Consult the studies placed on e-reserves, as well as any relevant material in order to carefully understand the themes of the books and reference your sources carefully at the end of the essays and in the body of the essay.

Poorly written or under-researched assignments will not score high marks.

Please note: Although students may work together when preparing assignments, each student must write and submit his or her own individual assignment. In other words, each student must submit his or her own work. It is unacceptable for students to submit identical assignments on the basis that they worked together. This is considered plagiarism and none of these assignments will be marked. Furthermore, these students may be penalised or subjected to University disciplinary proceedings.

PLAGIARISM: VERY IMPORTANT!

While you are strongly encouraged to become familiar with a broad range of ideas, be very vigilant regarding plagiarism. Any idea or argument that you incorporate in your essays, if drawn from elsewhere, must be clearly attributed to its source (and this, very importantly, includes Internet sources). Remember that plagiarism is a serious offence and, while often committed inadvertently, will result in zero per cent being awarded for submitted work. Please read the detailed explanation given below very carefully:

- If you copy something out of a book, an article, a website or another document without acknowledging its source, and pass it off as your own, that constitutes plagiarism. In effect, you are stealing something that belongs to someone else, dishonestly pretending that it is your own.
- If you paraphrase material (i.e. change the wording slightly) or use ideas or a line of argument without acknowledging the original source, this also constitutes plagiarism and the same severe penalty will apply.
- It is not enough to cite sources in the bibliography at the end of your essay. You must refer to these in the body of your essay, in brackets, next to every statement that is based on borrowed formulations or ideas.
- Kindly study the Students' Disciplinary Code and the Policy for Copyright Infringement and Plagiarism. They are both available on *myUnisa*.
- The declaration which appears below must be appended to every assignment which you submit while you are a student in the Department of English Studies. No assignment will be accepted unless the declaration has been completed and attached. If you are submitting the assignment electronically, via *myUnisa*, please copy and paste the declaration into your document and add your initials and name. You need not furnish a digital signature.
- The following are examples of the type of reference and quotation you are expected to provide:
- As suggested by J. Smith (1998: 64), it would be fruitful to explore further Jane Austen's attempt to subvert society's expectations ... Therefore, I propose to investigate this aspect ...
- I intend to pursue the line of inquiry opened by J. Smith (1998: 64-76) regarding Jane Austen's attempt to ... and I should like to offer further arguments in support of Smith's suggestion ...
- After consulting an article on J.M. Coetzee on Google Scholar (cite the exact website), I have reconsidered my views on Coetzee's portrayal of Elizabeth Costello ... I disagree, however, with some of the author's assertions, namely ...
- In approaching the assignment question, I took as my starting point Sarah Werner's comment: 'To insist on the primacy of character is to miss ... the opportunity to contest the idea of Shakespeare's universal truth' (2001: 36). My argument partly supports and partly counters hers ...

Please remember that all assignments should include a Bibliography. Even if only the prescribed work(s) and the Study Guide have been consulted, these should be included in the Bibliography.

Remember to include the signed declaration on plagiarism with your assignment. (Please see the last page of this Tutorial Letter)

Marking grid

We are experimenting with various ways of providing feedback, and your assignments may be some of those which have been assessed by means of the following experimental grid. While not all tutors will necessarily use it, we trust that you will find the criteria mentioned in the grid useful in preparing your assignments. We would value your responses to this system. You may also find it useful in reviewing and assessing your own essays.

Please consult the **Marking Grid** on the next page:

Mark out of 50 for content/organisation:

SCORE	LEVEL	CRITERIA
50-38 (100%-76%)	1 EXCELLENT TO VERY GOOD	Content: focused on assigned topic, thoroughly developed, clearly demonstrating the skills required by the NQF criteria (e.g. familiarity with – recognising and recalling – the subject matter; understanding it; application of this information; analysis, for instance of relationships; evaluation, for example critiquing different approaches). Organisation: generating a piece of writing (such as an essay) with ideas clearly stated, succinct, well-organised, logically sequenced, cohesive, and well supported.
37-28 (74%-56%)	2 GOOD TO AVERAGE	Content: fairly sound demonstration of skills, mostly relevant to topic, lacks detail. Organisation: loosely organised, logical but incomplete sequencing and signposting.
27-16 (54%-32%)	3 FAIR TO SHAKY: AT RISK	Content: not enough substance or relevance, insufficient support for ideas Organisation: ideas confused or disconnected, not enough logical sequencing or development, little signposting
15-0 (30%-0%)	4 VERY SHAKY	Content: not pertinent or not enough material to evaluate. Organisation: does not communicate, no organisation or not enough material to evaluate.

Mark out of 50 for form (vocabulary, language usage, presentation)

Score	Level	Criteria
50–38 (100%–76%)	1 EXCELLENT TO VERY GOOD	Vocabulary: sophisticated range, effective word/idiom choice, mastery of word form, appropriate register. Language usage: effective complex constructions, few language problems (agreement, tense, number, word order, articles, pronouns, prepositions). Presentation: clearly set out, neat, spelling and punctuation, correct clear paragraphing and essay structure, meticulous and consistent referencing of sources used.
37–28 (74%–56%)	2 GOOD TO AVERAGE	Vocabulary: satisfactory range, occasional issues of word choice, idiom, form, usage, but meaning not obscured. Language usage: effective simple constructions, minor problems in complex constructions, several language issues but meaning seldom obscured. Presentation: occasional problems in layout and structure, referencing inaccurate or inadequate.
27–16 (54%–32%)	3 FAIR TO SHAKY: AT RISK	Vocabulary: small range, frequent issues of word/idiom, choice, usage. Language usage: major problems in simple/complex constructions, frequent language issues including spelling and punctuation, meaning confused or obscured. Presentation: frequent problems with layout, untidy handwriting, insufficient referencing.
15–0 (30%–0%)	4 VERY SHAKY	Vocabulary: essentially translation from mother tongue, little knowledge of English vocabulary, idioms and word forms. Language usage: virtually no mastery of sentence construction, dominated by problems, does not communicate. Presentation: no mastery of conventions, illegible handwriting, no referencing.

8.7 Other assessment methods

There are no other assessment methods for this module.

8.8 The examination

For general information and requirements as far as examinations are concerned, see the brochure *my Studies @ Unisa* which you received with your study material.

Examination admission

It is compulsory to submit ASSIGNMENT 01 to be admitted to the examination. This applies to BOTH SEMESTER 1 and SEMESTER 2. This obligation is a university requirement to prove that you are an 'active student'. If you do not submit these assignments, you will not be allowed to write the examination.

Examination period

ENG2603 is a semester module. This means that you will write the examination in May/June 2017 if you are registered for the first semester, and in October/November 2017 if you are registered for the second semester. During the semester, the Examination Section will provide you with information regarding the examination in general, examination venues, examination dates and examination times.

Examination paper

The examination paper will consist of FOUR questions: a question on each of the four prescribed texts. You must answer TWO questions. In order to be sure that you are prepared for the examination, we strongly advise you to have studied all four prescribed texts.

Previous examination papers

Previous examination papers will be available on the *myUnisa* website.

Tutorial letter with information on the examination

To help you in your preparation for the examination, pre-examination advice will be included in the feedback letter for Assignment 01. This will explain the format of the examination paper and sets out clearly the material you have to study for examination purposes.

9 FREQUENTLY ASKED QUESTIONS

The *my Studies @ Unisa* brochure contains an A-Z guide of the most relevant study information.

10 SOURCES CONSULTED

None

11 IN CLOSING

We hope that you will enjoy this module and we wish you success with your studies.

Best wishes,
The ENG2603 Team

12 ADDENDUM

Plagiarism declaration.

DECLARATION REGARDING PLAGIARISM

NAME:

STUDENT NUMBER:

ASSIGNMENT TOPIC:

ASSIGNMENT NUMBER

UNIQUE ASSIGNMENT NUMBER

I declare that this assignment is my own original work. Where secondary material has been used (either from a printed source or from the internet), this has been carefully acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is and am aware of the department's policy in this regard. I have not allowed anyone else to borrow or copy my work

Signature

.....

Date:

.....



DECLARATION REGARDING PLAGIARISM

NAME:

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Signature

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Date:

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