



Tutorial Letter 101/3/2018

Foundations in English Literary Studies ENG1501

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 pleased to welcome you to this module and hope that you will find it both interesting and rewarding. We will do our best to make your study of this module successful. You will be well on your way to success if you start studying early in the semester and resolve to do the assignments thoroughly and in good time for submission.

A number of tutorial letters will be placed on the ENG1501 site on *myUnisa* during the semester. These will also be posted to you. A tutorial letter is our way of communicating with you about teaching, learning and assessment. Please make sure you check this site regularly so that you are aware of any new material that is available or announcements that have been made.

Tutorial Letter 101 (this letter) contains important information about the scheme of work, resources and assignments for this module. We urge you to read it carefully and to keep it at hand when working through the study material, preparing your assignment(s), preparing for the examination and addressing questions to your lecturers.

In *Tutorial Letter 101*, you will find the assignments and assessment criteria as well as instructions on the preparation and submission of the assignments. This tutorial letter also provides all the information you need about the prescribed study material and other resources and how to obtain these.

Please study this information carefully and make sure that you obtain the prescribed material **as soon as possible**.

We have also included certain general and administrative information about this module.

Right from the start we would like to point out that you must read all the tutorial letters you receive during the semester immediately and carefully, as they always contain important, and sometimes urgent, information.

We hope that you will enjoy this module and wish you all the best!

Tutorial matter

Unisa's department of Despatch should supply you with the following tutorial matter for this module:

Tutorial Letters 101, 102, 501 and 301 (READ THESE FIRST) for ENG1501

Inventory: You will receive an inventory, that is, a list of your tutorial matter and information about this tutorial matter. Also see the brochure entitled *Study @ Unisa* (which you received with your tutorial material). Check the study material that you have received against the inventory. You should have received all the items listed in the inventory, unless there is a statement 'out of stock' or 'not available'. If any item is missing, follow the instructions on the back of the inventory letter without delay.

Please note that this study material can be downloaded from *myUnisa*.

Study material

This module has the following official study material: Tutorial Letters 101, 102, 501 and 301 for ENG1501 after payment of the necessary deposit, and other tutorial material at a later stage.

Apart from these three tutorial letters, we will also write other tutorial letters during the semester. These tutorial letters will not necessarily be available at the time of registration. As noted above, tutorial letters will be posted on *myUnisa* at <http://my.unisa.ac.za> as soon as they are needed (for example, feedback letters on your assignments, pre-exam information, and so on). You will be notified every time new material is available on *myUnisa*.

2 PURPOSE AND OUTCOMES

2.1 Purpose

This module aims to establish a literary and academic foundation for English studies. It will introduce you to representations of diversity in literature. You will learn to apply appropriate reading strategies to a wide variety of literary and non-literary texts in English and you will also be expected to demonstrate the basic skills of writing academic English.

All the assignments invite you to explore new areas of thinking. Each will take you through a process of learning in which you will encounter a wide range of ideas. The assignments are designed to guide you towards an informed understanding of what writers (and texts) seem to do. These assignments require you to read and think about the literary texts.

2.2 Outcomes

This module provides a foundation for literary study. Its outcomes include:

- Reading a range of literary texts in different genres (poetry, prose and drama) with comprehension at an inferential level
- Reading and commenting on a selection of literary texts, using acceptable academic discourse
- Demonstrating basic awareness of the creative choices made by writers of literary texts in English
- Exploring and explaining aspects of artistic imagination and literary devices
- Using acceptable conventions of literary criticism

3 LECTURER(S) AND CONTACT DETAILS

Please note: To streamline queries and ensure that students are assisted as soon as possible, we have a dedicated e-mail address for this module. We appeal to students to use this address for ALL student queries. Using this e-mail address will ensure that your query is sent to the person who can best attend to it as soon as possible.

The dedicated e-mail address for this module is:

ENG1501@unisa.ac.za

3.1 Lecturer(s)

All the lecturers involved in guiding you through this module are eager to help you succeed in this course. You can speak to the lecturers by contacting them on the numbers indicated below, or sending an e-mail to: ENG1501@unisa.ac.za

The lecturers responsible for this module are:

Dr Andrew Carolin	(012) 429 8015	Ms Lungelwa Phakathi	(012) 429 6354
Mr Reinhardt Fourie	(012) 429 6603	Dr Antoinette Pretorius	(012) 429 6331
Prof Jessica Murray	(012) 429 6047	Dr Ruth Scheepers	(012) 429 6914
Ms Louise Nortjé	(012) 429 6823		

Remember:

Should you wish to meet with one of the lecturers in person, it is imperative that you make **an appointment**.

3.2 Department

The Chair of Department: Professor MMK Lephala

The PA to the Chair of Department: Mrs G Moeng
Departmental telephone number: (012) 429 6714
Departmental fax number: (012) 429 6222

The Administrative Officer for ENG1501: Ms MJ Tshabalala
Telephone number: (012) 429 4754
E-mail: tshabmj@unisa.ac.za

Telephone numbers are included above, but you might also want to write to us. Address your letters directly to:

Level Coordinator (ENG1501) of English Studies
PO Box 392
UNISA
0003

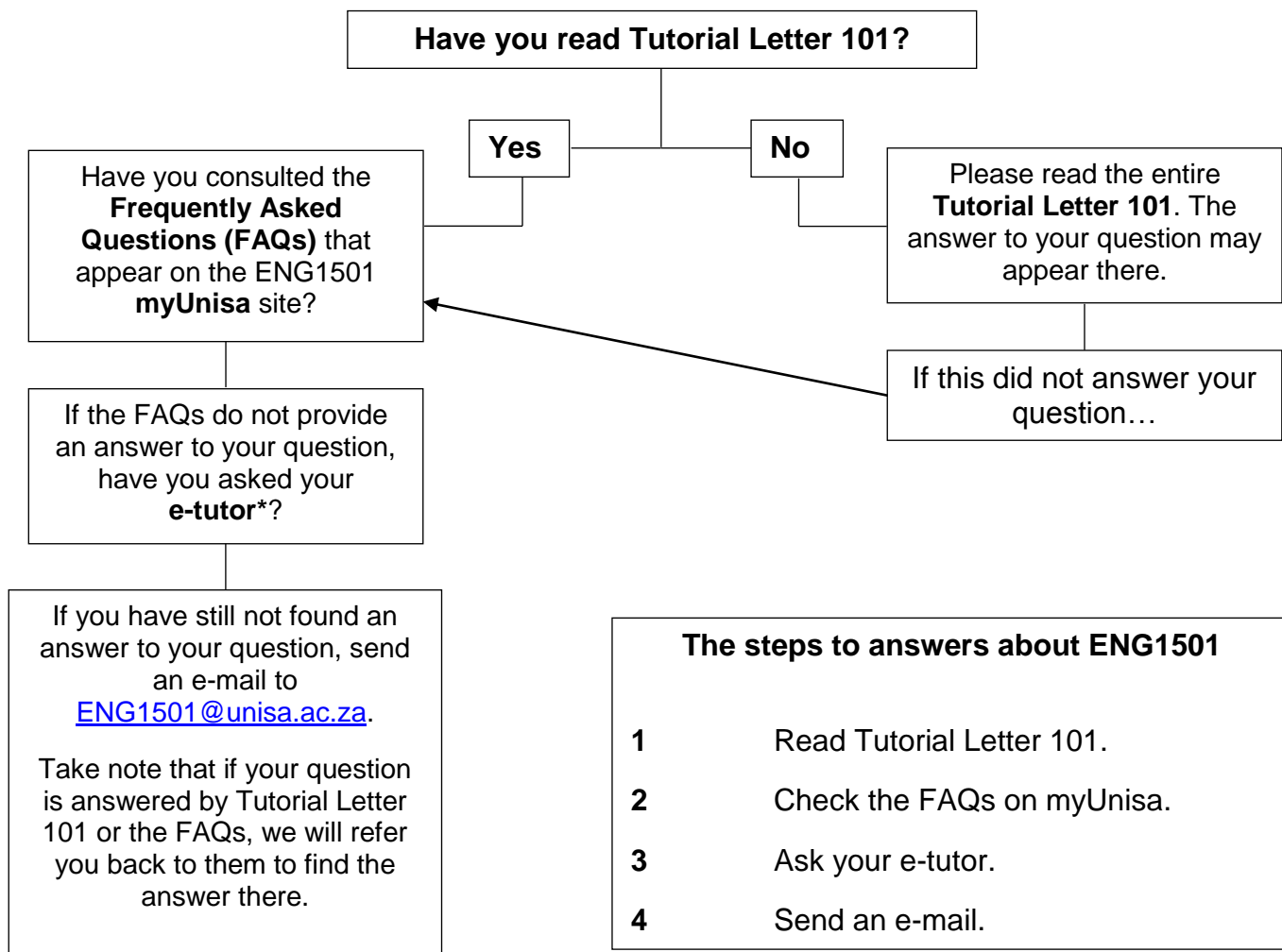
Please note: Letters to lecturers may **not** be enclosed in assignments.

3.3 University

You will find general Unisa contact details in *Study @ Unisa* brochure; remember to use your student number when contacting the University.

3.4 Where do I address my questions?

Answer the questions in the boxes below and follow the route to finding an answer.



- The steps to answers about ENG1501**
- 1 Read Tutorial Letter 101.
 - 2 Check the FAQs on myUnisa.
 - 3 Ask your e-tutor.
 - 4 Send an e-mail.

*You can find your e-tutor by following the instructions in the 'How to find my e-tutor site' guide that appears under the 'Additional Resources' on the ENG1501 myUnisa site.

4 RESOURCES

4.1 Prescribed books

Moffett, H. (ed.). 2013. *Seasons Come to Pass: An Anthology for Southern African Students* (3rd edition). Cape Town: Oxford University Press. **(Please see selection of poems in 4.1.1)**

Kane, G., Byrne, D. & Scheepers, R. 2013. *Introduction to English Literary Studies* (3rd edition). Cape Town: Oxford University Press.

Salinger, J.D. 2010. *The Catcher in the Rye*. London: Penguin.

Fugard, A. 2003. *The Road to Mecca*. Johannesburg: Penguin.

Head, B. 1972 (rpt. 1987). *When Rain Clouds Gather*. London: Heinemann. (Or any more recent editions.)

NOTE 1:

The teaching team for ENG1501 has followed Unisa's Code of Ethics and Conduct in prescribing *Introduction to English Literary Studies*, given that two of the three authors are Unisa employees. The Tuition Committee of the School of Arts has considered the ethical implications of prescribing the book and has approved it.

NOTE 2:

We are aware that buying five books may be expensive. While you are encouraged to buy second-hand books where possible, please make sure that you buy the right edition: *Seasons Come to Pass* is now in its third edition and differs from earlier editions. In order to prepare adequately for the assignments and the examination of this module, you need to **purchase all five prescribed texts**.

Please consult the list of official booksellers and their addresses in *Study @ Unisa*.

If you have any difficulties in obtaining books from these bookshops, please contact the prescribed books section **as soon as possible**, at:

Telephone number: 012 429 4152

E-mail: vospresc@unisa.ac.za

Books can also be bought online from sites such as www.takealot.com and www.loot.co.za.

4.1.1 List of prescribed poems

Below is the list of poems you are required to study this semester. **There are 20 in total**: 10 of the poems are discussed in detail in *Tutorial Letter 501*, and you will receive guiding questions to assist you when working through the other 10 poems in *Tutorial Letter 102*.

Please note that the poems in the question set on *Seasons Come to Pass* in the examination in May/June 2018 and in October/November 2018 will come from this list.

South African poetry			
<i>Title of poem</i>	<i>Poet</i>	<i>Anthology page number</i>	<i>Discussed in tutorial letter</i>
'In the shadow of Signal Hill'	Essop Patel	208	102
'The loneliness beyond'	Sipho Sepamla	213	102
'The child who was shot dead by soldiers at Nyanga'	Ingrid Jonker	216	501
<i>From 'Not Him'</i>	Wopko Jensma	228	102
'Men in Chains'	Mbyiseni Oswald Mtshali	229	102
'A Woman's Hands'	Eva Bezwoda	232	102
'Alexandra'	Wally Mongane Serote	239	501
'In exile'	Arthur Nortje	261	501
'The Brown-veined White'	Rethabile Masilo	275	102
'Stolen Rivers'	Phillippa Yaa de Villiers	282	102
'Quiet Place'	Mxolisi Nyezwa	284	102

American and British poetry			
'Let me not to the marriage of true minds'	William Shakespeare	52	501
'On his blindness'	John Milton	65	501
'To his coy mistress'	Andrew Marvell	68	501
'When I have fears that I may cease to be'	John Keats	94	501
'Dover Beach'	Matthew Arnold	112	501
'The road not taken'	Robert Frost	134	501
'Stop all the clocks'	W.H. Auden	169	102
'Still I rise'	Maya Angelou	200	501
'Nothing'	Margaret Atwood	227	102

4.2 Recommended books

We recommend that students purchase a good dictionary, such as the *Oxford Advanced Learner's Dictionary*.

4.3 Electronic reserves (e-reserves)

There are two e-reserves for this module, one for each semester. You will need to consult the e-reserve to assist you with the assignment questions.

Assignment 01 Semester 1: Clutch. 2017. *Oxford English Dictionary Online*. Viewed 30 May 2017, < <http://www.oed.com/view/Entry/34894?isAdvanced=false&result=1&rskey=RXwxe4&> >.

Assignment 01 Semester 2: Siphon Sepamla. 2003. *The Oxford Companion to Twentieth Century Poetry in English*. Viewed 30 May 2017.

< <http://www.oxfordreference.com/view/10.1093/acref/9780192800428.001.0001/acref-9780192800428-e-1082> >.

4.4 Library services and resources information

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

For detailed information, go to <http://www.unisa.ac.za/library>. For research support and services of personal librarians, click on 'Research support'.

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>

As a student of English Studies, you should also familiarise yourself with the library guide created especially for students in this department: http://libguides.unisa.ac.za/english_studies. Here you will find information about books, articles, referencing, as well as research support.

5 STUDENT SUPPORT SERVICES

For information on the various student support systems and services available at Unisa (such as student counselling, tutorial classes, language support), please consult the *Study @ Unisa* publication that you received with your study material.

Please note that e-tutors (electronic tutors) have been appointed to assist students in achieving their educational goals. These e-tutors are trained educators who will provide online support and guidance on the *myUnisa* portal. Students are therefore urged to interact and participate on the site as this has the dual function of providing tutorial guidance and an opportunity to engage meaningfully with fellow students.

Register for a *myLife* e-mail account to make use of these services.

5.1 Contact with fellow students

It is advisable to have contact with fellow students. One way of doing 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
P.O. Box 392
UNISA
0003

Remember that while we recommend working in study groups throughout the semester, students are not allowed to work together on assignments. Should you copy work from a fellow student, you may be found guilty of plagiarism. Please see Tutorial Letter 102 for more information.

5.2 Access 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 at Unisa – all through the computer and the Internet.

How to gain access to the *myUnisa* website

Start at the main Unisa website, <http://www.unisa.ac.za>, 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 go there directly by typing in <http://my.unisa.ac.za> Start at the main Unisa website, <http://www.unisa.ac.za>, 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 go there directly by typing in <http://my.unisa.ac.za>

5.3 Downloading tutorial letters from *myUnisa*

All the tutorial letters are uploaded to *myUnisa*. You should, therefore, access this material yourself whilst waiting for the printed version. Refer to *myUnisa* on a regular basis and keep up to date.

5.4 Discussion forums on *myUnisa*

Please consult your e-tutors if you have any questions about your study material. E-tutors hold weekly online tutorials and should be your first port of call. Check the main ENG1501 site for information on how to make contact with your e-tutor; this information can be found under 'Additional resources'.

6 STUDY PLAN

We recommend that you work through the learning material in the following order:

6.1 *Seasons Come to Pass*

Firstly, make sure that you have a copy of the prescribed poetry collection *Seasons Come to Pass*. This collection contains all the prescribed poems that you will need to study in this module. You will not need to read and prepare all of the poems in this text! You will only need to familiarise yourself with a list of 20 poems in preparation for the assignment and the examination. The list of prescribed poems is available in this tutorial letter (see **4.1.1 List of prescribed poems**).

Read Chapter 1 and 2 in the prescribed text *Introduction to English Literary Studies*. Here you will be introduced to poems from various periods, important terminology to know when studying poetry, as well as tips on how you should answer questions in the assignment and the examination about poetry.

Next, work through Section 1 in *Tutorial Letter 501*. In this section, you will find a general discussion of poetry, detailed study notes on 10 of the prescribed poems, definitions of important terms used in the study of poetry, as well as some advice on writing about poetry. Make sure that you read and work through all the activities in this section. The more you practice writing about literature, the easier it will become!

Once you have completed Section 1, work through the remainder of the prescribed poems discussed in *Tutorial Letter 102*. In this letter, you will find more activities to help you better understand the prescribed poems. If you struggle to understand any poems on this list, please consult with your e-tutor, or send your questions to ENG1501@unisa.ac.za.

After you have completed all of the reading and the activities set on poetry for this module, you are ready to begin with Assignment 1 Question 1.

Before you submit your assignment, remember to read the **Addendum in Tutorial Letter 102**, and to complete the checklist.

6.2 *The Road to Mecca*

Firstly, make sure that you have a copy of the prescribed play *The Road to Mecca*. You should read the play once before you begin the exercises in your learning material, and once more before you begin to work on your assignment.

Read Chapter 4 in the prescribed text *Introduction to English Literary Studies*. Here you will be introduced to elements of drama, important terminology to know when studying drama, as well as tips on how you should write about drama.

Next, work through Section 3 in *Tutorial Letter 501*. In this section, you will find a study programme to enable you to study the play, a discussion of the history and the context of the play, notes on the features of the play, as well as a guide to writing essays on the play. Make sure that you read and work through all the activities in this section. The more you practice writing about literature, the easier it will become!

After you have completed all of the reading and the activities set on drama for this module, you are ready to begin with Assignment 01 Question 2.

Before you submit your assignment, remember to read the **Addendum in Tutorial Letter 102**, and to complete the checklist.

6.3 *The Catcher in the Rye*

Firstly, make sure that you have a copy of the prescribed novel *The Catcher in the Rye*. You should read the novel once before you begin the exercises in your learning material, and once more before you begin to work on your assignment.

Read Chapter 3 in the prescribed text *Introduction to English Literary Studies*. Here you will be introduced to critical and close reading skills, elements of fiction, as well as tips on writing.

Next, work through Section 2 in *Tutorial Letter 501*. In this section, you will find a study programme to enable you to study the novel, a discussion of the history and the context of the novel, notes on language, style and form, a detailed discussion of each section of the novel, as well as a list of additional resources. Make sure that you read and work through all the activities in this section. The more you practice writing about literature, the easier it will become!

After you have completed all of the reading and the activities set on *The Catcher in the Rye*, you are ready to begin with Assignment 02 Question 1.

Before you submit your assignment, remember to read the **Addendum in Tutorial Letter 102**, and to complete the checklist.

6.4 *When Rain Clouds Gather*

Firstly, make sure that you have a copy of the prescribed novel *When Rain Clouds Gather*. You should read the novel once before you begin the exercises in your learning material, and once more before you begin to work on your assignment.

Read Chapter 3 in the prescribed text *Introduction to English Literary Studies*. Here you will be introduced to critical and close reading skills, elements of fiction, as well as tips on writing.

Next, work through Section 4 in *Tutorial Letter 501*. In this section, you will find a study programme to enable you to study the novel, a discussion of the history and the context of the novel, notes on characters in the novel, as well as a guide to essay topics. Make sure that you read and work through all the activities in this section. The more you practice writing about literature, the easier it will become!

After you have completed all of the reading and the activities set on *When Rain Clouds Gather*, you are ready to begin with Assignment 02 Question 2.

Before you submit your assignment, remember to read the **Addendum in Tutorial Letter 102**, and to complete the checklist.

6.5 Revision and preparation for the examination

It is crucial that you read and study ALL the prescribed texts in preparation for the examination. The examination paper will consist of only **two questions**, and you will need to answer **both**. You will not receive any options to choose between texts in the examination.

Once the deadline for the assignment has passed, you will receive a feedback letter to help you understand what we expected of you in each assignment. This feedback letter contains a model answer for each question, as well as guidelines as to how you could have answered the questions. Please make sure that you work through the feedback letter, as well the feedback on your assignment, in preparation for the examination.

Revision is an important part of the learning process. You should not only look at the feedback on your individual assignment, but also compare your work to the guidelines we provide in the feedback letter. This way you can ensure that you know how to improve upon your work in preparation for the examination.

The best way to prepare for the ENG1501 examination is to:

- Read ALL the prescribed texts at least twice.
- Work through the learning material in the tutorial letters.
- Work through the learning material in *Introduction to English Literary Studies*.
- Practice your writing skills by completing all the exercises in *Tutorial Letter 501*.
- Revise your assignments using the guidelines provided in the feedback letters.
- Contact your e-tutor or lecturers if you do not understand a specific section of the work.

7 PRACTICAL WORK AND WORK-INTEGRATED LEARNING

There is no practical component for this module.

8 ASSESSMENT

8.1 Assessment criteria

Markers use the following guides when assessing your assignments (your essays in particular). Carefully consult these guidelines before you start writing your assignments, and again before you submit your work to ensure that you are on the right track.

Short questions are assessed in a similar way, although you need not write introductions or conclusions for short questions. Remember that short questions must be answered in paragraph form, and these paragraphs should be well-structured and coherent.

Please bear in mind that both content/ organisation **and** form/ expression are important components in the assessment process.

Content includes both ideas (relevance, weight, originality) and their organisation (introduction, body and conclusion; support of claims and interpretation; cohesion and control of argument).

Expression refers to your use of English.

Please consult the Marking Grid below:

MARK OUT OF 50 FOR CONTENT/ORGANISATION:

SCORE	LEVEL	CRITERIA
50–38 (100%–76%)	EXCELLENT TO VERY GOOD	Content: focused on assigned topic, thoroughly developed, clearly demonstrating the skills required by the NQF criteria (for example, 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%)	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%)	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%)	VERY SHAKY	Content: not pertinent or not enough material to evaluate OR Plagiarised. Organisation: does not communicate, no organisation or not enough material to evaluate.

COMMON ERRORS IN ESSAY WRITING

ERROR	REMEDY
Incomplete sentences	Check that all your sentences have finite verbs, and that they do not contain fragments of ideas and are not introduced by transitional words such as ‘which’.
Wrong tense	Make sure that you use the present tense whenever you are writing about ‘reality’ in literature.
Concord (subject-verb agreement)	Singular subjects take singular verbs (which often end in -s); plural subjects take plural verbs (which often do not end in -s).
Failure to present titles correctly	Make sure all the titles of books are underlined, or, if you are using a computer, that you use italics.
Punctuation errors	All brackets and inverted commas must be closed once they have been opened. Sentences must begin with capital letters and end with full stops.
Spelling errors	Look up all misspelt words in a dictionary and make sure you learn the correct spelling.

Lack of logic	Connect each idea to those around it using transition words and phrases, such as 'in addition', 'on the other hand', 'but' and 'then'.
Re-telling the story	Keep your attention on the topic of the essay and do not tell the story of the novel, play, poem or short story to your marker.
Referencing errors	Make sure that your essay complies with the rules for correct referencing.

Assignment page limit

Your assignment should not exceed six pages in total (including both answers). If you exceed this page limit, you may be penalised. You need to be able to express your ideas clearly and concisely in order to complete this module successfully. This is an important writing skill that you should acquire.

Plagiarism declaration

It is crucial that you attach a signed plagiarism declaration form with each assignment you submit to Unisa. This form is available at the back of this tutorial letter. You can photocopy this form, or simply copy and paste the text in your assignment. You need not furnish an electronic signature; typing your name and surname is sufficient to indicate that you have read and understood the information contained in the form.

The submission of an assignment to the university, even if you do not include the signed declaration form, implies that you have read the section on plagiarism, understand fully what it means, and are **aware of the penalties** should you commit any form of plagiarism in your assignment. If you are found guilty of plagiarism, you will be penalised and your assignment will be marked down.

Commentary and feedback on assignments

Markers of your written assignments will comment constructively on your work. As soon as you receive the feedback tutorial letters on the assignments, please check your answers against these. The assignments and the commentaries on these assignments constitute an important part of your learning and should help you to prepare for the next assignment and the examination. Additional work set by your e-tutors will be discussed on the individual e-tutor's site on *myUnisa*.

8.2 Assessment plan

Assignments are an integral part of the learning material for this module. As you complete each assignment, study the prescribed texts, consult other resources, discuss the work with fellow students or e-tutors or do research, you are actively engaged in learning.

Looking at the assessment criteria provided for each assignment will help you to understand more clearly what is required of you. In some cases, additional assessments might be available on the *myUnisa* site for your module.

For students attending tutorial sessions, tutors may also set additional tasks and give feedback in class.

Your final mark for this module will consist of a year mark that will be calculated using the marks for both written assignments (25% of your final mark), and the mark you achieve in a two-hour written examination at the end of the semester (75% of your final mark).

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.

You must submit BOTH assignments.

8.3.2 Unique assignment numbers

Assignment 01 (first semester): 856551
Assignment 02 (first semester): 800556

Assignment 01 (second semester): 881206
Assignment 02 (second semester): 735904

8.4 Assignment due dates

Assignment 01 (first semester): 6 March 2018
Assignment 02 (first semester): 10 April 2018

Assignment 01 (second semester): 14 August 2018
Assignment 02 (second semester): 11 September 2018

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 *Study @ Unisa*. If you are posting your assignment, use the envelope provided.

To submit an assignment via *myUnisa*:

- Go to *myUnisa*
- Log in using 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

If you are submitting your assignments electronically via *myUnisa*, please make sure that you use ONE of the following file formats:

- PDF (a .pdf file)
- MS Word (a .doc or .docx file)

This will enable your marker to comment on your assignment easily. Other file formats will not be accepted. Please be sure that you do NOT submit a read-only version of your assignment, as this will result in markers not being able to assess your work electronically.

8.6 The assignments

Please note that there are different assignment questions for semesters 1 and 2. Make sure you answer the **right question for the semester for which you are registered**.

SEMESTER 1: ASSIGNMENT 01

Assignment 01: Compulsory for examination admission

Seasons Come to Pass and *The Road to Mecca*

Due date: **6 March 2018**

Unique number: **856551**

Answer BOTH questions.

Question 1

Seasons Come to Pass

Before attempting this question, read Chapter 2 of *Introduction to English Literary Studies (IELS)*. Pay particular attention to the section on 'how to write about poetry' on pages 90-91. Now read the poem 'A Woman's Hands' by Eva Bezwoda on page 232 of *Seasons Come to Pass*. Once you have read it carefully several times, answer the questions that follow.

Answer each question on the poem in paragraph form (10-15 lines). Please number your answers as per the questions.

Remember to provide quotations from the poem to substantiate your answers.

- 1.1 Read lines 1 to 4 carefully. What do they suggest about the way the speaker views the lives of women?
- 1.2 Discuss the effect of the contrast between the 'nun's empty hands' (line 5) and the speaker's own hands that are 'tired of holding' (line 3). What does this suggest about the speaker's state of mind?
- 1.3 Read the explanation of connotation and denotation in *Introduction to English Literary Studies* (page 53). What is the denotation and the connotation of the word 'clutched' in line 5? (Please use the applicable e-reserve to assist you with this question.) Given this connotation, what do you think that this choice of word here suggests about the speaker and her feelings?
- 1.4 Discuss what the repetition in lines 3 and 7 suggest about the tone and the mood of the poem. (You may wish to refer to the biography of Eva Bezwoda in *Seasons Come to Pass* to assist you with your interpretation of these lines.)

1.5.1 Read lines 8 to 10 carefully. The speaker expresses a desire to disassociate (to separate or to disconnect) herself from her hands. Identify the image that expresses this wish and explain how she uses figures of speech to create the image.

1.5.2 Why do you think that the speaker feels this way?

Before you begin this assignment question, you should read the poem at least twice.

While you read the poem, make sure that you have a clear understanding of what each word means. If you see a word that is unfamiliar, consult a dictionary to find the definition of that word.

Remember that the poet and the speaker are not necessarily the same person. The poet is the person who wrote the poem, while the speaker is the person who narrates the poem.

When discussing tone, do not provide only general adjectives to describe the poem (such as happy or sad). Be specific, and ensure that you have found words in the poem that will prove your claims.

When asked to discuss a particular element of a poem, you need to identify it correctly AND be able to explain it.

Write your answers in full sentences.

Use line numbers and quotation marks when quoting from poems. Remember that your quotations must be integrated in your sentences, and not appear separate from the rest of your answer.

50 marks

AND

Question 2

The Road to Mecca

Before you answer this question, read Section 3 in *Tutorial Letter 501*, focusing especially on pages 90-95, as well as Chapter 4 in *Introduction to English Literary Studies*. You will find useful explanations to assist you in answering the question in these sections of the learning material.

In Athol Fugard's *The Road to Mecca* Helen does not physically travel to the geographical city of Mecca. Instead, she takes a spiritual journey. In an essay of at least five paragraphs, **discuss what 'Mecca' symbolises for Helen** in the play.

In your answer, refer to (1) Mecca as a symbol of artistic expression, (2) Mecca as a symbol of freedom, as well as (3) Mecca as a symbol of spiritual fulfilment.

When planning your assignment, keep the following in mind:

- Geographically, Mecca is a city in Saudi Arabia. In the play, Helen does **not** physically visit this city. Mecca is a holy city to followers of Islam, but Helen did not convert to the Islamic faith. For her, Mecca is symbolic – you need to be able to explain how and why.
- Do not to confuse the historical figure, Helen Martins, with the character of Helen in the play.
- You may not simply reproduce the summaries in *Tutorial Letter 501*. We expect to see your own ideas in your essay, and your argument must link to the question.

- Your essay should have a clear introduction that tells your reader what you will discuss and argue. Your introduction must be linked to the question.
- You should develop the argument of your essay in at least three paragraphs that each have a topic sentence and refer to relevant examples in the text throughout. Use the guideline provided in the question, and write one paragraph about each of the ideas. All three paragraphs must be linked to the question.
- Your essay must have a clear conclusion that tells your reader what your findings are.

50 marks

Important: You must not use any other sources for this assignment other than those mentioned in the questions. While you should engage with the content in the *IELS* and *Tutorial Letter 501*, we do not want you to make use of any other sources. If you are found guilty of copying from an online source, or from another student, your work will not be assessed.

The page limit for this assignment is **six pages in total**. If you exceed this limit, you may be penalised.

SEMESTER 1: ASSIGNMENT 02

The Catcher in the Rye and *When Rain Clouds Gather*

Due date: **10 April 2018**

Unique number: **800556**

Answer BOTH questions.

Question 1

The Catcher in the Rye

Read the following sections of your learning material again before attempting this question: 'Characterisation' (*Introduction to English Literary Studies* p. 119-131), 'Point of view or perspective' (*IELS* p. 132-138), 'Setting' (*IELS* p. 110-118), and 'The social and cultural context of the novel: post-war America' (*Tutorial Letter 501* p. 54-56).

In an essay of at least five paragraphs, discuss **how Salinger uses clothing and physical appearance to develop certain characters**. In your response, focus on close readings of **chapters 2, 3, 16, and 17** of the novel. You should select and discuss any *three* characters (or groups of characters) in these chapters, explaining how each description advances our understanding of them. Remember:

- The characters that you discuss do not need to be main characters, or even have names.
- You do not necessarily need to identify and discuss examples from all four chapters. You simply need to select and discuss Holden's descriptions of any three characters (or groups of characters) in these specific chapters (2, 3, 16, 17).
- The protagonist's description of someone might give as much insight into Holden as it does into the particular character that he is describing. You might want to reflect on the Holden's first person narrative perspective.
- Your essay should take the form of a close reading (*IELS* p. 96-98). This means that you must integrate and discuss significant words and phrases from the novel to support your analysis. All these quotations from the novel should be connected to the central issue of

clothing and characterisation. Quotes need to be integrated into grammatically correct sentences, and that even two or three words can be a quote. Always discuss your quote and show why it is relevant to the argument you are making.

- Your essay needs to reflect a good understanding of characterisation as an element of fiction.
- You may want to link some of your observations to setting and the theme of social class.

You need to structure your essay in a careful and logical way. It should contain five paragraphs. You should use separate paragraphs for each of the characters that you want to discuss. You should follow the structure below:

Paragraph 1: Introduction

Paragraph 2: This is the first paragraph of the body. You should devote the whole paragraph to a discussion of the first character that you have identified.

Paragraph 3: This is the second paragraph of the body. You should devote the whole paragraph to a discussion of the second character that you have identified.

Paragraph 4: This is the third paragraph of the body. You should devote the whole paragraph to a discussion of the third character that you have identified.

Paragraph 5: Conclusion

We do not use headings or bullet points in essays about literature.

50 marks

AND

Question 2

When Rain Clouds Gather

Before you answer this question, read Chapter 3 in *Introduction to English Literary Studies (IELS)* and work through Section 3 in *Tutorial Letter 501*.

Paul Zeleza (1997:20) describes Bessie Head's Botswana villages as

complex sites of struggle between the forces of good and evil, order and chaos, life and death, tradition and change ... Beneath the apparent tranquillity and simplicity of village life lies a world mired in poverty and greed, cruelty and callousness, intrigue and fear, conformity and apathy. It is a world in which women are subjugated by men, ordinary people are terrorized by venal chiefs, and strangers are loathed.

In a carefully structured essay of at least five paragraphs, discuss whether Zeleza's statement above is **an accurate description of the village that is represented** in *When Rain Clouds Gather*. Remember to refer closely to the novel and to support all your arguments with quotations from the text.

When you plan your essay, you may want to consider the following suggestions and questions:

- Ensure that you understand what Zeleza's statement means. Consult a dictionary to look for unfamiliar words.

- Decide whether you agree or disagree with Zeleza's statement. Remember that you will need to substantiate your argument with support from the novel.
- Do you think the descriptions of the settings in the novel point to the complexity of Golema Mmidi?
- Which characters in the novel would you associate with each of the descriptive words in the quotation?
- Do you think that women are oppressed in the novel? Try to find examples in the novel where women are represented as equals. Are there examples of women being oppressed?

Before you start your essay, you need to read the question a few times to make sure you understand what is being asked of you. This is especially important when the question is long and contains a number of subordinate clauses. This specific question contains a quotation from a theorist as well as an instruction. You will need to read both of them carefully to come to grips with the assignment requirements.

When you read the question, start by making sure that you understand each word. You cannot engage meaningfully with a question before you understand each word. With this question, some students may not be familiar with the words 'callousness', 'apathy', and 'venal'. In such cases, you need to consult a dictionary. As you look up the meaning of these words, certain characters from the novel will spring to mind.

The next step is to plan your essay. Remember that a properly structured essay should start with an introduction that gives the reader a clear idea of what will follow in the rest of the essay.

In the introduction, you should articulate the argument that you will be developing in the essay.

The body of the essay should then go ahead and develop this argument in well-developed and properly structured paragraphs.

You can think of a paragraph as a mini essay. Each paragraph should have a topic sentence that gives the reader an idea of what the purpose of the paragraph will be. The rest of the paragraph should develop this topic, with examples from the text, and then conclude before leading logically to the next paragraph. A paragraph should always consist of more than one sentence.

Finally, you need a conclusion in which you draw together all the points in the essay and bring the foregoing discussion to a close. Remember that you should not introduce new points or ideas in a conclusion.

In an academic essay, you must always write in full, grammatically correct sentences and you should avoid abbreviations or contractions.

50 marks

Important: You must not use any other sources for this assignment other than those mentioned in the questions. While you should engage with the content in the *IELS* and *Tutorial Letter 501*, we do not want you to make use of any other sources. If you are found guilty of copying from an online source, or from another student, your work will not be assessed.

The page limit for this assignment is **six pages in total**. If you exceed this limit, you may be penalised.

SEMESTER 2: ASSIGNMENT 01

Assignment 01: Compulsory for examination admission

Seasons Come to Pass and *The Road to Mecca*

Due date: **14 August 2018**

Unique number: **881206**

Answer BOTH questions.

Question 1

Seasons Come to Pass

Before attempting this question, read Chapter 2 of *Introduction to English Literary Studies (IELS)*. Pay particular attention to the section on 'how to write about poetry' on pages 90-91. Now read the poem 'The Loneliness Beyond' by Siphiso Sepamla on page 213 of *Seasons Come to Pass*. Once you have read it carefully several times, answer the questions that follow.

Answer each question on the poem in paragraph form (10-15 lines). Please number your answers as per the questions.

Remember to provide quotations from the poem to substantiate your answers.

- 1.1 Your anthology notes that Sepamla was 'one of the giants of the black poetry movement of the 1970s, sometimes called "Soweto poetry"'. Also refer to the applicable e-reserve that discusses Sepamla's life. With this information in mind, write a paragraph in which you explain what Sepamla describes in this poem. Refer to specific words in the poem to support your answer (Hint: words like 'platforms' in line 4).
- 1.2 Identify the image the poet uses in lines 1 to 3 of the first stanza. Comment on the effect of this image, and discuss in particular the use of 'pattering' (line 1) and 'torrent' (line 3).
- 1.3 What is the effect of referring to the crowd in line 7 as 'a single maskless face'? In other words, what does this image convey about the speaker's attitude towards these people, and about their own state of mind or condition?
 - 1.4.1 Identify and explain the irony in lines 17 to 19.
 - 1.4.2 Based on your answer in 1.4.1, what comment does Sepamla make about modern society?
- 1.5 Read the final stanza of the poem carefully. How does the contrast between 'throngs of people' (line 20) and the image 'little holes of resting' (line 21) underline the main theme of the poem? (In order to identify the main theme, consider the title of the poem.)

Before you begin this assignment question, you should read the poem at least twice.

While you read the poem, make sure that you have a clear understanding of what each word means. If you see a word that is unfamiliar, consult a dictionary to find the definition of that word.

Remember that the poet and the speaker are not necessarily the same person. The poet is the person who wrote the poem, while the speaker is the person who narrates the poem.

When asked to discuss a particular element of a poem, you need to identify it correctly AND be able to explain it.

Write your answers in full sentences.

Use line numbers and quotation marks when quoting from poems. Remember that your quotations must be integrated in your sentences, and not appear separate from the rest of your answer.

50 marks

AND

Question 2

The Road to Mecca

Before you answer this question, read Section 3 in *Tutorial Letter 501*, focusing especially on pages 95-102, as well as Chapter 4 in *Introduction to English Literary Studies* before you attempt to answer this question.

In an essay of at least five paragraphs, discuss how Athol Fugard explores the **theme of art and freedom** through his portrayal of Helen's artistic journey and the community's reaction to it. In your answer, refer to (1) Helen's need for artistic expression, (2) differing interpretations of Helen's art and the effect of this, (3) the conflict between Helen's aspirations and the expectations of her society.

When planning your assignment, keep the following in mind:

- Geographically, Mecca is a city in Saudi Arabia. In the play, Helen does not physically visit this city. Mecca is a holy city to followers of Islam, but Helen did not convert to the Islamic faith. For her, Mecca is symbolic. Helen creates her Mecca to express her innermost self.
- Do not to confuse the historical figure, Helen Martins, with the character of Helen in the play. This is especially important when discussing the various statues and figures Helen created in her Mecca. Focus on the information that you are given about these in the play itself, and not the extra information you know about the actual Helen Martins and her creations.
- In literary studies, a theme refers to 'an implicit conceptual idea which is embodied and brought to life through the evolving meanings and imagery of a work of literature' (Abrams, 1971: 102 as quoted in *IELS*, p. 108).
- You may not simply reproduce the summaries in *Tutorial Letter 501*. We expect to see your own ideas in your essay, and your argument must link to the question.
- Your essay should have a clear introduction that tells your reader what you will discuss and argue.
- You should develop the argument of your essay in at least three paragraphs that each have a topic sentence and refer to relevant examples in the text throughout. Use the guideline provided in the question, and write one paragraph about each of the ideas. All three paragraphs must be linked to the question.
- Your essay must have a clear conclusion that tells your reader what your findings are.

50 marks

Important: You must not use any other sources for this assignment other than those mentioned in the questions. While you should engage with the content in the *IELS* and *Tutorial Letter 501*, we do not want you to make use of any other sources. If you are found guilty of copying from an online source, or from another student, your work will not be assessed.

The page limit for this assignment is **six pages in total**. If you exceed this limit, you may be penalised.

SEMESTER 2: ASSIGNMENT 02

The Catcher in the Rye and *When Rain Clouds Gather*

Due date: **11 September 2018**

Unique number: **735904**

Answer BOTH questions.

Question 1

The Catcher in the Rye

Read the following sections of your learning material again before attempting this question: '**Setting**' (*Introduction to English Literary Studies* p. 110-118), '**Characterisation**' (*IELS* p. 119-131), '**Point of view or perspective**' (*IELS* p. 132-138) and '**Narration and point of view**' (*Tutorial Letter 501* p. 57-58).

Write a five-paragraph essay in which you discuss **the extent to which Phoebe is a flat character** – an idealised symbol of childhood innocence – **or a round character**. You should select and discuss three relevant interactions and/or descriptions in the novel, and then show how each encounter or description supports your argument.

Remember:

- Your essay should take the form of a close reading (see *IELS* 96-98 for further details). This means that you must integrate and discuss significant words and phrases from the novel to support your analysis. All these quotes should be connected to the central issue of Phoebe's characterisation.
- Quotes need to be integrated into grammatically correct sentences, and that even two or three words can be a quote. Always discuss your quote and show why it is relevant to the argument you are making.
- In addition to characterisation, a consideration of narrative point of view and setting will enrich your analysis.

You need to structure your essay in a careful and logical way. It should contain five paragraphs. You should use separate paragraphs for each of the instances that you want to discuss. You should follow the structure below:

Paragraph 1: Introduction

Paragraph 2: This is the first paragraph of the body. You should devote the whole paragraph to a discussion of the first description of or encounter with Phoebe. Remember to link all your ideas to the argument that you are making.

Paragraph 3: This is the second paragraph of the body. You should devote the whole paragraph to a discussion of the second description of or encounter with Phoebe. Remember to link all your ideas to the argument that you are making.

Paragraph 4: This is the third paragraph of the body. You should devote the whole paragraph to a discussion of the third description of or encounter with Phoebe. Remember to link all your ideas to the argument that you are making.

Paragraph 5: Conclusion

We do not use headings or bullet points in essays about literature.

50 marks

AND

Question 2

When Rain Clouds Gather

Before you answer this question, read Chapter 3 in *Introduction to English Literary Studies (IELS)* and work through Section 3 in *Tutorial Letter 501*.

According to Paul Zeleza (1997:20-21)

the community [of Golema Mmidi] gradually reconstructs itself through the cooperation and the transformation of the hierarchies of power, symbolized by the mobilization of the women and the suicide of a terrified chief Matenge. The proposed marriage of Makhaya, who speaks to the women 'as an equal' (107), and Paulina, the fiercely independent leader of the women's farming team, points to the liberating possibilities of a democratized community.

In a carefully structured essay of at least five paragraphs, discuss whether you agree with Zeleza's description of **the changes taking place in Golema Mmidi**. Remember to refer closely to the novel and to support all your arguments with quotations from the text.

When you plan your essay, you may want to consider the following suggestions and questions:

- Ensure that you understand what Zeleza's statement means. Consult a dictionary to look for unfamiliar words.
- Decide whether you agree or disagree with Zeleza's statement. Remember that you will need to substantiate your argument with support from the novel.
- What kinds of power hierarchies characterised this community at the start of the novel, and how are these hierarchies transformed?
- Which characters drive this transformation? Are these characters that actively resist transformation? Who benefits from change and who does not?
- How is the community different by the end of the novel? List some of the changes that have taken place.
- Do you think that changes are necessary in this community? Why do you think so?

Before you start your essay, you need to read the question a few times to make sure you understand what is being asked of you. This is especially important when the question is long and contains a number of subordinate clauses.

This specific question contains a quotation from a theorist as well as an instruction. You will need to read both of them carefully to come to grips with the assignment requirements.

When you read the question, start by making sure that you understand each word in it. You cannot engage meaningfully with a question before you understand each word. With this question, some students may not be familiar with the words 'hierarchy' and 'mobilization'. In such cases, you need to consult a dictionary. Now that you know what every word in the question means, you should underline the most significant words and phrases in the question so that you can structure your response around them. Once you have completed this exercise, it should be clear what your essay needs to focus on.

The next step is to plan your essay. Remember that a properly structured essay should start with an introduction that gives the reader a clear idea of what will follow in the rest of the essay. In the introduction, you should articulate the argument that you will be developing in the essay.

The body of the essay should then go ahead and develop this argument in well-developed and properly structured paragraphs. You can think of a paragraph as a mini essay. Each paragraph should have a topic sentence that gives the reader an idea of what the purpose of the paragraph will be. The rest of the paragraph should develop this topic, with examples from the text, and then conclude before leading logically to the next paragraph. A paragraph should always consist of more than one sentence.

Finally, you need a conclusion in which you draw together all the points in the essay and bring the foregoing discussion to a close. Remember that you should not introduce new points or ideas in a conclusion.

In an academic essay, you must always write in full, grammatically correct sentences and you should avoid abbreviations or contractions.

50 marks

Important: You must not use any other sources for this assignment other than those mentioned in the questions. While you should engage with the content in the *IELS* and *Tutorial Letter 501*, we do not want you to make use of any other sources. If you are found guilty of copying from an online source, or from another student, your work will not be assessed.

The page limit for this assignment is **six pages in total**. If you exceed this limit, you may be penalised.

8.7 Other assessment methods

None.

8.8 The examination

Examination admission

It is compulsory to submit Assignment 01 by 6 March 2018 (first semester) or by 14 August 2018 (second semester). This obligation is a university requirement to prove that you are an 'active student'. If you do not submit this assignment, you will NOT be allowed to write the examination.

You must also submit Assignment 02 by the due date.

Assignment marks will count towards your final mark. Thus for this module, your assignments will count as 25% of the final mark, and the remaining 75% will reflect your performance in the examination. This means that there is a strong incentive for you to submit both assignments.

Examination period

This module is offered in a semester period of fifteen weeks. This means that if you are registered for the first semester, you will write the examination in May/June 2018 and the supplementary examination will be written in October/November 2018. If you are registered for the second semester you will write the examination in October/November 2018 and the supplementary examination will be written in May/June 2019.

During the semester, the Examination Section will provide you with information regarding the examination in general, including examination venues, examination dates and examination times.

Examination paper

This module has a TWO-HOUR examination.

Previous examination papers

No examination papers will be available on *myUnisa*.

Information on the examination

To help you in your preparation for the examination, a tutorial letter will be sent to you and posted on *myUnisa* under 'Official Study Material'. This will explain the format of the examination paper and set out clearly what material you have to study for examination purposes.

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

9 FREQUENTLY ASKED QUESTIONS

Do I have to acquire all five prescribed books?

Yes, you must acquire and study ALL FIVE prescribed books. You must prepare all the prescribed texts, as there will not be a choice of questions in the examination. This means that if you do not acquire all five prescribed texts, and prepare all of them, you will not be adequately prepared for the examination.

I have not yet received my study material. What can I do?

If you have not yet received your study material, you can download digital copies from myUnisa under the Official Study Material tab. You can also contact despatch@unisa.ac.za to enquire about your study material packs that are delivered via post or courier.

What is the page limit for the assignment?

You need to be able to answer both assignment questions in no more than six pages. Thus, the total number of pages allowed per assignment is six. The page limit is applicable to both assignments. If you exceed this page limit, you may be penalised.

I found a website that explains the poem. Can I use it to answer my assignment questions?

No, you may not use secondary sources to assist you with the assignments. During the examination, you will not have access to such sources to help you, thus you need to be able to answer the questions on your own. If you are found guilty of plagiarism, you will be penalised.

A friend wants to copy the answers to my assignment. Is this allowed?

No. You are not allowed to share your work with your friends before the assignments have been submitted to the university. Copying from others constitutes plagiarism. If you are found guilty of plagiarism, you will be penalised.

How can I submit my assignments?

You can submit your assignments in one of the following ways:

- Uploading the assignment onto myUnisa (the safest and most secure way)
- Posting your assignment to the university (see the *Study @ Unisa* brochure for more information)
- Dropping off your assignment at one of the special submission boxes on any of Unisa's campuses

Please note that you may NOT submit your assignment in more than one way. If you post your assignment, do not also submit an online copy. If you submit an online copy, do not submit another assignment via the post.

How do I find my e-tutor on myUnisa?

Students have been assigned to e-tutors. Consult the 'How to find your e-tutor site guide' available under 'Additional Resources' for step-by-step instructions on finding your e-tutor. If you have tried the steps above, and cannot seem to find your e-tutor, please send an e-mail in this regard to ENG1501@unisa.ac.za. Remember to include your name, surname, and student number.

For any other queries, remember that the *Study @ Unisa* brochure contains an A-Z guide of frequently asked questions and the most relevant study information.

10 SOURCES CONSULTED

Fugard, A. 2003. *The Road to Mecca*. Johannesburg: Penguin.

Head, B. 1972 (rpt. 1987). *When Rain Clouds Gather*. London: Heinemann.

Kane, G., Byrne, D. & Scheepers, R. 2013. *Introduction to English Literary Studies* (3rd ed.). Cape Town: Oxford University Press.

Moffett, H. (ed.). 2013. *Seasons Come to Pass: An Anthology for Southern African Students* (3rd ed.). Cape Town: Oxford University Press.

Peck, J. & Coyle, M. 2012. *The Student's Guide to Writing: Spelling, Punctuation and Grammar*. London & New York: Palgrave Macmillan.

Salinger, J.D. 2010. *The Catcher in the Rye*. London: Penguin.

Zezeza, P.T. 1997. 'Visions of Freedom and Democracy in Postcolonial African Literature' in *Women's Studies Quarterly* 25 (3/4), p. 10-34.

11 IN CLOSING

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

Best wishes

The ENG1501 Teaching Team

Although every effort has been made to trace the copyright holders, this has not always been possible. Should any infringement have occurred, the publisher apologises and undertakes to amend the omission in the event of a reprint.

12 CHECKLIST

Work through the checklist below before you submit your assignments.

I have read and understood the relevant learning material in <i>Tutorial Letter 501</i> as well as the prescribed texts	
I understand what the question requires me to do	
I have contacted my lecturers or my e-tutor for more information on anything I do not understand	
I planned my work carefully, including using visual aids and other tools discussed in <i>Tutorial Letter 101</i>	
In my assignment I sustain a coherent and tight argument in response to the question(s)	
The quotations that I use are integrated into grammatically coherent and complete sentences	
I have edited my work carefully in order to ensure that I have not made any language or typing errors	
I have acknowledged any secondary sources that I used in writing my assignment both in-text and in a bibliography at the end of each answer according to the Harvard style	
My assignment does not exceed six pages	
I have numbered the pages of my assignment	
My name and student number appear on the cover page of my assignment	
The correct unique assignment number appears on the cover page of my assignment	
I have signed and attached a plagiarism declaration (do not send this as a separate document)	
I have submitted the correct assignment for the correct module	
For online submissions: The document I uploaded onto myUnisa can be opened, read, and edited by my lecturers (NOT a read-only file)	

DECLARATION REGARDING PLAGIARISM

DECLARATION

Name and student number:

Assignment topic:

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:

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Signature:

Date:

