Tutorial Letter 101/3/2020

Colonial and Postcolonial African Literatures

ENG2603

Semesters 1 and 2

Department of English Studies

This tutorial letter contains important information about your module.

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CONTENTS

Page

1 INTRODUCTION 3

2 PURPOSE AND OUTCOMES 4

2.1 Purpose 4

2.2 Outcomes 4

3 LECTURER(S) AND CONTACT DETAILS 5

3.1 Lecturer(s) 5

3.2 Department 5

3.3 University 6

4 RESOURCES 6

4.1 Prescribed book(s) 6

4.2 Recommended book(s) 6

4.3 Electronic reserves (e-reserves) 6

4.4 Library services and resources information 7

5 STUDENT SUPPORT SERVICES 7

6 STUDY PLAN 7

7 PRACTICAL WORK 9

8 ASSESSMENT 9

8.1 Assessment criteria 9

8.2 Assessment plan 10

8.3 Assignment numbers 10

8.3.1 General assignment numbers 10

8.3.2 Unique assignment numbers 11

8.4 Assignment due dates 11

8.5 Submission of assignments 11

8.6 The assignments 12

8.7 Other assessment methods 19

8.8 The examination 19

9 FREQUENTLY ASKED QUESTIONS 19

10 SOURCES CONSULTED 19

11 IN CLOSING 19

12 ADDENDUM 19

1 INTRODUCTION

Dear Student

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, the importance of encounters, for 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 *Study @ 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.
- Tutorial Letter 301.
- 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 my*Unisa*.*

***my*Unisa**

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

You must be registered on *my*Unisa 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 *my*Unisa 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 studying 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. Their essays should contain an introduction that outlines what they want to argue and how they want to organise their 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. 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:

Dr M. Lento
Lentomj@unisa.ac.za
012 429-6288

Prof. F. Kalua
kaluafa@unisa.ac.za
012 429-6356

Prof. M. Vambe
vambemt@unisa.ac.za
012 429-8529

Mr J Shisinga
shisij@unisa.ac.za
012 429-4534

3.2 Department

The Administrative Officer for Level 2 English:

Ms L.D. Rakumakoe
Email: rakumld@unisa.ac.za
Tel. (012) 429 6263

The Chair of Department

Prof MMK Lephalala
lephammk@unisa.ac.za

The PA of CoD

Ms G Moeng
moengg@unisa.ac.za

3.3 University

If you need to contact the University about matters not related to the content of this module, please consult the publication, *Study @ 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)
*my*Unisa (https://my.unisa.ac.za/portal & https://my.unisa.ac.za/portal/pda)

Students can access their own information via the *my*Unisa website or mobi site.

4 RESOURCES

4.1 Prescribed book(s)

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

4.2 Recommended book(s)

There are no recommended books for this module.

4.3 Electronic reserves (e-reserves)

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

E-reserves can be downloaded from the Library catalogue. More information is available at:
http://libguides.unisa.ac.za/request/request.

4.4 Library services and resources

The Unisa Library offers a range of information services and resources:

- for detailed Library information go to http://www.unisa.ac.za/sites/corporate/default/Library
- for research support and services (e.g. personal librarians and literature search services) go to http://www.unisa.ac.za/sites/corporate/default/Library/Library-services/Research-support

The Library has created numerous Library guides: http://libguides.unisa.ac.za

Recommended guides:

- request and download recommended material: http://libguides.unisa.ac.za/request/request
- finding and using library resources and tools: http://libguides.unisa.ac.za/Research_skills
- Frequently asked questions about the Library: http://libguides.unisa.ac.za/ask
- Services to students living with disabilities: http://libguides.unisa.ac.za/disability

5 STUDENT SUPPORT SERVICES

The *Study @ Unisa* brochure is available on myUnisa: www.unisa.ac.za/brochures/studies

This brochure has all the tips and information you need to succeed at distance learning and, specifically, at Unisa.

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

6 STUDY PLAN

Use the *Study @ 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, disconnected 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

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 practise 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 you duly acknowledged them 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 *Study @ Unisa* brochure. You will also find information on *my*Unisa.

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 these documents is paramount to your gradual and progressive education in Literary Studies.

8.2 Assessment plan

There are two assignments for this module and one examination. Each assignment will contribute 50% towards the year mark. The year mark (consisting of the 2 assignment marks) counts as 25% of the final mark, while 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

See section 8.6 below.

8.4 Assignment due dates

See section 8.6 below.

8.5 Submission of assignments

You may submit written assignments either by post or electronically via *my*Unisa. 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*. 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 *my*Unisa:**

- Go to *my*Unisa.
- 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.

8.6 The assignments

SEMESTER 1 ASSIGNMENTS

ASSIGNMENT 01

DUE DATE: **17 MARCH 2020**

***my*Unisa OPENS:** **9 MARCH 2020**

UNIQUE NUMBER: **786185**

1. ***The New Century of South African Poetry***

"Could you not Write Otherwise?" By Alan Paton

Could you not write otherwise, this woman said to me,
Could you not write of things really poetical?
Of many-coloured birds dipping their beaks
Into many-coloured flowers?
Of mine machinery standing up, you know,
Gaunt, full of meaning, against the sky?
Must you write always of black men and Indians,
Of half-castes and Jews, Englishmen and Afrikaners,
Of problems insoluble and secret fears
That are best forgotten?
You read the paper, you post your letters,
You buy at the store like any normal being,
Why then must you write such things?

Madam, really, since you ask the question,
Really, Madam, I do not like to mention it
But there is a voice that I cannot silence.
It seems I have lived for this, to obey it
To pour out the life-long accumulation
Of a thousand sorrowful songs.
I did not ask for this destination
I did not ask to write these same particular songs.

Simple I was, I wished to write but words,
And melodies that had no meanings but their music
And songs that had no meaning but their song.
But the deep notes and the undertones
Kept sounding themselves, kept insistently
Intruding themselves, like a prisoned tide
That under the shining and the sunlit sea
In caverns and corridors goes underground thundering.

Madam, I have no wish to be cut off from you
I have no wish to hurt you with the meanings
Of the land where you were born.
It was with unbelieving ears I heard
My artless songs become the groans and cries of men.
And you, why you may pity me also,
For what I do when such a voice is speaking,
What can I speak but what it wishes spoken?

The poem is about an attractive exterior of unpleasant content. Argue in support of or against this observation. Motivate your answer with references to appropriate aspects of the poem, including its imagery.

OR

2. *Nervous Conditions* by Tsitsi Dangarembga

Write an essay of about 3-4 pages in which you discuss the ways in which at least one male character and one female character in Tsitsi Dangarembga's novel *Nervous Conditions* attempts to deal with unfair domination.

TOTAL: 100

ASSIGNMENT 02

DUE DATE: 14 APRIL 2020

***my*Unisa OPENS: 4 APRIL 2020**

UNIQUE NUMBER: 745807

1. *A Raisin in the Sun*

The theme of racism pervades Lorraine Hansberry's play, *A Raisin in the Sun*. Write an essay in which you discuss manifestations of racism and its impact on the Youngers.

OR

2. *Seven Steps to Heaven*

Each of the characters in *Seven Steps to Heaven* appears to be on a spiritual, political, religious and economic journey. Yet the enigma of these journeys seems to signal that they may never be fully consummated.

Focusing on the portrayal of at least four characters in the novel, write a critical essay indicating the validity of this assertion and the extent to which you may agree with it.

TOTAL: 100

SEMESTER 2 ASSIGNMENTS

ASSIGNMENT 01

DUE DATE: **17 AUGUST 2020**

***my*Unisa OPENS:** **5 AUGUST 2020**

UNIQUE NUMBER: **769949**

1. *The New Century of South African Poetry*

"A Hen Crowed" by Mzi Mahola

A hen crowed at the door;
Inside a woman panicked;
Throwing the child onto her back
She sped cutting a zigzagging path
Her breasts hopping to match
The alternating buttocks
And faded in a grove.

A man chopping wood
Saw a hill of human flesh
Advancing towards him.
He gave a sigh: 'Mh!
Nomhi! What happened my child?
How is your hut?'
'Molo tata, I am very well,'

She panted, sweating.
'Then what chases you my girl?'
'Tata, I'm here for I'm scared,
A hen crowed at the door
And I was alone.'
'Mh … Mh!'

They went back home
The man relighting his dead pipe.
A howl broke the numbing silence;
Again he let out a deep sigh,
Stood up and went out,
Embarassed and troubled he chased the howling dog.
'I haven't heard from my husband, tata,
Maybe he's found work
And can't find time to write.'
Her father-in-law spoke looking down
Avoiding her stare
As if blaming earth for his problems;
His wife had been dead for eight months.
'Father! The hen and now the dog!'
Her voice faded into a whisper;
'Nomhi, I'm thirsty.'

He accepted a tin of water
Which he gobbled thirstily.
She sighted people coming through the grove
And shook hands with her father-in-law,
They discussed weather, stock and family life,
Then silence.

The poet uses metaphor and euphemism effectively to expose immoral conduct. Agree or differ with this comment, referring to parts of the poem to motivate your discussion.

OR

2. *Nervous Conditions*

Write an essay in which you compare and contrast the upbringing of Tambudzai and Nyasha in *Nervous Conditions.* Your discussion must include how their different experiences inform their attitudes towards Western and Shona cultures.

TOTAL: 100

ASSIGNMENT 02

DUE DATE: **10 SEPTEMBER 2020**

***my*Unisa OPENS:** **4 SEPTEMBER 2020**

UNIQUE NUMBER: **818817**

1. ***A Raisin in the Sun***

The dreams of the Youngers are largely influenced by race relations in American society. Consequently, one doubts whether the Youngers would have dreamt the same dreams were they not exposed to such racial discrimination. Write an essay in which you discuss how race relations and the arrival of the insurance money impact unity among the Youngers.

OR

2. ***Seven Steps to Heaven***

In an essay of at least four pages, critically comment on the use of irony in *Seven Steps to Heaven*.

TOTAL: 100

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 *my*Unisa.
- 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 *my*Unisa, 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

General information and requirements as far as examinations are concerned, see the brochure *Study @ Unisa*.

9 FREQUENTLY ASKED QUESTIONS

The *Study @ 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

Unisa Library

The librarian responsible for the research information needs of the Department of English Studies is
Dawie Malan
e-mail: malandj@unisa.ac.za
phone: +27 12 429 3212
fax: +27 12 429 3489

You are encouraged to visit the online LibGuide for English Studies at
http://libguides.unisa.ac.za/english_studies

You will be prompted to provide your student number and *my*Unisa password whenever you want to access any of the library's services or resources.

Problems or queries regarding your myUnisa password should be e-mailed to the *my*Unisa contact centre at myUnisaHelp@unisa.ac.za or phone 0861 670 411 (for South African students) and +27 11 670 9000 (for international students). This applies to all queries where you are unable to sign on to the library's online resources. The *my*Unisa Contact Centre has a turnaround time of between 24-48 hours.

Requesting books from the library

Students are expected to purchase their own copies of **prescribed books** listed in Tutorial Letters 101. A limited number of copies are housed in the Unisa Libraries, subject to each branch library's lending regulations. Problems experienced in obtaining copies from booksellers should be directed to the Prescribed Book section at email vospresc@unisa.ac.za or telephone +27 12 429 4152.

Electronic requests

The preferred way of requesting **recommended or additional books** is **online** via the library's catalogue. Go to http://oasis.unisa.ac.za or
via myUnisa, go to http://my.unisa.ac.za > Login > Library > Library catalogue, or
for mobile access (AirPAC), go to http://oasis.unisa.ac.za/airpac

Telephonic book requests

Telephonic requests can be made at +27 12 429 3133/3134.

Postal requests

Books may also be requested by completing one library book **request card** for each book. Request cards are included in your study package. These should be mailed to

The Head: Request Services
Department of Library Services
PO Box 392
Pretoria 0003

or faxed to +27 12 429 8128.
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