



UNIVERSITY OF STELLENBOSCH

DEPARTMENT OF ENGLISH

53880 ENGLISH STUDIES

**214/244
COURSE PROSPECTUS
2020**

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THE DEPARTMENT OF ENGLISH

VISION

In our teaching and research, we ask how – and *why* – modes of reading, representation and textuality mean differently, in different times and locales, to different constituencies.

MISSION

We envisage the discipline as a series of transformative encounters between worlds and texts, a process of reading, thinking, debate and writing which is well-placed to contribute not only to our students' critical and creative knowledge of 'English' as a discipline, but also to the possibilities for change in Stellenbosch, a site still marked by racial and economic disparity. If novels by Chimamanda Adichie and Abdulrazak Gurnah, poetry from the Caribbean and articles by Njabulo S. Ndebele can prompt revised recognitions of racial, cultural and gendered identities, so too can fiction by Olive Schreiner or poetry by Walt Whitman open us to challenging points of view about the relation between identity and inherited ideas, postcolonial theory and the politics of the local. Our research areas (among them queer theory, critical nature studies, diaspora studies, life writing, visual activism, the Neo-Victorian and contemporary poetry) contribute to our diverse ability to position 'English' as a space of literatures, languages and cultural studies which engages a deliberately wide range of thought, expression and agency. We aim to equip our graduates with conceptual and expressive proficiencies which are central to careers in media, education, NGOs, law and the public service. Simultaneously, we recognize that capacities of coherent thought and articulation can play an important role in democracy and transformation.

In the English Department, we encourage a collegial, inclusive research community in which all participants (staff, postgraduates and undergrads, fellows, professors extraordinaire and emeriti) are prompted to produce original and innovative scholarship. To this end, there is a programme of regular events in the department, among them research seminars featuring regional and international speakers, workshops on research methods, proposal writing and creative writing,, and active reading and writing groups. Such platforms complement the department's vibrant InSync poetry project and the digital SlipNet initiative (<http://slipnet.co.za/>), enabling us to create a teaching and learning environment in which the pleasures and challenges of 'English' as 'englisches' can be publicly performed and debated, in Stellenbosch and beyond.

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ENGLISH STUDIES 214/244

1. INTRODUCTION TO THE COURSE

The lecture component of the English 214/244 course (two weekly 50-minute lectures) develops students' familiarity with the disciplinary scope of English literary and cultural studies. Course materials range from early modern to contemporary literature and include other expressive media, such as film. Detailed descriptions of these lectures are available on pages 3-5.

In both semesters, students must also choose an elective seminar from a range of options. Detailed descriptions of these weekly 90-minute seminars are available on pages 11-18 in this prospectus. **Early online registration for the seminar of your choice is crucial to secure a place (see page 9).**

Lecture and seminar attendance is compulsory.

English Studies in the second year is semesterised. Please note that English 214 is offered in the first semester only and English 244 in the second semester only. **Students intending to major in English must complete both 214 and 244 to be able to proceed to English 318/348.**

The course builds on work done in English 178, differing from it mainly in that it requires you to do much more work on your own. You will note that the list of setworks is longer than for the first-year course and, although you have double the lectures per week, these texts are not dealt with in the same amount of detail as in the first year. Please note that **you are expected to read all the setworks for your course**. Essays and tests must demonstrate your thorough grasp of and engagement with the texts and the relevant course content. Study guides such as *SparkNotes* will not equip you to meet the course requirements. We suggest that you begin reading for each term during the holidays.

Studying the Humanities requires students to challenge their knowledge parameters. During the course of lectures or electives, you may experience potentially contentious material, the function of which is not to shock but to encourage you to think critically. When you register for English Studies, the Department understands that you are aware you may encounter such material and that you will engage with it in a thoughtful and adult manner.

2. COURSE STRUCTURE & CONTENT

You have **four** periods per week, **two fifty-minute lectures** and **one double-period seminar** class in a small group, usually of about 18 students.

2.1 LECTURES

See pages 6-7 for a detailed schedule of lectures. **Students are expected to attend all lectures, to read all the prescribed texts and any other material the lecturer makes available.** If you cannot attend some lectures because of clashes with lectures from other courses, you must consult with the course co-ordinator before enrolling in the course. Lecturers are not obliged to upload PowerPoint slides or similar lecture notes to SUNLearn. It is in your best interest to attend lectures to be prepared for the tests.

LECTURE TIMES

Monday	14:00 – 14:50
Tuesday	11:00 – 11:50

All lectures in Arts 230

SEMESTER 1

SERIES 1: SHAKESPEARE'S *THE TEMPEST* AND ITS AFTERLIVES

This section of the course begins with Shakespeare's play *The Tempest* in order to show how one can understand it in its own time and place, England in the early 17th century. We then move on to the question of literary and theatrical appropriation to think about a range of issues related to the influence of a canonical work beyond its own historical moment. Why did *The Tempest* remain an influential play for more than 400 years? Why are we still studying it in South Africa in the 21st century? Why did Shakespeare become such an important part of English syllabuses throughout the world? What happens when a drama is restaged in places and times that are so remote from their point of origin? Why was *The Tempest* rewritten and revisited by authors such as the Martiniquan Aimé Césaire, an important figure in the struggle against colonialism in Africa and a founding figure of the négritude movement, and Marina Warner, a British feminist and mythographer? This section of the course, then, focuses on the way literary texts move through time and space, acquiring new kinds of audiences and speaking to new concerns across generations.

Shakespeare, W. *The Tempest*. Norton Critical Edition, 1995.

Other texts will be provided.

SERIES 2: COMPLICATED I, COMPAGINATED WE

This lecture series examines some of the ways in which poets since the Renaissance have come to terms with the idea of an individual self and its relation to others. Starting with the early modern emergence of the conception of a self-responsible and fundamentally free human subject as expressed in works by William Shakespeare, John Milton and John Donne, this course will specifically consider the ways in which this newly complex self has been imagined to relate to the world and to co-exist and connect with others, both intimately and socially. In the course of the series we contrast these concepts and the rhetorical strategies they inspired to those in twentieth-century poetry expressing intimacies in a new social complex; among other things, we read about women's love, queer love and the proliferation of love.

Course readers will be provided.

SERIES 3: FAMILIAR MONSTERS: ON BEING(S) UNCANNY

In this section of the module, we inventively shift, cut and merge ideas from different historical contexts and modes of representation in order to initiate debates around the enigmatic idea of 'uncanny being'. We begin by thinking about 'the monstrous' in Mary Shelley's famous novel *Frankenstein*. An obsessive scientist creates a monster. To many people, the basic concept is unsettling but familiar, a cultural formula that since 1818 has been copied numerous times, mutating into versions of androids, aliens, cyborgs. These creatures are unnerving because they are simultaneously strange and familiar. In some respects, they resemble humans in both appearance and action, and yet often we suppress such similarity, emphasizing their difference. Extending our thinking about human and post-human forms, the next section of the course focuses on Neill Blomkamp's film *Chappie* (2015). To what extent are viewers moved by a childlike, would-be tough guy police robot in a futuristic Johannesburg? How are representations of gender, nurture and technology cinematically mobilised to influence our responses? In thinking about both *Chappie* and *Frankenstein*'s creature, whatever else these beings have in common, the most evident link is *us*. Humans. What are the implications for the creation of uncanny categories of identification and refusal?

Shelley, M. *Frankenstein*. Wordsworth Classics, 1999.

SEMESTER 2

SERIES 4: ENVIRONMENTAL IMAGINARIES

This component introduces students to environmental imaginings in written literary forms from different spatialities (geographies) and temporalities. Focusing first on a literary text set in the Niger Delta, the course examines the narrative treatment of human engagement with the physical landscape, (neo-colonial) exploitation and othering of the environment, gender and race. The course then traces the continuities and disjunctions of these issues depicted in a contemporary dystopian novel set in an apocalyptic/post-apocalyptic context.

Habila, H. *Oil on Water*. Penguin, 2011.

McCarthy, C. *The Road*. Picador, 2006.

SERIES 5: (DIS)PLACEMENT AND DIASPORA

This series will focus on texts relating to ideas about home, belonging and dispossession. We will read selected short stories from Zoe Wicomb's collection *You Can't Get Lost in Cape Town* to problematize questions of belonging from the shifting perspective of Frieda Shenton in her search for a sense of identity and belonging from the mid-50s to the 80s in South Africa/Namaqualand and Cape Town. The series ends with Dinaw Mengestu's novel *The Beautiful Things That Heaven Bears*, which stages the disillusionment that often characterises the lived experience of the African diaspora in the global north, particularly the USA. The novel allows us to engage with questions of belonging and the doubled displacement that marks the experience of the diaspora. In so doing, it invites us to think about the traumatic histories that produce diasporic communities and about how these histories continue to shape and inform narratives of contemporary society in America.

Wicomb, Z. *You Can't Get Lost in Cape Town*. Umuzi, 2008.

Mengestu, D. *The Beautiful Things That Heaven Bears*. Penguin, 2007.

SERIES 6: BODIES IN THE WORLD

In this concluding series, working with word and image, we will explore representations of 'the body' in examples of contemporary poetry, and film. The lectures will illustrate some of the ways in which bodies simultaneously reflect and project upon the world, prompting us to read physical embodiment as both confirming and contesting dominant cultural ideas about identity. In the first part of the lectures, we will pay close attention to poetry and the body, treating poems and bodies as complex sites for the performance of desire, vulnerability, and celebration. Here, using a range of contemporary poetry, we will consider how bodies are located in time, place and culture. Our focus will fall not simply on bodies as the *subject matter* of poems, but on *poetic form* as an inventive linguistic-physical embodiment of language, voice, and gesture. The second part of the lectures will consider Stephen Frears' *Dirty Pretty Things* (2002). This film concerns questions of the human body as disposable, commodified, and subject to biopolitics. Appreciating the kinetic, sensory nature of film as a cultural form in which audience response is conventionally based on sight and sound, we will see that in a cinematic interplay of the visible and the secret, Frears draws attention to the reduction of bodies to saleable organs, commenting especially on the plight of illegal immigrants in contemporary London.

Relevant texts will be provided.

2.2 LECTURE SCHEDULE
SEMESTER 1: ENGLISH STUDIES 214

Attend BOTH weekly lectures in Room 230

TERM 1: 3 February – 20 March	
Monday 14:00	Tuesday 11:00
3 Feb Series 1: Introduction & Admin (J Ellis)	4 Feb Series 1: <i>The Tempest</i> (D Roux)
10 Feb Series 1: <i>The Tempest</i> (D Roux)	11 Feb Series 1: <i>The Tempest</i> (D Roux)
17 Feb Series 1: <i>The Tempest</i> (D Roux)	18 Feb Series 1: <i>The Tempest</i> (D Roux)
24 Feb Series 1: <i>The Tempest</i> (D Roux)	25 Feb Series 1: <i>The Tempest</i> (D Roux)
2 Mar Series 2: Introduction (D de Villiers and T Slabbert)	3 Mar Series 2: <i>Paradise Lost</i> (D de Villiers)
9 Mar Series 2: Paradise Lost (D de Villiers)	10 Mar Series 2: <i>Paradise Lost</i> (D de Villiers)
16 Mar Series 2: Metaphysical Poetry (T Slabbert)	17 Mar Series 2: Metaphysical Poetry (T Slabbert)
RECESS: 21- 29 March	
Term 2: 30 March – 15 May	
Monday 14:00	Tuesday 11:00
30 March Series 2: Metaphysical Poetry (T Slabbert)	31 March Series 2: Metaphysical Poetry (T Slabbert)
6 April Series 2: Conclusions (T Slabbert and D de Villiers)	7 April Series 3: Introduction (S Murray)
13 April Public Holiday	14 April Series 3: <i>Frankenstein</i> (S Murray)
20 April Series 3: <i>Frankenstein</i> (S Murray)	21 April Series 3: <i>Frankenstein</i> (S Murray)
27 April Public Holiday	28 April Monday Timetable Series 3: <i>Frankenstein</i> (S Murray)
4 May Series 3: <i>Chappie</i> (R Oppelt)	5 May Series 3: <i>Chappie</i> (R Oppelt)
11 May Series 3: <i>Chappie</i> (R Oppelt)	12 May Series 3: <i>Chappie</i> (R Oppelt)

2.2 LECTURE SCHEDULE
SEMESTER 2: ENGLISH STUDIES 244

Attend BOTH weekly lectures in Room 230

TERM 3: 20 July – 4 September	
Monday 14:00	Tuesday 11:00
20 July Series 4: Environmental Imaginaries (T Slabbert)	22 July Series 4: <i>Oil on Water</i> (T Slabbert)
27 July Series 4: <i>Oil on Water</i> (T Slabbert)	28 July Series 4: <i>Oil on Water</i> (T Slabbert)
3 Aug Series 4: <i>Oil on Water</i> (T Slabbert)	4 Aug Series 4: <i>The Road</i> (L Green)
10 Aug Public Holiday	11 Aug Series 4: <i>The Road</i> (L Green)
17 Aug Series 4: <i>The Road</i> (L Green)	18 Aug Series 4: <i>The Road</i> (L Green)
24 Aug Series 5: <i>You Can't Get Lost in CT</i> (N Sanger)	25 Aug Series 5: <i>You Can't Get Lost in CT</i> (N Sanger)
31 August Series 5: <i>You Can't Get Lost in CT</i> (N Sanger)	1 Sept Series 5: <i>You Can't Get Lost in CT</i> (N Sanger)
RECESS: 5 – 13 September	
TERM 4: 14 – 23 October	
Monday 14:00	Tuesday 11:00
14 Sept Series 5: <i>The Beautiful Things That Heaven Bears</i> (L van der Rede)	15 Sept Series 5: <i>The Beautiful Things That Heaven Bears</i> (L van der Rede)
21 Sept Series 5: <i>The Beautiful Things That Heaven Bears</i> (L van der Rede)	22 Sept Series 5: <i>The Beautiful Things That Heaven Bears</i> (L van der Rede)
28 Sept Series 6: Poetry (S Murray)	29 Sept Series 6: Poetry (S Murray)
5 Oct Series 6: Poetry (S Murray)	5 Oct Series 6: Poetry (S Murray)
12 Oct Series 6: <i>Dirty Pretty Things</i> (N Sanger)	13 Oct Series 6: <i>Dirty Pretty Things</i> (N Sanger)
19 Oct Series 6: <i>Dirty Pretty Things</i> (N Sanger)	20 Oct Series 6: <i>Dirty Pretty Things</i> (N Sanger)

2.3 ELECTIVE SEMINARS

Second-year elective seminars offer students a wide range of options from which to choose (see the course descriptions on pages 11-18 in this prospectus.) You are required to attend **one double-period seminar every week**. Seminar classes form part of the process of flexible assessment; **seminar attendance is compulsory as is submission of written work**. If you fail to register for and attend a seminar, it is impossible to assign you a final mark for E214/244. Electives are based on class discussion and interaction, so you need to have done the preparatory reading. Class participation contributes to your seminar mark.

SEMINAR ENROLMENT

At the start of **both semesters**, you must **enrol for one seminar on SUNLearn**. Please consult the semester timetables (pages 9-10) and carefully read the elective descriptions (pages 11-18) before you make your choice. If the class is already full, you will have to choose another elective. The number of students per elective seminar is usually limited to 18, and first come will be first served. **Students will not be allowed to enrol for any seminar they attended in a previous semester (this also goes for those who are repeating English 214 or 244)**. Where enrolment for an elective is fewer than 12, that elective may have to be cancelled. Class lists will be posted on the second-year notice board (on the left outside Room 223 of the Arts Building).

First semester: You must enrol, on SUNLearn, for the elective of your choice **before or during the first week of the first term. Enrolment opens on 28 January and closes at 12h00 on 6 February**. The first semester elective timetable appears on page 9. **Seminars commence in the third week of the first term.**

Second semester: You must enrol, on SUNLearn, for the elective of your choice. **Enrolment opens on 13 July and closes at 12h00 on 22 July**. The second-semester elective timetable appears on page 10. **Seminars commence in the second week of the third term.**

Please note: You are not allowed to change your seminar group without permission. If a genuine timetable clash should occur, contact the department's administrative officer (johanitap@sun.ac.za) or the course co-ordinator immediately, so that you might be assigned an alternative group.

Attendance at seminars is compulsory.

2.4 FIRST-SEMESTER (214) ELECTIVE SEMINAR TIMETABLE

Gr	Lecturer	Elective Seminar	Time	Venue
1	L van der Rede	Rwanda and the 1994 Genocide	Mon 11:00 & 12:00	TBC
2	W Mbao	Introduction to SA Film	Mon 15:00 & 16:00	Blue Molteno
3	R Oppelt	The Precarious Space of Intimacy	Mon 15:00 & 16:00	Yellow Molteno
4	N Bangeni	Language as Identity	Tue 09:00 & 10:00	Arts 208
5	D De Villiers	American Showdown	Tue 14:00 & 15:00	Arts 221
6	N Sanger	Of Magic and Horror	Tue 14:00 & 15:00	Yellow Molteno
7	M Jones	Women and Modernism	Tue 14:00 & 15:00	Arts 208
8	R Oppelt	Stages of Cinema	Tue 15:00 & 16:00	GG Cillie 2051
9	J Ellis	A Poetry Bestiary	Tue 15:00 & 16:00	Honours Room
10	N Bangeni	Language as Identity	Wed 09:00 & 10:00	Blue Molteno
11	D Roux	Thinking Non-Fiction	Wed 9:00 & 10:00	Honours Room
12	T Slabbert	Patriography	Wed 10:00 & 11:00	Yellow Molteno
13	L. Smit	Food, War and Women's Writing	Wed 14:00 & 15:00	Arts 225
14	L van der Rede	Rwanda and the 1994 Genocide	Wed 14:00 & 15:00	Arts 208
15	D Stander	The Sonnet through the Centuries	Wed 14:00 & 15:00	TBC
16	W Mbao	Introduction to SA Film	Wed 15:00 & 16:00	Blue Molteno
17	NA	NA	Wed 15:00 & 16:00	Arts 205
18	R Kozain	Poetry Workshop	Thurs 10:00 & 11:00	TBC
19	L Green	Documentary Realism on Screen	Thu 14:00 & 15:00	Old Main Building 1031
20	D Roux	Thinking Non-Fiction	Thu 14:00 & 15:00	Arts 209
21	M Jones	Women and Modernism	Thu 15:00 & 16:00	Arts 229
22	T Steiner	Conversations Across the Continent	Thu 15:00 & 16:00	GG Cillie 3006
23	NA	NA	Fri 10:00 & 11:00	Yellow Molteno

2.5 SECOND SEMESTER (244) ELECTIVE SEMINAR TIMETABLE (TBC)

Attendance at seminars is compulsory.

Gr	Lecturer	Elective Seminar	Time	Venue
1	L van der Rede	Rwanda and the 1994 Genocide	Mon 11:00 & 12:00	TBC
2	J Ellis	TBC	Mon 15.00 & 16.00	Honours Room
3	NA	NA	Mon 15.00 & 16.00	Yellow Molteno
4	T Steiner	Conversations Across the Continent	Tue 14.00 & 15.00	Honours Room
5	W Mbao	Fiction and the Limits of the Present	Tue 14:00 & 15:00	Arts 208
6	R Oppelt/L Green	Decoding the City	Tue 14.00 & 15.00	Blue Molteno
7	Bangeni N	Language as Identity	Tue 14.00 & 15.00	De Beers 2003
8	J Ellis	TBC	Tues 15:00 & 16:00	TBC
9	D Stander	The Ghost Story	Wed 9:00 & 10:00	Arts 213
10	T Slabbert	Trauma and Loss in Two Novels	Wed 10:00 & 11:00	TBC
11	W Mbao	Fiction and the Limits of the Present	Wed 12.00 & 13.00	Blue Molteno
12	M Jones	Land, Community and Indigeneity	Wed 14.00 & 15.00	Arts 208
13	D Roux	Using Literary Theory: Foucault	Wed 14.00 & 15.00	Arts 225
14	D De Villiers	Introduction to the Beats	Wed 14.00 & 15.00	Blue Molteno
15	NA	NA	Wed 15:00 & 16:00	Arts 205
16	L Green	Documentary Realism on Screen	Thu 14.00 & 15.00	Ou Hoof Gebou 1031
17	D De Villiers	Terminal Spectacles	Thu 14.00 & 15.00	Arts 209
18	NA	NA	Thu 15.00 & 16.00	GG Cillie 4053
19	N Sanger	Experimental Cultural Production in South Africa	Thu 15.00 & 16.00	GG Cillie 3006
20	D Stander	The Sonnet Through the Centuries	Fri 10.00 & 11.00	Yellow Molteno
21	NA	NA	Fri 10.00 & 11.00	Blue Molteno

2.6 ELECTIVE SEMINAR DESCRIPTIONS

LANGUAGE AS IDENTITY [1st semester]

Nwabisa Bangeni

This course aims to further the understanding and knowledge of language as more than a set of signs and symbols for communication. Some of the concerns that this course seeks to deal with include the manifestation of cultural beliefs and values in language, as well as the cultural dimensions of space, time and gender as reflected in the languages of subjects who endure displacement as a result of politically volatile times in their countries, and in their ensuing lives as refugees.

The course also looks at filmic representations of identity through the language of film.

Hashimi, N. *When the Moon is Low*. William Morrow, 2015.

Mohamed, N. *The Orchard of Lost Souls*. Simon & Schuster, 2013.

Monsoon Wedding. Dir Mira Nair. 2002.

Mostly Martha. Dir Sandra Nettlebeck. 2001.

AMERICAN SHOWDOWN: GENRE AND NATION [1st semester]

Dawid de Villiers

This course explores the Western as a genre in which American identity—both individual and national—has been, and continues to be, defined, negotiated, explored, and critiqued. We will consider a range of seminal and representative texts, both film and literature, in order to interrogate the iconography, ideology, and aesthetics of the Western, as well as to think about the implications of the close association of the genre with the United States. As a framework for our discussions students will take note of Frederick Jackson Turner's influential work on the American Frontier. The prescribed literary works are Stephen Crane's short story, "The Blue Hotel" (1898), and Cormac McCarthy's revisionist novel, *Blood Meridian* (1985). The films under consideration are: John Ford's *The Searchers* (1956) and *The Man Who Shot Liberty Valance* (1962), both starring John Wayne, as well as Sam Peckinpah's *The Wild Bunch* (1969) and Clint Eastwood's *Unforgiven* (1992). Students interested in this course need to be willing and able to attend screenings of the four prescribed films at designated times outside regular class hours (to be decided on in class).

Crane, S. "The Blue Hotel." 1898. [Available on SUNLearn]

McCarthy, C. *Blood Meridian, or, An Evening Redness in the West*. 1985. Vintage, 1990.

INTRODUCTION TO THE BEATS [2nd semester]

Dawid de Villiers

In the 1960s American society suddenly found its conservative and complacent norms and values openly challenged by the nation's youth. The impetus for this social tremor may in part be traced back to a group of writers active in the 1940s and 1950s, collectively known as the Beat Generation, or the Beats. This course aims to introduce students to three definitive texts from this era, namely Jack Kerouac's *On the Road*, Allen Ginsberg's *Howl, and Other Poems*, and William S. Burroughs's *Naked Lunch* (the works of Ginsburg and Burroughs will be made available). We will examine these texts in relation to both the social and cultural contexts in which they took shape, specifically focusing on the critique of society offered respectively in each work, while also considering the relationship between this critique, the writers' world-views, and the radical, experimental forms assumed by much of their work. In the process we will also take account of what in hindsight might be considered problematic in these works

Burroughs, W. S. *Naked Lunch*. [Readings on SUNLearn]

Kerouac, J. *On the Road*. Penguin, 2000.

Ginsberg, A. "Howl," etc. [Readings on SUNLearn]

TERMINAL SPECTACLES, INTERMINABLE SPECULATIONS: AN EXPLORATION OF APOCALYPSE IN FILM
[2nd Semester]
Dawid de Villiers

The end of humankind – or of what is taken to be its dominant institutions and social formations – has long been a source of fascination, imaginative speculation and existential anxiety. An astonishing range of novels, poems, paintings, films, etc. have exploited the spectacular potential of apocalypse and have in the process raised questions about how we do, ought to, or might, live our lives – and why, indeed, we live them. With reference to a number of critical and theoretical texts that in distinctive ways consider “ends” and “endings” – ranging from Frank Kermode’s and Peter Brooks’ reflections upon the relationship between apocalypse/closure and narrative to Jean-François Lyotard’s engagement with the distant terminal event of “solar death” and Slavoj Žižek’s assertion that we are “living in the end times” – we will in this seminar explore a sample of approximately eight films dealing with the imminent, potential, or achieved end of the world (as we know it). Students signing up for this seminar are assumed to be willing and able to attend screenings of the prescribed films outside of regular class hours.

Additional readings will be provided or made available.

A POETRY BESTIARY [1st semester]

Jeanne Ellis

The Bestiary or book of beasts is an illustrated compilation of various animals and birds, including fantastic beasts, and even stones and plants, “a kind of naturalist’s scrapbook”, according to T. H. White, who also describes it as “a serious work of natural history” in the appendix to his translation of a twelfth-century Latin Bestiary (242). Originating in the oral tradition of folklore, the first extant bestiaries are those of the ancient Greek writers Herodotus, Aristotle and Pliny, but it is the later second-century *Physiologus* – or Naturalist – which was the ancestor of the moralising medieval bestiaries in which the allegorical descriptions of various animals explained aspects of Christian doctrine – each symbol “a brief sermon”, as White notes. Moralising disappeared from later bestiaries, but in travel and nature writer Robert Macfarlane’s recent *The Lost Words: A Spell Book* (2017), exquisitely illustrated by Jackie Morris, their characteristic didacticism re-emerges transformed to address the crisis of species extinction and the concomitant disappearance of ‘nature words’ from the vocabulary of children – notable in the excision of forty such words from the latest edition of the *Oxford Junior Dictionary* used in schools globally – and of adults too. This contemporary bestiary, with its poetic “spells” and “charms”, as Macfarlane refers to them, will initiate our close reading of a wide range of additional poems about animals in this course. Students will be encouraged to create their own poetic, illustrated bestiaries. Assessment will be based on two short tasks – the first, a close reading of a poem (20%) and the second, either a comparative close reading of poems or a portfolio of a stipulated number of poems written in response to poetry discussed in the seminars (30%) – and a long essay (50%).

MacFarlane, Robert and Jackie Morris. *The Lost Words: A Spell Book*. Anansi, 2017.

Additional poems will be provided.

DOCUMENTARY REALISM ON SCREEN [1st and 2nd semesters]

Louise Green

This course will investigate various ways in which the real has been imagined through the medium of documentary film. We will watch a selection of past and present documentaries in order to analyse the techniques employed in conveying a sense of the real. The films will include early documentaries such as, Dziga Vertov, *Man with a Movie Camera* as well as contemporary documentaries such as American Michael Moore’s *Bowling for Columbine* and films from South African documentary film-makers, such as Francois Verster. The course will also invite students to look critically at a series of concepts including the real itself, ideology, documentary, genre, montage, narrative and fiction. The course material will include a series of theoretical readings on realism and documentary film.

Readings will be provided.

WOMEN AND MODERNISM: AN INTRODUCTION [1st semester]

Megan Jones

The elective serves as an introduction to European and American modernisms through the work of a range of women writers: From the exploration of race and gender in Zora Neale Hurston's *Their Eyes Were Watching God*, Virginia Woolf's reflections on illness and sexuality and Katherine Mansfield's critique of class and capital. Through close textual engagement, we will consider how the formal concerns of modernism opened up new possibilities for women's self-expression in the 20th century.

Hurston, Z. N. *Their Eyes Were Watching God*. Virago 2003.

Woolf, V. Selected Essays.

Mansfield, K. Selected Short Stories.

LAND, COMMUNITY AND INDIGENEITY [2nd semester]

Megan Jones

In this elective we will explore questions of land, ownership and belonging in the lives of indigenous peoples from South Africa, the United States, Australia and New Zealand. All of these countries share colonial histories that witnessed the marginalisation and even genocide of their native inhabitants, many of whose descendants remain trapped at society's edges in Reserves— what were once called “Bantustans” in South Africa. How do Native American, Aboriginal and indigenous communities retain claims to land from which they have long been dispossessed? What have the effects of this dispossession been on the social and filial networks of such communities? Bearing in mind the locational specificity of each of the given texts, we will draw on the techniques of comparative reading in order to ask what literature and culture can do to recover indigenous ways of being within the pressures of modernity.

Erdrich, Louise. *The Roundhouse*, 2012.

Plaatje Sol. *Native Life in South Africa*, 1914.

A selection of poems will be provided on SUNLearn

Waititi, Taika (dir) *Boy*. 2011.

POETRY WORKSHOP (1st Semester)

Rustum Kozain

This class is for students who are keen and serious about writing poetry, and will require a fair amount of writing – in and outside of class. It will also involve the critical discussion of your own poetry, as well as of occasional prescribed poems or other pieces of writing. The class will operate on the assumption that writing a poem is, in general, a process, from drafting through editing, possible rewriting, and on to a final, hopefully improved form. The general aim of the class will then be to develop an ‘editorial eye’ over your own poetry – ways in which to find distance enough between you and your own writing so as to edit it. A hopeful secondary objective is to try and separate – hard as it might be – our own investment in the writing, on the one hand, from that writing receiving editorial commentary, on the other. Sometimes discussion might be technical or formal, and require a willingness to think and talk about issues of grammar, of sound, etc.; at other times it might veer into issues of content, social context, and so on. Come to class prepared to read, write, and argue.

Writing requirements: At the end of the semester, all students will hand in a portfolio of 6-8 poems of reasonable length, as well as a reading journal of 8 ‘reading responses’ to poems either set in class or otherwise discussed with me, and written over the course of the semester. More information will be provided in the first meeting of class. (The weighting of these two components still to be finalised.)

INTRODUCTION TO SOUTH AFRICAN FILM [1st Semester]

Wamuwi Mbao

Students in this seminar will be working primarily with South African film from the past 100 years. Dipping into the film archives, we will ask what sociohistorical forces shape and are shaped by these films. There are no setworks, and readings will be provided.

FICTION AND THE LIMITS OF THE PRESENT [2nd Semester]

Wamuwi Mbao

This seminar will engage with the idea of fiction as a mode of contemporary thought and aesthetic practice. Using two distinctly different forms of fiction narrative, we will explore the potency of fiction as a form for thinking about the present-day. In the first term, we will read Mohale Mashigo's collection of stories, *Intruders*, using the stories to think through emerging questions about changing social forms, such as precarious lives, the uncertainty of the future, and the environment. In the 2nd term, we will read Mohsin Hamid's *Exit West*, examining what the story reveals about changing perceptions of the local and global. Each term's work will be assessed by means of in-class participation, as well as an essay/term exercise.

Mashigo, M. *Intruders: Short Stories*. Pan MacMillan, 2018.

Hamid, M. *Exit West*. Penguin, 2017.

STAGES OF CINEMA [1st semester]

Riaan Oppelt

'Classic' is a term that can often occupy two reference points in our thinking: we think of historically esteemed works of art, music, architecture and literature that have become synonymous with certain periods, epochs or ages in critical and popular understanding. The term denotes age and an appreciation or reverence of age in a product, admired in design as much as it is in historical weight. We also sometimes tend to use the term 'classical' in a shorthand way to refer to something more recent but still tantamount to a body of work: a song on the radio barely a few months old, or a film recently released could as quickly be described as a 'classic', an in-the-moment appraisal of a product of modernity, of the now, because it has a certain familiarity to it.

Focusing on film studies, we will attempt to unpack the idea of familiarity and to source how 'classic' is applied to film in the first half of the twentieth century. When did a certain film become a 'classic' and how do critical appraisals play a part in this? We do much the same exploring in literature, and some of our basic training may be carried over to the medium of film.

Following on from your Introduction to Film Studies course in your first year, this elective aims to show you the development of popular cinema, or what we still refer to today as popular or mainstream cinema. The idea of popular cinema remains, for now, rooted in the West and in the Hollywood model but our work is to both explore and interrogate this and to find ways in which this industry refers to itself and the works that have influenced it. The elective looks at a variety of influential films that have helped cinema grow into its own lexicon, one that has been passed down through the twentieth century to us as modern cinemagoers. While we will recap some of the basics of audience reception theory and auteur theory covered in the first year course, we will also bring our study of classic cinema closer to the work we do in English Studies, namely criticism and cultural studies.

The elective is intense and rigorous: 6 films, 2 documentaries and numerous critical essays form the material of the course. There are 2 short term assignments, 1 class test, regular class exercises and a final essay. Please consider this carefully and be sure whether your timetable is accommodating before you commit to this course. Also, if you do not watch the films then you will not be able to complete the elective.

Intolerance (Dir. D.W. Griffith, 1916)

The Cabinet of Dr Caligari (Dir. Robert Wiene, 1920)

Sunrise (Dir. F.W. Murnau, 1927)

Scarface (Dir. Howard Hawks, 1932)

Modern Times (Dir. Charles Chaplin, 1936)

Gone With the Wind (Dir. Victor Fleming, 1939)

Additional readings will be made available.

THE PRECARIOUS SPACE OF INTIMACY: LOVE, VIOLENCE AND BEING ON THE CAPE FLATS (1st semester)

Riaan Oppelt

Violence, uneven development, gender inequality and poverty are terms that have become problematically synonymous with the Cape Flats. In recent times, escalating levels of violence and gang warfare in areas collectively known as the Cape Flats have made regular news headlines in South Africa, prompting national discussions that continue to associate living areas outside of Cape Town with notions of exclusion and crisis. Historically, the Cape Flats have predominantly been sutured to a legacy of social engineering imposed by apartheid laws, with the most obvious consequence thereof being a continued reality of violent crime and division within family structures. Until recently, narratives from and about the Cape Flats have been under-represented in South African fiction. Key texts in different mediums have begun to draw greater, international attention to the lives of people living geographically

close to the scenic Cape Town but culturally very far from it. In these texts, characters are regularly shown to speak and act against the social neglect, reductive stereotyping and estrangement that have troubled their daily lives. This seminar reads the newer narratives about and from the Cape Flats with a focus on how both violence and intimacy are entangled in fiction that is often realist and documentary-like in its depiction of difficult living conditions and the impact space has on people.

The workload for the course is intense and requires plenty of reading, as well as a commitment to watching the films under discussion.

Pinnock, Don. *Gang Town*. Tafelberg, 2016.
Rossouw, Rehana. *What Will People Say*, 2015.

Ellen: The Ellen Pakkies Story, Dir. Daryn Joshua. Perf. Jill Levenberg and Clint Brink. Moving Billboard Picture Company, 2018.

Four Corners. Dir. Ian Gabriel. Perf. Brendon Daniels and Lindiwe Matshikiza. Giant Films, 2013.
Number 37. Dir. Nosipho Dumisa. Perf. Irshaad Allie and Monique Rockman. Gambit Films, 2018.

DECODING THE CITY: MODERNITY AND THE RISE OF THE DETECTIVE IN FICTION [2nd semester] **Riaan Oppelt & Louise Green**

“The detective: The crime-hardened, realistic manhunter, never satisfied with pat answers, ended up fighting ghosts when he asked too many questions.” Dashiell Hammett, *The Dain Curse*.

French writer and critic Charles Baudelaire spent much of his life walking the streets of Paris reflecting on the new forms of social life emerging in the modern city. In the city nearly everyone is a stranger, intriguing but also potentially threatening. Detective fiction emerges as a way of recording the enigmatic working of the modern industrializing city which appears to acquire a life and logic of its own. The detective is a privileged figure skilled in techniques for decoding the logic of the city, able to speak in its many languages. This course will begin by discussing Baudelaire and the figure of the stroller or flaneur, Baudelaire’s representation of the man of the city. Baudelaire was also fascinated with American writer Edgar Allan Poe, one of the initiators of the detective fiction genre. We will discuss some of his stories, and those of his British counterpart Conan Doyle before looking at the development of the genre into the twentieth century and beyond.

Baudelaire, C. “Painter of Modern Life”; Poe, E.A. “The Purloined Letter”; Conan Doyle, A. “The Adventure of the Speckled Band” will be provided.

Hammet, D. *The Maltese Falcon*. Vintage, 1989.
Paretsky, S. *Windy City Blues*. Mass Market, 1996.

THINKING NONFICTION: EXPERIMENTS WITH WRITING REALITY [1st semester] **Daniel Roux**

In his book *Reality Hunger*, David Shields makes a provocative assertion: “Today the most compelling creative energies seem directed at nonfiction”. The conventional frames for thinking about nonfiction – autobiography, journalism, history, and so on – are increasingly placed under pressure by new genre-bending experiments in documenting reality, and by the proliferation of information-age modalities that recalibrate and refine the relationship between representation and truth at a pace that often outstrips the ability of academic scholarship to keep up. This elective looks at a range of recent works of non-fiction that all defy easy classification and work at the crossroads between genres. The prescribed book is Jonny Steinberg’s celebrated book *The Number: One Man's Search for Identity in the Cape Underworld and Prison Gangs*. Other texts will be provided in class.

Steinberg, J. *The Number: One Man's Search for Identity in the Cape Underworld and Prison Gangs*. Jonathan Ball, 2004.

USING LITERARY THEORY: MICHEL FOUCAULT [2nd semester]

Daniel Roux

This elective looks at a selection of theoretical writing by the French philosopher Michel Foucault. Theory is rarely taught at undergraduate level. This is because theory can be very challenging and abstruse, and also because it is conventional, in the discipline of English literary studies, to develop close reading skills before moving on to the more rarefied province of theoretical speculation. Nonetheless, this elective offers an introduction to some of the big questions that animate the study of literature: what is the social role of stories? How does literature relate to the real material world? How does literature help us to understand what it means to be a human being? The focus is on Foucault because he remains one of the most influential theorists in literary studies today. Understanding something about Foucault will give you purchase on the thinking of a wide range of contemporary critical positions, ranging from postcolonialism to queer theory to ecocriticism. We will draw on the texts that you study in the second year lecture syllabus for application examples.

Selections from primary texts by Foucault will be made available in class.

OF MAGIC AND HORROR: COLONIALITY, MARGINALITY AND OPPRESSION IN SPECULATIVE FICTION

[1st semester]

Nadia Sanger

Joshua Yu Burnett writes in his essay titled “Isn’t Realist Fiction Enough?: On African Speculative Fiction”, that

[t]o thus dismiss speculative fiction, or to relegate it as secondary in importance to realistic fiction within the African context, is to assume the essential superiority of the traditional Western realistic novel over other forms of writing and storytelling, thus replicating the most hegemonic and culturally chauvinistic impulses of Enlightenment epistemology (1).

Although not focused entirely on texts produced by Africans, this course considers speculative fiction narratives that centralise themes of coloniality, marginality, and oppression. Broadly defined, speculative fiction includes science fiction, fantasy, horror, apocalyptic and post-apocalyptic fiction, supernatural, utopian and dystopian fiction and magic realism. In working with the present, past and future, we look at Octavia E. Butler’s vampire story titled *Fledgling*, alongside short stories by Cristy Zinn and Mia Arderne. The short films by Wanuri Kahui, Shaun James and Matthew Jankes, and the graphic novel by Milumbe Haimbe accompany this interrogation of difference and marginality in other-worldly narratives.

Butler, Octavia. *Fledgling*. Seven Stories, 2011.

EXPERIMENTAL CULTURAL PRODUCTION IN SOUTH AFRICA: A FEMINIST LENS [2nd semester]

Nadia Sanger

This course will consider specific cultural productions by South African film-makers and photographers. The aim is to discuss how the work of particular artists unsettle and subvert dominant ideas of subjectivity and identity, potentially providing an alternative language around what is possible to become as a human subject. Using a feminist lens that connects gender, geography, race, ability, sexuality and species, seminars will explore moments of cultural production that imagine alternatives for *becoming differently* within a South African social and political context that limits what is possible.

Fortabt [tr. *Loss of Love*]. Dir. Benitha Vlok, 2011.

Onrusbarend [tr. *Disturbingly*]. Dir. Ronnie Belcher and Thomas Dorman, 2011.

Pumzi. Dir. Wanuri Kahiu, 2009.

Whole: A Trinity of Being. Dir. Shelley Barry, 2004.

Where we planted trees. Dir. Shelley Barry, 2006.

Muholi, Zanele. *Faces and Phases*. Munich, Germany: Prestel, 2010.

Mntambo, Nandipha. Various.

PATRIOGRAPHY [1st semester]

Tilla Slabbert

In this elective, we explore how two South African women writers remember and write about their fathers. Patriographies of intimate lives with fathers (parent-child relationships) often deal with issues of inclusion or exclusion from cultures of masculinity and patrimony, especially in cases where the father was a well-known public/political figure. In this course, we consider how the authors' narrative aesthetics, the (re)construction of the father and the narrator's selfhood, invite a reading of, or against the grain of, received assumptions that patriography necessarily occurs through the lens of masculinity.

Hani, Lindiwe and Melinda Ferguson. *Being Chris Hani's Daughter*. MF Books, 2017.

Jennings, Karen. *Travels with My Father: an Autobiographical Novel*. Holland Park Press, 2016.

TRAUMA AND LOSS IN TWO NOVELS BY KAZUO ISHIGURO [2nd semester]

Tilla Slabbert

In this elective we examine two novels by Nobel/Booker Prize winner, Kazuo Ishiguro: *A Pale View of Hills* (1982) and *Never Let Me Go* (2006). We first focus on aspects of the fictional autobiography/memoir form, and then draw on methodologies from trauma and memory theory to explore how catastrophic and insidious historical events and personal experiences of loss are narrated in the novels. In the film component of the elective, we consider the influence of Japanese cinema from the 1950s on Ishiguro's conceptualisation of his first novel, and we compare and discuss the cinematic adaptations of *Never Let Me Go* (dir. Mark Romanek, 2010).

Ishiguro, K. *A Pale View of Hills*. Faber, 1982.

Ishiguro, K. *Never Let Me Go*. Faber, 2006.

FOOD, WAR AND WOMEN'S WRITING [1st semester]

Lizelle Smit

In this seminar, we will examine how women writers of both fiction and non-fiction utilise domestic narratives of food preparation, cooking and recipe writing to narrate war experiences, evoke precious memories of people and places and script troubled historical events. *The Alice B. Toklas Cook Book* (1954), part memoir part recipe book, chronicles her life with her partner Gertrude Stein in France and spans both the First and Second World War. Rafia Zafar describes this cookbook as "a gastronomic haunting" (35), a poignant memorial to what was lost (45). Joanne Harris's novel *Five Quarters of the Orange* (2001), set in France during World War II, interweaves recipes and food with a family's story of deceit, collaboration and, finally, their disgrace to signal the dehumanising effects of war and the fallibility of human nature. Food becomes the central metaphor in this novel and is used to portray love, hate, belonging, care, healing, decay and corruption. We will examine how food writing is employed by women authors of fiction and non-fiction to write about war and/or loss, becomes a powerful tool for remembrance and is used as a strategy to tell a complicated story.

Toklas, Alice B. *The Alice B. Toklas Cook Book*. Harper Perennial, 2010.

Harris, Joanne. *Five Quarters of the Orange*. Doubleday, 2001.

THE SONNET THROUGH THE CENTURIES [1st and 2nd semester]

Danie Stander

For nearly nine centuries, the sonnet has beguiled, puzzled and intimidated thousands of readers and poets. While it is known for its structural rigidity, it has served as a vehicle for a variety of political, psychological and philosophical expressions. This seminar will explore this poetic form from at least the thirteenth century to the present, reading its appropriation by poets and movements. It will pay close attention to the way in which its fixed shape accommodates and reflects its rhetorical content, on the one hand, and, conversely, on how the shape itself has been modified according to specific poets' agendas. It will include sonnets written by significant innovators of this genre, including Thomas Wyatt, William Shakespeare, Mary Wroth, Christina Rossetti, Gerard Manley Hopkins, Edna St. Vincent Millay and Phillis Levin, amongst others.

A course reader will be provided.

CONVERSATIONS ACROSS THE CONTINENT: AFRICAN SHORT STORIES [1st and 2nd semester]

Tina Steiner

This elective builds on the first-year short story syllabus and seeks to extend students' understanding of the genre, with particular focus on close reading of narrative form. Participants will explore a range of short stories from East, West and North Africa that will be made available at the beginning of the semester. While we will concentrate on the detailed analysis of specific narratives, students will also gain an understanding of common thematic concerns in postcolonial Africa. Selected secondary readings on the genre will be made available on SUNLearn. In this course, students will write two essays and give one oral presentation.

Prescribed readings will be made available.

RWANDA AND THE 1994 GENOCIDE: ENTANGLED REPRESENTATIONS? [1st and 2nd semester]

Lauren van der Rede

In Rwanda, over the course of 100 days in 1994, "at least one in 10 of the population were killed. Hundreds of thousands of Rwandans participated in the killing, with machetes and clubs, murdering about a million people, including 70% of the entire Tutsi population" (see <https://www.theguardian.com/books/2015/mar/21/genocide-rwanda-we-wish-to-inform-you-that-tomorrow-philip-gourevitch>). Since then, Rwanda has become synonymous with what has been described as the fastest and most intimate genocide ever executed. In this seminar, we will explore literary-cultural representations which suggest some of the ways in which Rwanda remains entangled with the genocidal events of 1994. Our texts are Uwem Akpan's "My Parent's Bedroom", Philip Gourevitch's volume of non-fiction political reportage, *We Wish to Inform You That Tomorrow We Will be Killed With Our Families: Stories of Rwanda*, and the documentary *Let the Devil Sleep: Rwanda 20 Years After Genocide*. We will address representations of the extreme violence of 1994 and what is referred to as the Rwandan "miracle" of reconciliation. Our discussions will explore questions around the texturing of the categories of genocidaire and victim, and how these representations not only entangle Rwanda – as locale and also as nation – with the genocide of 1994, but tend to fix 'Rwanda' in spectacular ways to narratives of genocidal identity.

Akpan, U. "My Parent's Bedroom" in *Say You're One of Them*. Little, Brown, 2008. (Provided)

Gourevitch, P. *We Wish to Inform You that Tomorrow We Will be Killed with Our Families: Stories from Rwanda*. Picador, 2000.

Whelan, A. Rice, E. Hermosa, E. *Let the Devil Sleep: Rwanda 20 Years After Genocide*. Trocaire Productions, 2014. Available at: <https://www.youtube.com/watch?v=Wl50BeeNLAQ>.

3. ASSESSMENT

3.1 FLEXIBLE ASSESSMENT

This Department has adopted the system of flexible assessment (“*buigsame assessering*”). What does this mean for you?

All your assessment tasks (formal tests, essays, seminar presentations, etc.) count towards a single final mark which represents your performance for the course. There are no big, formal examinations: **the end-of-semester examination is replaced by a test**. It follows that there is no opportunity to cancel out a weak class performance by a better performance in an examination.

The system of flexible assessment encourages your preparation for and active participation in all aspects of the course. As a basic requirement for completing the course you have to ensure that you

- write all the official tests set in the course of the year and
- participate satisfactorily in seminars by doing the reading, attending the classes and submitting all the written tasks by the set deadline.

Students who fail to meet these requirements will be regarded as not having completed the course and will be registered as “incomplete.”

Your seminar presenter keeps a record of attendance and you will be excused from class only if you provide a *valid reason* for your absence, with the relevant corroborating documentation. A *valid reason* would be medical incapacity or one of the other compassionate grounds specified by the University regulations (e.g., a death in the close family), as well as any formally arranged absence related to university business (in which case arrangements have to be made in advance).

It is your responsibility to **send an email** explaining your absence to the seminar presenter before the following class, also submitting any relevant supporting documentation, for example the original medical certificate if you have been ill. Repeatedly missing classes without a valid excuse means that you will NOT have fulfilled the course requirements and will be considered “incomplete.”

3.2 CALCULATION OF FINAL SEMESTER MARK

Your final mark will be calculated according to a basic formula which takes into account work required for your elective seminar as well as test answers. The proportions are as follows:

TESTS: Prepared work tested at official **test times** (**based on an end-of-semester test**).

Note that the final test mark at the end of each semester is calculated as the **average of both test questions**.

ELECTIVE SEMINARS: Seminar work amounts to approximately 4500 words. Half of the mark for this seminar component (that is, 25% of the overall module mark) is for a research essay of at least 2250 words. The remainder is for shorter written pieces or other contributions. Your general contribution to elective group discussions may also be factored into this mark.

Final marks will appear on the English 214/244 notice board on the second floor. Please do not telephone or ask the Departmental Officer for them.

CRUCIAL NOTE: To pass the course, students must pass both the lecture component and the elective seminar component. That is, students must average at least 50% in the semester test, and must also average at least 50% for the essay and elective mark, when these marks are combined. It is therefore vital that students attend all lectures and electives, and read the prescribed texts for each component. If you are not attending lectures AND electives AND reading the set works you will most likely fail the course.

4. TESTS

Notices with dates, times and venues will be available on the notice board and on SUNLearn two weeks prior to tests. You are not allowed to choose between the two test sessions in a module. **The first test session in a module is compulsory for all students. (See 4.2 for exceptions.)**

The Department may set **open-book questions** in tests, which students will be unable to answer unless they have a copy of the relevant text with them. No sharing will be allowed.

4.1 TEST DATES

APRIL

Test	Supplementary
Wed 8 April 17:30	Wed 15 April 17:30

MAY/JUNE

Test	Supplementary
Fri 22 May 14:00	Wed 10 June 9:00

SEPTEMBER

Test	Supplementary
TBC	TBC

NOVEMBER

Test	Supplementary
TBC	TBC

With the exception of a Dean's Concession Examination for final-year students who qualify for such a test, no further examinations will follow the second test sessions.

4.2 MISSED TESTS

It is your responsibility to check test times (see "Test Dates" below) and venues before a scheduled test.

The University regulations for test opportunities are not the same as those for examinations. The English Department uses the system of flexible assessment ("buigsame assesserung") for all its undergraduate courses, and thus **students must write a test at the first opportunity**. Only in the case of illness (for which the original doctor's certificate—not a photocopy—must be produced), or on one of the other compassionate grounds specified by the University regulations (e.g., a death in the close family) will the student be allowed to write at the supplementary ("siekttetoets") opportunity. The Department will also accommodate students who, according to the official test timetable, have test clashes – *on the same day and at the same time* – with that of another subject, but this must be arranged with the Department well in advance, and proof must be provided.

Under the new University regulations only one other ("supplementary") test time is provided, and **students who have applied for and have been granted permission** will have to write at that time. It is the responsibility of students who miss the first test date to report as soon as possible after their return to the campus to the Administrative Officer (Mrs Passerini, Room 581), in order to register for the supplementary test date. **You will only be allowed to write the supplementary test if your name appears on the list of students registered for the test—all other students will be denied access to the test venue. No further opportunities to write will be provided.**

Final year students please note: Writing the last supplementary test (in November) will mean that you will only be able to graduate in March of the following year.

4.3 TEST MARKS

In exceptional cases, where a student is convinced that a test answer has been seriously underrated, s/he must follow the procedure of appeal.

ALL appeals regarding ANY test MUST be made to the course coordinator by email within two weeks of the general test results having been announced.

The appeal procedure is as follows: The student should send an email to the course coordinator requesting that the test script be re-examined. S/he will decide whether the appeal is warranted. If it is, s/he will check the script in consultation with the marker and, if necessary, assign a second marker (another member of staff) to re-evaluate the script. The student will be notified of the outcome by the course coordinator once the process has been completed.

Students should appeal only when they are convinced that they have a legitimate case for re-evaluation. The test script must have received a mark that is at least 10% less than the student's seminar average.

Please note: Students, and not parents, should initiate this process.

5. ESSAYS AND ASSIGNMENTS

The submission of all essays and assignments by the set deadlines is a basic course requirement. All work must be handed in on the due date; late submissions will be penalised. If you have been absent from class it is your responsibility to check in with your lecturer regarding written work that may be due. **Students who fail to submit ALL of the required work will be regarded as ‘incomplete’, which in effect means they cannot pass the course. No outstanding work will be accepted on or after the date on which the end-of-semester test is written.**

ALL appeals regarding an essay mark MUST be made to the seminar presenter/lecturer by email within two weeks of the said mark having been announced.

5.1 SUBMISSION OF WRITTEN WORK

Students must take responsibility for the proper submission of their work. This includes keeping a copy of any written work they submit. Unless otherwise stated, work must be *handed directly to the lecturer* in the seminar class on the due date. A signed and dated copy of the Department's declaration on plagiarism must accompany your submission. You should also submit your work to Turnitin. **Dual submission** (hard copy and Turnitin or email and Turnitin) is **always necessary** to ensure that work does not go astray. Late submissions should be arranged with the relevant tutor.

5.2 LATE SUBMISSIONS

If you have a valid reason for being unable to submit the work by the deadline, it is your responsibility to notify your tutor via email before the work is due, and to provide the relevant corroborating document, e.g. the original copy of the medical certificate if you have been ill. If you have no valid excuse, expect a **late penalty** of 5% of the mark per day. NB: Late submissions have to be genuine and worthwhile attempts at the topic.

Even if an assignment or essay is so late that it will earn 0%, it must be handed in, since if you fail to hand in all of your assignments and essays, you will be regarded as “Incomplete” and **you will fail the course**. **You are not allowed to submit any late work on or after the date of the end-of-semester test.**

5.3 PLAGIARISM

Plagiarism refers to any attempt by a student to pass off someone else's work as his or her own; it may for example be the work of a fellow student, a friend or relative, or a critic whose work you have found in the library or on the internet. **At all times distinguish between the ideas of those whose work you have read and your own comments based on their ideas.** The safest, the fairest, way to acknowledge your indebtedness is to use established conventions of documentation and referencing such as the MLA Style. Please consult the "Guide to Writing Essays" (available on the Department's website) in order to check how to reference properly in MLA style.

Plagiarism includes the use of notes or critical material (from the internet or elsewhere) that is **memorised and repeated (often with minor changes to the wording) in test answers**, without any attempt to acknowledge indebtedness to the source. Depending on the extent and seriousness of the offence, such answers will fail, and are likely to receive a mark of 0%. The procedures prescribed by the university for cases of plagiarism will be followed.

Plagiarism is a most serious academic offence, which negates everything we try to encourage in our students in this department. Please familiarise yourself with the Faculty policy on plagiarism; if you remain unsure of what is meant by "plagiarism," consult your seminar leader. A signed and dated copy of the Department's declaration on plagiarism (see SUNLearn) must accompany all formal written work you submit.

Any attempt to represent someone else's work as your own will be regarded as a most serious offence and (depending on the severity of the offence) may result in your exclusion from the course and from the university.

6. BURSARIES

Do bear in mind that there are various bursaries available for continued study in the English Department. Consult *Calendar 2015, Part 2*. For further inquiries contact Ms F Niemann at the University Administration (Tel 808 4627; email fn@sun.ac.za).

Note especially the Babette Taute bursaries which offer generous amounts (up to as much as R7000) for fees etc., as well as book grants for buying networks for students going into their third year. Also note the Winnifred Wilson bursary.

VAN SCHAIK'S ANNUAL BOOK PRIZES

Three prizes are awarded each year to the student who achieves the highest overall marks for the year (i.e. only third-year students who have completed both semesters will be eligible for the prize):

English 178: R1000

English 214/244: R1000

English 318/348: R1000

7. STAFF OF THE DEPARTMENT

Please note that some staff members are on leave in 2020.

The departmental telephone number is 808-2040 (Departmental Secretary) and each member of staff can be dialled directly on his/her own number.

ACADEMIC STAFF

	e-mail	Ext	Room
Bangeni, NJ (Dr)	njban	2399	585
De Villiers, DW (Dr)	dawiddv	2043	583
Ellis, J (Dr)	jellis	2227	588
Green, L (Prof)	lagreen	3102	564
Jones, M (Dr)	meganj	2048	572
Mbao, W (Dr)	wmbao	2045	582
Murray, S (Prof)	samurray	2044	573
Oppelt, RN (Dr)	roppelt	2049	580
Phalafala, U (Dr)	uphalfala	2042	579 (on leave first semester)
Roux, D (Dr)	droux	2053	570
Sanger, N (Dr)	nsanger	2041	576
Slabbert, M (Dr)	mslabbert	3652	578
Steiner, T (Prof)	tsteiner	3653	566
Van der Rede, L (Dr)	lvdr	2046	586
Viljoen, SC (Prof)	scv	2061	575 (on leave first semester)

ADMINISTRATIVE STAFF

Colette Knoetze (Mrs) (Senior Departmental Officer)	colettek	2040	574
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