



UNIVERSITY OF STELLENBOSCH

DEPARTMENT OF ENGLISH

**HONOURS
COURSE PROSPECTUS
2022**

COURSE CO-ORDINATOR:

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Room

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THE DEPARTMENT OF ENGLISH

VISION

For more than three centuries, the Cape has served as a passageway linking West and East, North and South. This conjunction of the local and the global, of time and place, consciously informs our goals in the Department of English at Stellenbosch University. 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 ecocriticism, writing experimentally, feminist theory, queer theory, Nineteenth-Century American Renaissance and modernity and blackness) 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 undergraduates, 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 InZync poetry project, the *Write on Site* sessions, 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 'englishes' can be publicly performed and debated, in Stellenbosch and beyond.

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A. HONOURS PROGRAMME 2022

INTRODUCTION

The Honours degree is a requirement for MA studies in the English Department and thus provides a crucial stepping stone towards further graduate studies (and an academic career, for some). This degree also offers major advantages to those who do not intend to pursue further graduate studies, but who wish to enter professions requiring a sound knowledge and thorough understanding of cultural and intellectual debates and social issues, a high degree of intellectual flexibility, and advanced competence in the use of written and spoken English. These professions include teaching (secondary or tertiary), language consultancy, journalism and other careers in the media (electronic, printed and visual), advertising, public relations, publishing, diplomacy, marketing, tourism and business. Companies often employ our Honours graduates because they see them as good prospects for in-house training, which give graduates enhanced skills in that particular field.

The Honours programme must be completed in one year. The Honours Programme is not offered by distance tuition. Students need to be on campus from the middle of February to the end of November of their Honours year.

Participation in research activities is an important requirement of the English Honours programme at Stellenbosch University. All Honours students are obliged to attend the weekly English Department Research Seminars at 12h00 on Thursdays. These are intended to enrich staff and graduate student intellectual life: even when the topics of individual seminars do not relate specifically to students' research areas, they will present students with useful ways of thinking about literature, culture and theory, and foster the kind of cutting edge intellectual debate that we see as one of the core strengths of our departmental postgraduate programme. All Honours students participate in the postgraduate symposium hosted by the Department in the second semester (date to be confirmed), at which students have the opportunity to discuss work-in-progress from their research essay. All Honours students participate in workshops on writing and profession work-related skills, such as a practical short filmmaking course, as well as writing for podcasts, the latter which are offered in two blocks during the year. The strong focus on research and professional skills is an integral part of the Honours programme, and one of the reasons why we do not offer distance tuition.

Studying the Humanities, particularly at postgraduate level, requires students to challenge their knowledge parameters. During the course of modules, 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 Honours in 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.

APPLICATION PROCEDURES

Applicants from other universities register with the University of Stellenbosch Administration by filling in the requisite form, including proof that they have obtained a BA degree with English as a major, and a final mark for English of at least 65%. Students at the University of Stellenbosch who have obtained the requisite 65% minimum in their third-year English

studies need only send a letter of application (for Honours) to the University Registrar. The 65% entrance requirement is not, unfortunately, discretionary: students who do not meet this minimum mark will not be allowed to register for an Honours degree. All prospective students are advised to submit their applications before the 30th October the previous year, which is the closing date for applications to the Honours course.

Consult the Honours co-ordinator, by telephone or email, for further information. Students from other countries should contact the university's International Office at this email address: interoff@sun.ac.za

BASIC STRUCTURE OF THE HONOURS PROGRAMME

The Honours programme in English Studies consists of nine taught modules spread over the first three terms: you need to *choose eight modules from the nine offered*. Each module comprises six two-hour sessions, and is assessed by written work of **approximately 3000 words** in total. However, in order for a module to be taught, a minimum number of nine students need to show interest in the respective module. You will be expected to choose your eight modules on the second day of the Orientation programme.

Semester 1

Term 1: 3 modules

Term 2: 3 modules

Semester 2

Term 3: 3 modules,

Term 4: Completion of Research Paper, short courses

The research essay, which constitutes **25% of the total mark** for Honours, is spread across the whole year. Details about this essay can be found below.

All Honours students are expected to participate in a postgraduate symposium (held in the second semester), to attend the English Department Research Seminars (held at 12h00 on Thursdays throughout the year), the *Write on Site* workshops in the third and fourth terms all which will assist you to develop and complete your long research paper.

In addition, as part of the English Department's commitment to developing media skills among the Honours cohort, there will be a short film course workshop series as well as a podcasting workshop series. While these workshops are not subject to assessment, attendance is compulsory. Here, students will have the opportunity to learn conventional film industry processes and standards and to be guided through the process of producing a creative, super short film.

The first meeting of English Honours students will take place on Thursday, the 10th and Friday, the 21th February. It is essential that all Honours students be present at this orientation meeting. Details about the Orientation will be sent to you in due course.

The long research essay

Honours students have to complete a compulsory research essay: an extended piece of research that counts the equivalent of two modules. This is a year-long project that is completed under the guidance of an advisor. The research essay comprises **between 10 000**

and 12 000 words, and is pursued under the close and regular guidance of an advisor during the academic year. Guidelines for the structure of the research paper can be found in a separate document on SUNLearn titled “Guidelines for writing the long research paper”. It is important to begin thinking quite early in the year about a topic for your research and communicating with potential advisors. Please have a look at our departmental website to get some idea of our staff’s research interests.

The deadlines for the long research essay can be found in the Honours Programme Time Table.

Please note: Students who do not meet deadlines (i.e. those who do not submit the items listed above strictly in accordance with the deadlines) will 1) not be allowed to submit their final paper in November, and 2) not be entitled to detailed feedback from their supervisors on section drafts. No feedback will be offered in November unless students have met all their deadlines throughout the year.

Attendance at all classes and workshops is *compulsory*, as is full preparation for each class (i.e. completing the set readings and written assignments, or any other required tasks, before each class). Students must provide medical evidence for absence from a class. After missing two classes from any one module, your continuation in the Honours course will be discussed at departmental level.

Essays and assignments not submitted by their due date will be penalised (5% deducted from the obtained mark for the essay per day late). If an essay/assignment is still outstanding by the start of the examination period (at the beginning of November), the student’s status becomes “Incomplete” and she or he will fail the year.

A signed declaration that plagiarism has not been committed should be attached to all submitted written work; the general regulations and procedures that apply to plagiarism in the Arts Faculty are followed in the Department and students should ensure that they familiarise themselves with these regulations and procedures.

ORIENTATION DAYS

The first orientation days will comprise an information and orientation session, during which students will meet with staff and be introduced to their various modules, followed by workshops on research methodologies and writing skills, and brainstorming sessions around research essay topics (students are encouraged to begin thinking of potential research essay topics before the meeting). The orientation days will also provide students with the opportunity to meet and get to know one another. The Orientation programme will be sent to all students the week before Orientation.

POSTGRADUATE SYMPOSIUM

This symposium, held during the second semester, is intended to provide a space for you to talk about and clarify your research focus for the long research essay, with MA and PhD students. Students will be required to submit an abstract of the proposed research prior to the symposium. A call for abstracts will be distributed.

ENGLISH DEPARTMENT RESEARCH SEMINARS

All Honours and MA students are *required to attend and participate*, along with resident and visiting DLitt students, the weekly English Department Research Seminars held at 12h00 to 13h00 every Thursday. These seminars are intended to enrich staff and graduate student intellectual life and to present graduate students with useful ways of thinking about literature, culture and theory. Students unable to attend a seminar are expected to excuse themselves to the relevant co-ordinator.

SUBMINIMUM REQUIREMENT

To pass the Honours degree overall, it is necessary to obtain an average mark of 50% or higher. However, a student who fails two or more modules in the Honours programme cannot pass the Honours course, even if the mathematical average of the marks is 50% or above.

NB: All students must meet the requirements for December graduation. Only in exceptional cases can the completion of the degree be postponed to March graduation.

HONOURS MODULES

NOTE: ALL PRESCRIBED TEXTS WILL BE PROVIDED BY THE DEPARTMENT, SOME ON LOAN.

Semester 1

Term 1

Term 1

Eyes Across the Water: Africa and its Seas

Prof. Tina Steiner

In this module we will be reading narratives that situate Africa at the centre of global flows of people, material objects and ideas across its seas. We will focus on the long history of Africans moving to other locations due to slavery, migration and diaspora formation. The chosen texts for this elective narrate multiple historical trajectories and geographical itineraries and we privilege a “view from the boat” to theorize about the significance of voyages across the Mediterranean, the Indian Ocean and the Atlantic: Morrison’s Atlantic slave narrative is set in the 17th century and Christiansë portrays the complex relationship between master and slave at the Cape in the 19th C. We will engage with Paul Gilroy’s work on the ‘Black Atlantic’ and the emerging field of Indian Ocean Studies that owes much to historical analyses of the significance of the Mediterranean.

Theoretical/secondary readings will be made available.

Prescribed texts:

Morrison, Toni. *A Mercy*

Christiansë, Yvette. *Unconfessed**

*This text is out of print and students will get a loan copy from the department to be returned at the end of the module.

Innovative Writing: Re/fusing the Academic/Creative Divide

Prof. Sally-Ann Murray

In this module, we will explore possibilities for configuring innovative forms of writing in relation to entrenched academic contexts and discourses. We will draw inspirational method from the lyric essay, creative non-fiction, personal account, autoethnography, fictocriticism, and the creative writing practices of poetry and narrative. What circumstances might provoke the turn to experimental forms of thinking-writing-making by those working in academic fields? What is to be gained by experiment as a disruptive multi-modality of knowledge-creation? What are some of the constraints, and why might such limits be worth considering? What can innovative writing look like, sound like, feel like... - and why does this matter, in unsettling established systems? As prompts for our exploration of ‘the innovative necessity’ of bending genre, we will read and re-purpose hybrid materials by writers and scholars from many contexts, and we will workshop our own examples, en route towards producing polished pieces for course assessment.

Materials will be provided as PDFs or links.

Narrating Transitional Justice: The South African Truth & Reconciliation Commission on Screen.

Dr. Lauren van der Rede

The South African Truth and Reconciliation Commission (TRC) was a particular attempt to tend to the question of transitional justice in the context of South Africa, during the initial stages of dismantling Apartheid. Endowed with the power to grant amnesty but not prosecute, the Commission travelled the country in order to engage with and gather testimony from both victims and perpetrators of what it referred to as the “gross violations of human rights” of Apartheid. This process was televised during its unfolding and has since its closing in 2002 been the subject of numerous films. In this seminar, we will engage with both examples of the televised, “live” recordings of the TRC and cinematic representations thereof, including Tom Hooper’s *Red Dust*, Ian Gabriel’s *Forgiveness*, and Frances Reid, Deborah Hoffmann’s *Long*

Night's Journey into Day. Together we will think about how the TRC has been represented beyond its initial televising, what shifts might be marked between its staging on tv and on film, and what the stakes of this representation may be. In reading these representations, we will also explore the ways in they make available as questions for critique a) the (re)production of binaries situated on the fault lines of race and gender; b) the fetishization of physical violence; c) the undermining of Apartheid's systemic and structural violence; and finally, d) the ways in which these films, at times, flatten the textures of transitional justice.

*The films and clips will be made viewed in class, though where possible links to these may be made available as well, at the discretion of the lecturer.

Term 2

Feminist Questions

Dr. Nadia Sanger

This course considers a range of contemporary feminist narratives in critically thinking through understandings of gender, sexuality, race, class, and place. It moves between theories of socialisation and biology in questioning human embodiment. It works through the politics of in-between-ness and ambiguity, and the possibilities of writing into this space. Through engaging different kinds of feminist politics, through the narratives of women writers particularly – but not only the voices of women characters - this course asks questions about the multiple and layered embodiment of human subjects in the every day.

Prescribed texts:

Gay, Roxane. *Difficult Women*. New York: Grove Press, 2017.

Other primary texts will be provided as PDFs or links.

Walking in the City

Prof. Louise Green

'It is as if something that seemed inalienable to us, the securest among our possessions, were taken from us: the ability to exchange experiences.' (Benjamin, 'The Storyteller', 83)

This course examines what happens to the category of experience in the culture of modernity. It explores the way in which life in cities is transformed through the processes of industrialization and modernization and how these changes in turn transform people's ways of encountering the world and their ability to formulate their experiences into meaningful narratives. The aim of this course is to introduce you to an intellectual tradition known as

critical theory and to invite you to experiment with new forms of writing. Although the theorists we will discuss, Karl Marx, Georg Simmel, Theodor Adorno, Walter Benjamin, Michel de Certeau and Achille Mbembe, come from different disciplinary backgrounds, they are all concerned with questions of form. They ask the question: how can we describe the world in such a way as to change it. The course will use this constellation of theoretical texts to reflect on forms of living and writing in South African cities. We will end by exploring a small set of city streets on our own walk through the city.

Course materials will be provided as PDFs or links.

Re-Storying the Victorians

Dr. Jeanne Ellis

Neo-Victorianism's concern with the haunting presence of the past registers in its turn to the Gothic, whereas its fascination with the secret lives of "Eminent Victorians" is expressed in its turn to biographical fiction or biofiction, which often emulates Lytton Strachey's modernist debunking of them in his collection of biographical sketches. This vast and growing field incorporates fiction in a range of genres (including children's and young-adult fiction), theatre, film, visual art, series and games, which has in turn generated an extensive body of critical work. The course aims to introduce students to current theory and criticism by focussing on Peter Carey's *Jack Maggs* (1997) and its source text, Charles Dickens's *Great Expectations* (1861).

Prescribed texts:

Peter Carey. *Jack Maggs*. Vintage, 1999 (ISBN-10: 0679760377; ISBN-13: 978-0679760375).

Charles Dickens. *Great Expectations*. W. W. Norton & Company, 1999 (ISBN-10: 0393960692; ISBN-13: 978-0393960693).

Semester 2

Term 3

Politics of the Environment

Dr. Tilla Slabbert

In this module, we examine a selection of literary and cinematic productions through the lens of ecocritical studies. We challenge the ways we think and read about the environment, and consider how writers/filmmakers represent histories, aftermaths and ongoing practices of dispossession, human-animal displacement, (resource) exploitation, “fueling culture” (Szeman, Wenzel and Yaeger), and other forms of environmental degradation. In the literary component, we study Amitav Ghosh’s *The Hungry Tide* (2004), *Oil on Water* by Helon Habila (2010), and a selection of short stories and essays i.e. from *Mongrel* by William Dicey (2016). In the cinematic component, we examine the film *Black November* by Jeta Amata (2012) and the documentary *Unearthed* by Jolynn Minnaar (2014).

Charting the Atlantic: black South Africa and Afro-America

Dr. Uhuru Phalafala

Tuesday, 14h00 – 16h00

The relationship between black South Africa and black America spans centuries. It is marked by intellectual exchanges and collaborations through letters and black periodicals, music, pan-African conferences, and sustained relations between South African exiles living in the black diaspora. This relationship is grounded on transnational geographies of racial struggle. The deep south in America, for example, has been framed to be coterminous with the deep south of Africa by writers, politicians, and musicians from both geographical loci. In this course we map this relationship by studying the movements of political and cultural figures, texts, and cultural artefacts. How do these two locations find grounds for sustained locutions? Who are the main actors of these black intellectual formations? What modalities do they use to articulate their shared racial experience? What challenges arise in their struggle against white supremacy, capitalism, and imperialism? What is their place in the making of modernity? And what are the limitations of these transoceanic political and cultural solidarities? We shall aim to address these questions and more, by critically engaging with the auto/biography and novel form from both places. We will engage too with the forms of poetry and jazz, incidentally the most significant surviving documentations of these solidarities. A plethora of emerging scholarship which investigates these affiliations will form the basis of our discussions, offering us theoretical and conceptual tools to analyse the ongoing expression of these solidarities to present day.

Texts:

Ezekiel Mphahlele: *Down Second Avenue*

Richard Wright: *Black Boy*

Film: *Cry Freedom* (Black Power and Black Consciousness Movements)

Secondary Texts:

Tsitsi Jaji: *Africa in Stereo: Music, Modernism, and Pan-African Solidarity* (2014)

Rob Nixon: *Homelands, Harlem, and Hollywood: South African Culture and the World Beyond* (1994)

Carol Muller: *Musical Echoes: South African Women Thinking in Jazz* (2011)

An Introduction to the Nineteenth-Century "American Renaissance": Canonicity and Critique

Dr. DW de Villiers

In a seminal, canon-configuring book published in the 1940s, the American critic F. O. Matthiessen adopted the term "American Renaissance" to designate a defining occasion of American literary identity, "the Age of Emerson and Whitman," as his subtitle has it. Invoking Ralph Waldo Emerson's identification of an individuating "moment in the history of every nation, [...] the moment of adult health, the culmination of power," Matthiessen proceeds to examine the importance and tenor of the work of Emerson, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and Walt Whitman, published in "[t]he half-decade of 1850-55" (vii). This study has been extremely influential, although its organising idea of an "American Renaissance" has been variously challenged and problematised: among other things, subsequent critics have significantly expanded Matthiessen's narrow temporal frame and limited selection of authors. Yet the works produced in this era continue to engage writers, theorists, and general readers. The primary aim of this course is to introduce students to this moment by way of Emerson's essays and lectures, Melville's shorter prose works and poems, and the poetry of Whitman and Emily Dickinson: to explore the themes and tonalities of these enduring writings, which among other things capture the authors' fraught relationships to their own time and place. Moreover, in our discussions we will also take note of how their work has been taken up in other contexts, and thereby initiate a tentative engagement with both the question of "national literature" and the problematic of canonicity.

Prescribed texts:

- Emerson, Ralph Waldo. "The American Scholar," "Self-Reliance," "Circles," "Experience," "Letter to Walt Whitman."
- Melville, Herman. "Loomings" (from *Moby-Dick*), "Bartleby the Scrivener," "The Portent," "A Utilitarian View of the Monitor's Fight," "The House-top," "The Maldive Shark," "Billy Budd, Sailor."
- Whitman, Walt. "Song of Myself," "Crossing Brooklyn Ferry," "Out of the Cradle Endlessly Rocking," "As I Ebb'd with the Ocean of Life," "Letter to Ralph Waldo Emerson."
- Dickinson, Emily. Numbers 39, 112, 123, 124, 194, 202, 207, 225, 236, 256, 260, 269, 320, 339, 340, 347, 359, 372, 373, 407, 409, 446, 448, 466, 477, 479, 591, 598, 620, 627, 648, 764, 788, 1243, 1263, 1577, 1668, 1675, 1773; "Letter Exchange with Susan Gilbert Dickinson," "Letters to Thomas Wentworth Higginson."
- Levine, Robert S., editor. *The Norton Anthology of America Literature, Vol. B: 1820-1865*. 9th ed., Norton, 2017. [ISBN 9780393264470]

HONOURS PROGRAMME 2022				
Term 1				
Monday 14.00-16.00	Tuesday 10.00-12.00	Wednesday 14.00-16.00	Thursday 14.00-16.00	Friday 10.00-12.00
7 February			10 February <i>Orientation 10.00-15.45</i>	11 February <i>Orientation 10.00-11.30 Library Session</i>
14 February <i>Eyes Across the Water</i>	15 February <i>Narrating Transitional Justice:</i>	16 February	17 February <i>Innovative Writing</i>	18 February
21 February <i>Eyes Across the Water</i>	22 February <i>Narrating Transitional Justice:</i>	23 February	24 February <i>Innovative Writing</i>	25 February
28 February <i>Eyes Across the Water</i>	1 March <i>Narrating Transitional Justice:</i>	2 March	3 March <i>Innovative Writing</i>	4 March
7 March <i>Eyes Across the Water</i>	8 March <i>Narrating Transitional Justice:</i>	9 March	10 March <i>Innovative Writing</i>	11 March
14 March <i>Eyes Across the Water</i>	15 March <i>Narrating Transitional Justice:</i>	16 March	17 March <i>Innovative Writing</i>	18 March
25 March (Friday takes Monday table) <i>Eyes Across the Water</i>	22 March <i>Narrating Transitional Justice:</i>	23 March	24 March <i>Innovative Writing</i>	25 March
28 March	29 March	30 March	31 March	
Recess 25 March - 3 April				
Term 2				
Monday 14.00-16.00	Tuesday 10.00-12.00	Wednesday 14.00-16.00	Thursday 14.00-16.00	Friday 09.00-11.00
4 April <i>Feminist Questions</i>	5 April <i>Walking in the City</i>	6 April <i>Re-Storying the Victorians</i>	7 April	8 April <i>Research paper draft proposal</i>
11 April <i>Feminist Questions</i>	12 April <i>Walking in the City</i>	13 April <i>Re-Storying the Victorians</i>	14 April	15 April Public Holiday
18 April Public Holiday	19 April <i>Walking in the City</i>	20 April <i>Re-Storying the Victorians</i>	21 April	22 April

25 April <i>Feminist Questions</i>	26 April <i>Walking in the City</i>	27 April Public Holiday	28 April	29 April <i>Research paper Final proposal</i>
2 May Public Holiday	3 May <i>Walking in the City</i>	4 May <i>Re-Storying the Victorians</i>	5 May	6 May
9 May <i>Feminist Questions</i>	10 May <i>Walking in the City</i>	11 May <i>Re-Storying the Victorians</i>	12 May	13 May
16 May <i>Feminist Questions</i>	17 May <i>City Walk</i>	18 May <i>Re-Storying the Victorians</i>	19 May	20 May
				27 May
				3 June <i>Research paper 4000 word draft</i>
Recess 21 May – 17 July				
Term 3				
Monday	Tuesday 14.00-16.00	Wednesday 9.00-11.00	Thursday 14.00-16.00	Friday 10.00-12.00
18 July	19 July <i>Charting the Atlantic</i>	20 July <i>Nineteenth-Century “American Renaissance”</i>	21 July <i>Write on Site Politics of the Environment</i>	22 July <i>Research paper 4000 word draft</i>
25 July	26 July <i>Charting the Atlantic</i>	27 July <i>Nineteenth-Century “American Renaissance”</i>	28 July <i>Write on Site Politics of the Environment</i>	29 July
1 August	2 August <i>Charting the Atlantic</i>	3 August <i>Nineteenth-Century “American Renaissance”</i>	4 August <i>Write on Site Politics of the Environment</i>	5 August
8 August	9 August <i>Charting the Atlantic</i>	10 August <i>Nineteenth-Century “American Renaissance”</i>	11 August <i>Write on Site Politics of the Environment</i>	12 August <i>Research paper 4000 word draft</i>
15 August	16 August <i>Charting the Atlantic</i>	17 August <i>Nineteenth-Century “American Renaissance”</i>	18 August <i>Write on Site Politics of the Environment</i>	19 August
22 August	23 August	24 August	25 August <i>Write on Site</i>	26 August

	<i>Charting the Atlantic</i>	<i>Nineteenth-Century "American Renaissance"</i>	<i>Politics of the Environment</i>	
29 August	30 August	31 August	1 September	2 September
Recess 3-11 September				
12 September	13 September 10.00-12.00 Podcast workshop	14 September	15 September <i>Write on Site</i>	16 September <i>Research paper Full draft</i>
19 September	20 September Podcast workshop	21 September	22 September <i>Write on Site</i>	23 September Short film workshop
26 September	27 September Podcast workshop	28 September	29 September <i>Write on Site</i>	30 September Short film workshop
3 October	4 October Podcast workshop	5 October	6 October <i>Write on Site</i>	7 October Short film workshop <i>Research paper Final Submission</i>
10 October	11 October Podcast workshop	12 October	13 October <i>Write on Site</i>	14 October Short film workshop
17 October	18 October Podcast workshop	19 October	20 October <i>Write on Site</i>	21 October Short film workshop
24 October	25 October	26 October	27 October	28 October Short film workshop

B. GENERAL INFORMATION

RESEARCH FOCAL AREAS

The Department has identified four strategic Research Focal Areas. Students are encouraged to situate their research within these Research Focal Areas, but are also enabled by staff expertise to undertake research within the broad field of literary and cultural studies in English. The Department has at its disposal expertise at the highest level on a range of writers,

fields and problem areas. Prospective students should consult the “research” pages on the Departmental website for the full range of staff research and supervision areas. In addition to full time staff, Professors Emeritus and Extraordinaire may also be available to co-supervise theses. Research in the Department is focused on literary and cultural texts within the following areas:

- Atlantic and Indian Oceans: crossings and encounters
- Race, genders and sexualities
- Life writing and fictions of the self
- Queer theory
- Writing experimentally
- The local, the global and the transnational
- The literary and violence
- Environmental politics
- Feminist theories
- Reading the nineteenth century
- Southern and Eastern African studies
- Space, place and topographies of subjectivity
- Reading-Translating-Writing as a self-reflexive practice

READING GROUPS (OPEN TO ALL GRADUATE STUDENTS IN THE DEPARTMENT)

The Eastern African and Indian Ocean Studies Reading Group

This group brings together researchers from various disciplinary backgrounds and across the world, working on aspects of Eastern Africa and the Indian Ocean Worlds. It provides a platform for staff and graduate students to exchange ideas and discuss recent developments in the field. Convener: Prof Tina Steiner (tsteiner@sun.ac.za).

Nature critical/The critical condition of nature

This reading group takes as its starting point the sense of crisis surrounding the idea of nature. New threats to the natural world seem to be proliferating at an alarming rate and the news is full of predictions of disasters and ending -- species becoming extinct, climate change, pollution and habitat destruction. What does it mean to consider these urgent questions within the disciplinary frame of literary studies? How can we wrest ‘nature’ from the stranglehold of advertising and natgeowild and allow it to circulate in ways which open up new possibilities away from its relentless commodification. How can concern for the environment avoid turning into a new form of imperialism, a 'Green imperialism' in which the west once again tries to save Africa from itself. This reading group explores some of the ways in which ecocriticism has responded to these problems and will explore how nature is becoming increasingly bound up within ethical questions about modes of life. Convenors: Prof Louise Green lagreen@sun.ac.za; Dr Tilla Slabbert msslabbert@sun.ac.za.

<https://naturecritical.wordpress.com/>

Queer Reading group

This reading group meets once per month to discuss critical approaches to gender and sexuality. We focus particularly on African scholarship, cultural productions and media articles that concern non-heterosexual and gender-variant identities.

Convenors: Prof Shaun Viljoen scv@sun.ac.za and Dr Tilla Slabbert mslabbert@sun.ac.za

Feminist Reading Group

This reading group focuses particularly on feminist knowledge in the Global South, emphasising the mediations between race, gender, class, sexuality and geography. In asking questions about decolonisation and knowledge production, the reading group will engage various kinds of texts that include scholarly as well as popular media forms. Convenors: Dr. Nadia Sanger nsanger@sun.ac.za.

OPPORTUNITIES FOR INTERNATIONAL STUDY / STUDY ABROAD

A number of study abroad exchange opportunities are available to postgraduate students at Stellenbosch University and are administered by the International Office.

Please contact the International Office for further information: matiesabroad@sun.ac.za, phone 021 808 4628, or visit their webpage: <http://www.sun.ac.za/international>.

There are two ways in which you may qualify to study abroad:

1. You may study abroad at one of the Bilateral Exchange Partners of Stellenbosch University.
A bilateral exchange is based on a signed agreement that exists between Stellenbosch University and an international institution. Students who participate in bilateral exchanges receive a tuition waiver from the host institution. Students can apply for a short-term programme (e.g. Summer School); a semester; or for a full academic year. Students can take subjects for credit transfer purposes or conduct research during their exchange.
2. You may also study abroad through the International Student Exchange Program (ISEP), which has 260 members throughout the United States and 35 other countries. ISEP members are institutions of higher education that are regionally accredited (U.S. institutions) or recognized by their government or ministry of education (non-U.S. institutions).

When selecting sites, consult the ISEP website (<http://www.isep.org>), which offers a search by field of study and links directly to each university's homepage. You can apply for institutions in the United States as well as institutions participating in Multilateral Exchanges. Institutions participating in Multilateral Exchanges are marked with an *.

POSTGRADUATE FUNDING FOR ENGLISH STUDIES

Several bursaries and grants are made available to prospective students by the University of Stellenbosch and by outside bodies such as the National Research Foundation (NRF).

Note especially the ‘Babette Taute’ bursaries, which offer generous amounts (up to R15 000 for fees as well as book grants), and the ‘Harry Crossley bursary’, ‘Postgraduate Merit Bursary’ and ‘Winifred Wilson’ bursary. Application forms for the Babette Taute bursaries are usually available within the English department during the second half of the preceding year.

Some funds are also available from the Department of English itself, on the basis of both need and merit. Inquire in good time as many closing dates for bursary applications fall early or during the second semester of the previous year. Apply for a departmental bursary by writing a letter to the Departmental Chair. Should funds be available, the Department will circulate a call and applications will be considered by a departmental committee. A number of staff members also have NRF grant-holder linked bursaries available. Speak to individual staff members, or look at the current research projects on the departmental website, for further information: <http://www.sun.ac.za/english>.

Enquiries about postgraduate funding should be directed to: Postgraduate Bursaries, Administration Block A, Tel: 021-808 4208, or email Ms Chantal Swartz: cswartz@sun.ac.za. Students should also consult the noticeboard outside the Postgraduate Bursaries office, or their webpage: <http://www.sun.ac.za/research>.

Individual psychotherapy & personal development sessions

The Unit for Psychotherapeutic and Support Services (UPSS) offers a free psychotherapeutic, social and developmental service to all enrolled students to help them attain success in their studies. In individual therapy and counselling, you meet a specific psychologist regularly to discuss your concerns or problems. If you feel that you need assistance, please make an appointment with the receptionists at 49 Victoria Street, or call them on 021-808-4994. The therapist on duty will conduct an interview with you, obtain the relevant information from you and make a recommendation accordingly.

CONTACTS

The English Department's home page is accessible at <http://www.sun.ac.za/english> for more general information.

Please direct all enquiries regarding postgraduate study in the Department of English to the postgraduate programme co-ordinators, Prof. Louise Green (Honours), at 021 808 3102 or by e-mail: lagreen@sun.ac.za and Dr. Mathilda Slabbert (MA), at 021 808 3652 or by e-mail: msslabbert@sun.ac.za and Prof. Tina Steiner (PhD), at 021 808 3653 or by email: tsteiner@sun.ac.za. Information can also be obtained from The Chair, Department of English, University of Stellenbosch, Private Bag X1, Matieland 7602 (tel. 021-808-2040).

Applications should be directed to The Registrar (Academic), University of Stellenbosch, Private Bag X1, Matieland 7602, preferably at the latest by the end of November of the year preceding commencement of studies, but at the latest by mid-January for Honours students. Masters or Doctoral students register later.

Students from other countries should contact Melissa Rust at the International Office of

Stellenbosch University: mrust@sun.ac.za

General queries can be addressed to the Departmental Officer at 021 808 2040 or email: colettek@sun.ac.za. Queries for individual staff members and for course co-ordinators should be addressed directly to the staff member concerned (see below; all email addresses are: @sun.ac.za). The departmental fax number is: 021-808-2837.

ENGLISH DEPARTMENT STAFF

The departmental telephone number is 021 808 2040 (Departmental Secretary) and each member of staff can be dialled directly on his/her own number.

ADMINISTRATIVE STAFF

Mrs Colette Knoetze (Senior Departmental Officer) | colettek | 808-2040 | 574
Mrs Johanita Passerini (Administrative Officer) | johanitap | 808-2051 | 581

ACADEMIC STAFF

	e-mail	Ext	Room
Bangeni, NJ (Dr)	njban	2399	585
De Villiers, DW (Dr)	dawiddv	2043	583 (Chair)
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
Roux, D (Dr)	droux	2053	570
Sanger, N (Dr)	nsanger	2041	576
Slabbert, M (Dr)	msslabbert	3652	578
Steiner, T (Prof)	tsteiner	3653	566
Van der Rede, L (Dr)	lvdr	2046	586

PROFESSORS EMERITA/EMERITUS

Prof AH Gagiano	ahg	2605	562
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PROFESSORS AND ASSOCIATE PROFESSORS EXTRAORDINAIRE

Prof Gabeba Baderoon (Pennsylvania State University)
Prof Patrick Flanery (University of Adelaide)
Prof Evan Mwangi (Northwestern University, Illinois)
Prof Stephanie Newell (Yale University)
Dr Meg Samuelson (University of Adelaide)

RESEARCH ASSOCIATES

Dr Tyrone August (Independent scholar)
Dr Danson Kahyana (Makerere University)
Dr Serah Kasembeli (Independent scholar)
Dr Eve Nabulya (Makerere University)
Prof Maria Olausson (University of Gothenburg)
Dr Matthew Shum (Independent scholar)