



**Stellenbosch**  
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UNIVERSITEIT

**UNIVERSITY OF STELLENBOSCH**

**DEPARTMENT OF ENGLISH**

**53880 ENGLISH STUDIES**

**214**

**COURSE PROSPECTUS**

**2024**

**COURSE COORDINATOR:**

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**Webpage: [www.sun.ac.za/deptenglish](http://www.sun.ac.za/deptenglish)**

# 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 digital archive of the 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 engaged in Stellenbosch and beyond.

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# ENGLISH STUDIES 214

## 1. INTRODUCTION TO THE COURSE

English 214, delivered via **three 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 page 4.

Students must also attend a weekly tutorial (**50 minutes**); choose a tutorial slot which fits into your timetable, as you will attend the same period for the entire semester.

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. Online study guides and summaries like SparkNotes, LitCharts and others are not reliable sources and will not equip you to meet the course requirements; use of such material will be penalised. 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, namely **three fifty-minute lectures** and **one single-period tutorial** in a small group, usually of about 18 students.

### 2.1 LECTURES

See page 5 for a detailed schedule of lectures. Students are expected to attend all lectures and to read all the prescribed texts and any other material the lecturer makes available.

#### LECTURE TIMES

Monday	14:10 – 15:00
Tuesday	11:10 – 12:00
Thursday	16:10 – 17:00

**All lectures are in Arts 230.**

## SEMESTER 1 (ENGLISH 214)

### SERIES 1: WRITING LIVES

Lecturers: Jeanne Ellis, Wamuwi Mbao, Dawid de Villiers

In this course we will focus on the how lives, whether in fiction or in non-fiction, are written into being. Starting with a consideration of how Charlotte Brontë's bildungsroman, *Jane Eyre*, uses the autobiographical voice to convey the interior life of the protagonist as she makes her way in the world, we will proceed through a reading of a selection of non-fiction essays to explore how voice, in dynamic relation to context, gives expression to lived experience. The lecture cluster will conclude with Herman Melville's short story, "Bartleby, the Scrivener," which prompts us to think with the narrator about the difficulties of faithfully rendering the life of another as a coherent narrative.

**Key terms:** characterisation, context, genre, narrative point of view, plot, setting, voice

#### Texts

Brontë, C. *Jane Eyre*. Norton Critical Edition, 2016. (Buy the book).

For the lectures on Serious Noticing, materials will be made available on SUNLearn.

For the lectures on "Bartleby, the Scrivener," materials will be made available on SUNLearn.

### SERIES 2: NAMING BEINGS

Lecturers: Sally-Ann Murray, Daniel Roux, Riaan Oppelt, Nwabisa Bangeni

How are distinct identities - the impressions of living beings - created and spirited in literature? We begin by thinking through Shakespeare's *The Tempest*, a drama animated by complex hierarchies of culture, race, gender and ability in the relation between the powerful Prospero and Caliban, his unruly subject. We then move to Mary Shelley's novel *Frankenstein*, which explores questions of hubris, authority, revenge and pathos via the scientist Victor Frankenstein, and the creature he animates. The uncanny life story of the grotesque 'monster' prompts debates around the relational values attached to language, learning, agency, nurture and physical appearance. Then, extending our thinking about human and post-human forms, we watch Neill Blomkamp's film *Chappie*. 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? Whatever else the protagonists of these three texts have in common, the self-evident link is *us*. Humans. How are *we* implicated in the creation of uncanny categories of identification and refusal? Finally, the last lecture series in this block examines short stories of the uncanny, looking at local and global expressions of the unreal through this form of storytelling.

**Keywords:** character, identity, representation, space, location, repression, oppression, voice, narrative structure, human, humane, othering, the uncanny

#### Texts

Shelley, M. *Frankenstein*. Wordsworth Classics, 1999. (Buy the book).

Shakespeare, W. *The Tempest*. Norton Critical Edition, 1995. (Buy the book).

Blomkamp, N. *Chappie*. 2015. (Students do not need to purchase a copy of the film).

For the lectures on Short Stories, materials will be made available on SUNLearn.

## 2.2 LECTURE SCHEDULE 2024

### SEMESTER 1: ENGLISH STUDIES 214

**Attend ALL THREE weekly lectures in Room 230**

<b>Monday 14:10</b>	<b>Tuesday 11:10</b>	<b>Thursday 16:10</b>
<b>12 Feb</b> Introduction to ENG 214 & 244 (N Bangeni)	<b>13 Feb</b> <i>Jane Eyre</i> (J Ellis)	<b>15 Feb</b> <i>Jane Eyre</i> (J Ellis)
<b>19 Feb</b> <i>Jane Eyre</i> (J Ellis)	<b>20 Feb</b> <i>Jane Eyre</i> (J Ellis)	<b>22 Feb</b> <i>Jane Eyre</i> (J Ellis)
<b>26 Feb</b> <i>Jane Eyre</i> (J Ellis)	<b>27 Feb</b> Serious Noticing (W Mbao)	<b>29 Feb</b> Serious Noticing (W Mbao)
<b>4 March</b> Serious Noticing (W Mbao)	<b>5 March</b> Serious Noticing (W Mbao)	<b>7 March</b> Serious Noticing (W Mbao)
<b>11 March</b> Bartleby (D de Villiers)	<b>12 March</b> Bartleby (D de Villiers)	<b>14 March</b> Bartleby (D de Villiers)
<b>18 March</b> Bartleby (D de Villiers)	<b>19 March</b> Bartleby (D de Villiers)	<b>21 March</b> <b>HUMAN RIGHTS DAY</b>
<b>25 March</b> <i>Frankenstein</i> (S Murray)	<b>26 March</b> <i>Frankenstein</i> (S Murray)	<b>28 March</b> <i>Frankenstein</i> (S Murray)
<b>Recess 29 March - 7 April</b>		
<b>English 214 Term 2 2024</b>		
<b>Monday 14:10</b>	<b>Tuesday 11:10</b>	<b>Thursday 16:10</b>
<b>8 April</b> <i>Frankenstein</i> (S Murray)	<b>9 April</b> <i>Frankenstein</i> (S Murray)	<b>11 April</b> <i>Frankenstein</i> (S Murray)
<b>15 April</b> <i>The Tempest</i> (D Roux)	<b>16 April</b> <i>The Tempest</i> (D Roux)	<b>18 April</b> <i>The Tempest</i> (D Roux)
<b>22 April</b> <i>The Tempest</i> (D Roux)	<b>23 April</b> <i>The Tempest</i> (D Roux)	<b>25 April</b> <i>Chappie</i> (R Oppelt)
<b>29 April</b> <i>Chappie</i> (R Oppelt)	<b>30 April</b> <i>Chappie</i> (R Oppelt)	<b>2 May</b> <i>Chappie</i> (R Oppelt)
<b>6 May</b> <i>Chappie</i> (R Oppelt)	<b>7 May</b> Short Stories (N Bangeni)	<b>9 May</b> Short Stories (N Bangeni)
<b>13 May</b> Short Stories (N Bangeni)	<b>14 May</b> Short Stories (N Bangeni)	<b>16 May</b> Short Stories (N Bangeni)

### TEST DATES

**Mid-Semester** Tues 16 April 17:40: *Jane Eyre*, Serious Noticing, “Bartleby”

**Supp:** Wed 24 April 17:40: *Jane Eyre*, Serious Noticing, “Bartleby”

**End-of-Semester** Thu 23 May 09:10 *Frankenstein*, *The Tempest*, *Chappie*, Short Stories

**Supp:** Tue 11 June 09:10: *Frankenstein*, *The Tempest*, *Chappie*, Short Stories

## 2.3 Tutorials

Second-year tutorials consolidate the work done in the lectures and provide students with an opportunity to examine texts in a closer manner through a concerted reading and writing programme.

A student may not miss more than 3 tutorials, regardless of the reason for the further absence, and regardless of documentation giving reason for the absence. This includes medical absence. A student who misses four tutorials will be registered as not having met the attendance requirements and will not be able to finish the course.

### TUTORIAL ENROLMENT

At the start of **both semesters**, you must **enrol for one tutorial on SUNLearn**. Please consult the semester timetables (pages 8-9) before you make your choice. If the class is already full, you will have to choose another tutorial. The number of students per tutorial is usually limited to 18, and first come will be first served.

You must enrol, on SUNLearn, for your tutorial **before or during the first week of the first term**. **Enrolment for the tutorials OPENS on SUNLearn on 8 February 2024 at 10h00 and CLOSES on 16 February 2024 at 10h00**. Tutorials commence in the **second week of the first term**.

**Please note:** You are not allowed to change your tutorial without permission. If a genuine timetable clash occurs, contact the department's administrative officer ([johanitap@sun.ac.za](mailto:johanitap@sun.ac.za)) immediately, to be assigned an alternative group.

### ENGLISH 214 TUTORIAL TIMETABLE

Gr	Lecturer	Time	Venue
1	S Murray	Mon 11:10 - 12:00	Yellow Molteno
2	TBA	Mon 12:10 - 13:00	Blue Molteno
3	T Slabbert	Mon 15:10 - 16:00	Yellow Molteno
4	TBA	Mon 15:10 – 16:00	Blue Molteno
5	R Oppelt	Mon 16:10 - 17:00	Yellow Molteno
6	N/A	Mon 16:10 – 17:00	Blue Molteno
7	D Stander	Tue 09:10 - 10:00	Yellow Molteno
8	W Mbao	Tue 10:10 – 11:00	Room 571
9	W Mbao	Tue 14:10 - 15:00	Arts 221
10	B Lusala	Tue 15:10 – 16:00	Old Main 2034
11	R Oppelt	Tue 15:10 - 16:00	Arts 221
12	N/A	Tue 16:10 - 17:00	Yellow Molteno
13	E Smuts	Wed 9:10 - 10:00	Room 571

14	D Stander	Wed 9:10 - 10:00	Old Main 2034
15	D Roux	Wed 10:10 - 11:00	Room 571
16	N Bangeni	Wed 10:10 - 11:00	Old Main 1031
17	L van der Rede	Wed 11:10 - 12:00	Yellow Molteno
18	U Phalafala	Wed 11:10 - 12:00	Blue Molteno
19	U Phalafala	Wed 14:10 - 15:00	GGCillie 4006
20	D de Villiers	Wed 14:10 - 15:00	Arts 208
21	D de Villiers	Wed 15:10 - 16:00	Arts 208
22	B Lusala	Thu 10:10 - 11:00	Room 571
23	L Alhadeff	Thu 11:10 - 12:00	Blue Molteno
24	L Alhadeff	Thu 14:10 - 15:00	Old Main 1031
25	L Green	Thu 14:10 - 15:00	Arts 209
26	D Roux	Thu 15:10 - 16:00	Arts 208
27	L Green	Thu 15:10 - 16:00	Room 571
28	F Aluoch	Fri 10:10 - 11:00	Yellow Molteno
29	F Aluoch	Fri 11:10 - 12:00	Yellow Molteno

### Tutorial programme

<b>Week 1: 12 Feb-16 Feb</b>	<b>No tutorials</b>
<b>Week 2: 19 Feb-23 Feb</b>	Introduction, Admin
<b>Week 3: 26 Feb-01 Mar</b>	Close reading: Text
<b>Week 4: 04 Mar-8 Mar</b>	Close reading: Text
<b>Week 5: 11 Mar-15 Mar</b>	Close reading: Text
<b>Week 6: 18 Mar-22 Mar</b>	Essay workshop
<b>Week 7: 25 Mar-28 Mar</b>	Essay workshop <b>Essay 1 submission: Week 8</b>
<b>Recess: 29 March – 07 April</b>	
<b>Week 8: 08 Apr-12 Apr</b>	Close reading: Text
<b>Week 9: 15 Apr-19 Apr</b>	Close reading: Text
<b>Week 10: 22 Apr-26 Apr</b>	Close reading: Text
<b>Week 11: 29 Apr-03 May</b>	Close reading: Text
<b>Week 12: 06 May-10 May</b>	Essay workshop
<b>Week 13: 13 May-17 May</b>	Essay workshop <b>Essay 2 submission: Week 13</b>

**Essay 1 due date:** Week 8, 8 April

**Essay 2 due date:** Week 13, 19 May



### 3. ASSESSMENT

#### 3.1 FLEXIBLE ASSESSMENT

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 traditional examinations: **the end-of-semester examination is replaced by two tests per semester, one at the end of each term.** 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 requires your preparation for and active participation in all aspects of the course. This means that it is crucial for you to do the prescribed reading, keep up to date with online lecture and seminar content, participate in online tasks set by lecturers and course presenters and submit all the written tasks by the set deadline. If you miss an assessment or are unable to meet a deadline because of medical incapacity or one of the other compassionate grounds specified by the University regulations (e.g., a death in the close family), you must notify your tutor via email and supply valid corroborating documentation, e.g., the original medical certificate.

**Students who (1) do not write the official tests or (2) do not submit the final seminar essay or (3) do not satisfactorily attend/participate in classes will be regarded as having failed to complete the course and will be registered as “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 tutorials as well as test answers. The proportions are as follows:

TESTS: Lecture content is **tested at official test times** (a mid-semester test and 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.** 50%

TUTORIALS: Tutorial assessments amount to a maximum of 3000 words. You will write a shorter essay of about 1000-1200 words and a longer essay of about 1500-1800 words. 50%

### 4. TESTS

There are two formal tests for this semester which correspond to the first- and the second-term lecture courses. In both cases **the main test session is compulsory for all students** (see 4.2 for exceptions). You are not allowed to choose between the two test sessions in a module; the supplementary test will only be made available to those students who can provide proof of a medical emergency or test clash.

#### 4.1 TEST DATES

##### **SEMESTER 1: ENGLISH 214**

##### **MID-SEMESTER**

##### **Main Test**

Tue 16 April 17:40

##### **Supplementary Test**

Wed 24 April 17:40

##### **END-OF-SEMESTER**

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

## 4.2 MISSED TESTS

**It is your responsibility to check test times** (see "Test Dates" above).

The University regulations for test opportunities are not the same as those for examinations. The English Department uses the system of flexible assessment 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), insurmountable and unforeseen technical difficulties (for which proof will likewise have to be furnished), 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 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, there is a Main Test and only one other opportunity: the Supplementary Test. **Only students who have applied for and have been granted permission** will have to write the Supp. If you miss the first test date for valid/medical reasons, email the Administrative Officer (Mrs Passerini, Room 581, [johanitap@sun.ac.za](mailto:johanitap@sun.ac.za)), in order to apply to write on 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. 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 essays and assignments by the set deadlines is a basic course requirement. All work must be submitted on the due date; late submissions will be penalised. **Failing to submit your final essay will result in you being regarded as ‘incomplete’, which in effect means that you 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 tutor/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 back-up copy of any written work they submit. A signed and dated copy of the Department’s declaration on plagiarism must accompany your submission. You must submit your work to Turnitin. Late submissions (with penalties) may be considered by 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 your final essay is so late that it will earn 0%, it must be submitted. If you fail to submit it, 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 Main end-of-semester test.**

### 5.3 PLAGIARISM

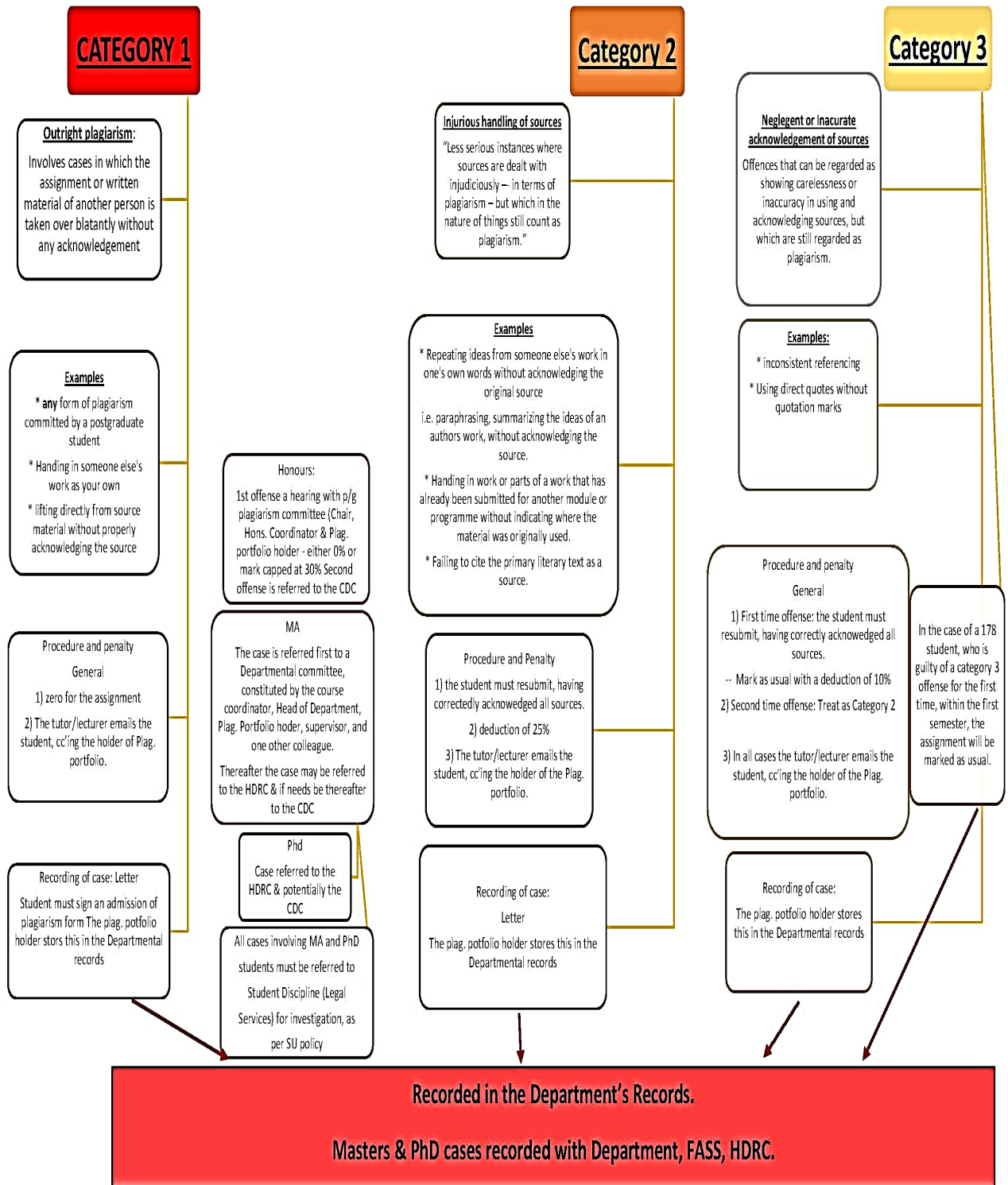
Plagiarism refers to any attempt by a student to pass off someone else’s work as his or her own; it may for example be the work of a fellow student, a friend or relative, or a critic whose work you have found in the library or on the internet. **At all times distinguish between the ideas of those whose 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.**

## Department of English Plagiarism Policy & Implementation



## 6. BURSARIES

There are various bursaries available for continued study in the English Department. Consult *Calendar 2024, Part 2*. For further inquiries please make use of the Universities Undergraduate Bursaries and Funding webpage: <https://finaid.sun.ac.za/application-process> which also includes information on external funding opportunities. Forms, resources, and a list of external funders (subject to change) can be found by following the appropriate links on the same page.

## 7. STAFF OF THE DEPARTMENT

Please note that some staff members are on leave in 2024.

The departmental telephone number is 808-2040 (Senior Departmental Officer) and each member of staff can be contacted directly on the individual office extensions below.

### ACADEMIC STAFF

	<b>e-mail</b>	<b>Ext</b>	<b>Room</b>
Bangeni, NJ (Dr)	njban	2399	585
De Villiers, DW (Dr)	dawiddv	3653	566
Ellis, J (Dr)	jellis	2227	588
Green, L (Prof)	lagreen	3102	564
Jones, M (Dr)	meganj	2048	572 (on research leave in semester 1)
Mbao, W (Dr)	wmbao	2045	582
Murray, S (Prof)	samurray	2044	573
Oppelt, RN (Dr)	roppelt	2049	580
Phalafala, U (Dr)	uphalafala	2042	579
Roux, D (Dr)	droux	2053	570
Sanger, N (Dr)	nsanger	2041	576 (on research leave in 2024)
Slabbert, M (Dr)	msslabbert	3652	578
Smuts, E (Dr)	eckards	2043	583
Steiner, T (Prof)	tsteiner	2061	575
Van der Rede, L (Dr)	lvdr	2046	586

### ADMINISTRATIVE STAFF

Helen Dakada (Administrative Officer)	hdakada	2040	574
Johanita Passerini (Mrs) (Administrative Officer)	johanitap	2051	581

### PROFESSORS EMERITA/EMERITUS

Prof AH Gagiano	ahg	2605	562
Prof SC Viljoen			