



DEPARTMENT OF ENGLISH

HONOURS

COURSE PROSPECTUS

2024

COURSE CO-ORDINATOR

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Webpage: <http://www0.sun.ac.za/english/>

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 recognise 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, undergraduates, fellows, and 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 SLiPnet online journalism initiative (<http://slipnet.co.za/>) and build on the legacy of the InZync poetry project, 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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HONOURS PROGRAMME 2024

1. INTRODUCTION

The Honours degree is a requirement for MA studies in the English Department and thus provides a crucial steppingstone 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, print, and visual), advertising, public relations, publishing, diplomacy, marketing, tourism, and business. Companies often employ our Honours graduates because they see them as good candidates for in-house training, which give graduates enhanced skills in that particular field.

The Honours programme must be completed in **one year**. It is an on-site course – in other words, it is not offered by distance tuition. **Students must be on campus from Thursday 8 February 2024, when the introduction to the course is presented in a compulsory half-day workshop, to the end of November 2024. Seminars start on Monday 12 February (see course schedule on pages 5 to 6 below).**

Participation in **research activities** is an important requirement of the English Honours programme. Students are required to attend the English Department **Thursday Research Seminars**. Even when the topics of individual seminars do not relate specifically to your research areas, they offer enriching ways of thinking about literature, culture, and theory. All students must participate in the **postgraduate conference** hosted by the Department in the second semester, at which students present work-in-progress from their long research essay.

Studying the Humanities, particularly at postgraduate level, requires students to challenge their knowledge parameters. When you register for Honours in English Studies, it is understood that you are aware of the possibility that **prescribed material may be experienced as contentious** and that the intention is not to shock but to encourage critical, thoughtful, and mature engagement with such material.

1.1 APPLICATION PROCEDURES

To be considered for the course, prospective students must submit their applications by no later than the **31 October application deadline preceding the registration year**. 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 from other countries should contact the International Office of Stellenbosch University (interoff@sun.ac.za). Students at the University of Stellenbosch who have obtained the requisite 65% minimum in third-year English Studies must send a letter of application to The Registrar (Academic), University of Stellenbosch, Private Bag X1, Matieland 7602. **The 65% entrance requirement is not discretionary**. Consult the Honours coordinator, Dr Jeanne Ellis, by email (jellis@sun.ac.za) for further information.

2. COURSE STRUCTURE & STIPULATIONS

The Honours programme is comprised of

- (i) **nine taught elective seminars** spread over the first three terms, of which **students must select and attend eight** (75% of the final mark);
- (ii) **one research essay** spread across the year and completed in the class-free fourth term (25% of the final mark); and
- (iii) an **introductory half-day workshop** and subsequent **research-support workshops**.

PLEASE NOTE THE FOLLOWING STIPULATIONS:

- (i) **To pass the Honours degree** overall, an average mark of 50% or higher must be obtained. However, a student who fails two or more modules in the programme cannot pass the Honours course, even if the mathematical average of the marks is 50% or above.
- (ii) **All students must meet the requirements for December graduation.** Only in exceptional cases can the completion of the degree be postponed to March graduation.

3. ELECTIVE SEMINARS

Each elective-seminar course is comprised of **six two-hour sessions** and is **assessed by written work of approximately 3000 words** in total. Three modules are offered in each of the three terms. Enrolment for seminars will follow the introductory workshop on 8 February.

Note that a module will be offered only if a minimum number of nine students enrol for it.

3.1. Class Attendance

Seminar attendance and participation are compulsory, as is thorough **preparation for each class** (in other words, completing the set readings and written assignments, or any other required tasks, before each class). If attendance is impossible, an explanatory **email must be sent to the course presenter and the Honours coordinator**, preferably before the seminar but no later than 18h00 on the same day. **Corroborating documentation** should be emailed to the coordinator during the following day. **Please note that a pattern of sporadic attendance will be considered grounds for exclusion from the course.**

3.2. Submission of Written Work

Students must take responsibility for the proper submission of their work by complying with each course presenter's instructions. A signed and dated copy of the Department's plagiarism form must accompany all written submissions and all written work must be submitted to Turnitin. Always keep a copy of any written work submitted.

Submit all work by the set deadline. If you have a valid reason for missing the deadline, notify your seminar presenter via email before the work is due and provide the relevant corroborating document, such as the original copy of the medical certificate if you have been ill. If you have no valid excuse, expect a **late penalty of 5% per day late** to be deducted from the mark allocated to the essay.

PLAGIARISM WILL NOT BE TOLERATED. See pages 10 to 11 below.

Please note: Students will not be allowed to submit their final paper in November if they have not submitted all their course work throughout the year.

3.3. SEMINAR TIMETABLE 2023

Term 1				
Monday 10.00-12.00	Tuesday 10.00-12.00	Wednesday 14.00-16.00	Thursday 14.00-16.00	Friday 10.00-12.00
5 February	6 February	7 February	8 February Intro Workshop 9h00-13h00	9 February
12 February Environing Practices	13 February Narrating Transitional Justice	14 February	15 February	16 February Innovative Writing
19 February Environing Practices	20 February Narrating Transitional Justice	21 February	23 February Innovative Writing	23 February
26 February Environing Practices	27 February Narrating Transitional Justice	28 February	29 February Innovative Writing	31 March
4 March Environing Practices	5 March Narrating Transitional Justice	6 March	7 March Innovative Writing	8 March
11 March Environing Practices	12 March Narrating Transitional Justice	13 March	14 March Innovative Writing	15 March
18 March Environing Practices	19 March Narrating Transitional Justice	20 March	21 March Public Holiday	22 March Research Essay Proposal 500 Words
25 March	26 March	27 March	28 March Innovative Writing	29 March Public Holiday
RECESS 29 March-7 April / TERM 2				
Monday 10.00-12.00	Tuesday 10.00-12.00	Wednesday 14.00-16.00	Thursday 14.00-16.00	Friday 10.00-12.00
8 April Introduction to Narrative Theory	9 April Reviving the Future	10 April The African Indian Ocean	11 April	12 April
15 April Introduction to Narrative Theory	16 April Reviving the Future	17 April The African Indian Ocean	18 April	19 April
22 April Introduction to Narrative Theory	23 April Reviving the Future	24 April The African Indian Ocean	25 April	26 April
29 April Introduction to Narrative Theory	30 April Reviving the Future	1 May Public Holiday	2 May	3 May
6 May Introduction to Narrative Theory	7 May Reviving the Future	8 May The African Indian Ocean	9 May	10 May
13 May Introduction to Narrative Theory	14 May Reviving the Future	15 May The African Indian Ocean	16 May	17 May
20 May	21 May	22 May The African Indian Ocean	23 May	24 May Research Essay Draft 1 4000 Words

RECESS 29 JUNE – 21 JULY

TERM 3

Monday 11.00-13.00	Tuesday 14.00-16.00	Wednesday 14:00-16:00	Thursday 14:00-16.00	Friday 10.00-12.00
22 July	23 July Charting the Atlantic	24 July Restorying the Victorians	25 July Love in the Global South	26 July Research Essay Draft 2 4000 Words
29 July	30 July Charting the Atlantic	31 July Restorying the Victorians	1 August Love in the Global South	2 August
5 August/ Friday Timetable	6 August Charting the Atlantic	7 August Restorying the Victorians	8 August Love in the Global South	9 August Public Holiday
12 August	13 August Charting the Atlantic	14 August Restorying the Victorians	15 August Love in the Global South	16 August
19 August	20 August Charting the Atlantic	21 August Restorying the Victorians	22 August Love in the Global South	23 August Research Essay Draft 3 4000 Words
26 August	27 August Charting the Atlantic	28 August Restorying the Victorians	29 August Love in the Global South	30 August
2 September	3 September	4 September	5 September	6 September
RECESS 7 – 15 SEPTEMBER / TERM 4				
16 September	17 September	18 September	19 September Write on Site	20 September Conference Abstract
23 September	24 September Public Holiday	25 September	26 September	27 September Research Essay Full Draft
30 September	1 October	2 October	3 October Postgrad Conference	4 October Postgrad Conference
7 October	8 October	9 October	10 October Write on Site	11 October
14 October	15 October	16 October	17 October Write on Site	18 October
21 October	22 October	23 October	24 October Write on Site	25 October
28 October Research Essay Final Submission	29 October	30 October	31 October	1 November

3.4. ELECTIVE SEMINAR DESCRIPTIONS

Note: All prescribed texts will be provided by the Department, some on loan.

SEMESTER 1

TERM 1

Environing Practices

Dr Tilla Slabbert

Critics and literary-cultural practitioners, Amitav Ghosh and Robert Macfarlane, have commented on the representational challenges posed by the ecological crisis. In this module we engage with a work of environmental non-fiction by each of these two authors and consider how each writer theorises and engages with environmental critique. Our reading considers how these two writers take up this challenge of the Anthropocene/climate change, using form and style to map histories and contemporary consequences of socio-environmental change, and raising questions about responsible, relational ways of “inhabiting a dynamic more-than-human-world” (O’Gorman, et al., 428-429). To expand our inquiry, we read and compare a selection of written and visual texts (e.g.: poetry, documentaries, art works). Assessment topics offer a choice between a research essay (working with the prescribed texts) or a creative project (40% critical component and 60% creative component).

Ghosh, Amitav. *The Nutmeg’s Curse: Parables for a Planet in Crisis* (2021)

Macfarlane, Robert. *Underland: A Deep Time Journey* (2019)

Theoretical/secondary readings and other material will be provided as PDFs or links.

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 viewed in class, though where possible links to these may be made available as well, at the discretion of the lecturer.

TERM 2

An Introduction to Narrative Theory

Dr Nwabisa Bangeni

This course draws on narrative theory to examine diverse narratives spanning various modes of fictional and filmic production. The texts to be studied focus on the impact on private/individual lives against the backdrop of significant public moments. The course will explore modes of self-representation, truth-telling and witnessing for the collective. Other concerns include gender, temporal and spatial poetics.

Kassiem, A’Eysha. *Suitcase of Memory* (2021)

Shaffak, Elif. *Three Daughters of Eve* (2017)

Moonlight. Dir (film) Barry Jenkins (2016)

Dogville. Dir (film) Lars von Trier (2003)

Reviving the Future: Literary Utopias and Planetary Change

Dr Eckard Smuts

In our times, Mark Fisher writes, the idea that capitalism is “the only viable political and economic system” has become so entrenched, that it is no longer possible “even to *imagine* a coherent alternative to it.” Yet at the same time, it could hardly be more urgent to imagine alternative forms of society: the excesses of free-market capitalism have led not only to dramatic increases in global inequality, but also towards a point of catastrophic environmental collapse. In this module we will read works of utopian fiction that take up the challenge of imagining better worlds. Ursula K. Le Guin’s *The Dispossessed* (1974), a classic of the genre, explores anarchist alternatives to the capitalist state. Kim Stanley Robinson’s *The Ministry for the Future* (2020), a work of climate fiction, imagines the political, social and technical ramifications of what it would mean to confront the threat of climate collapse for future generations. Drawing on the work of Fredric Jameson, David M. Bell and others, we will consider the ways in which these novels help us to confront the crisis of the historical imagination in our ‘post-utopian’ present, and to re-orient ourselves towards the future at a time of precipitous planetary change.

Le Guin, Ursula K. *The Dispossessed* (1974)

Robinson, Kim Stanley. *The Ministry for the Future* (2021)

Extracts will be provided from the following secondary texts:

Le Guin, Ursula K. “The Ones Who Walk Away from Omelas” (1973)

Jameson, Fredric. *Archaeologies of the Future* (2005)

Fisher, Mark. *Capitalist Realism* (2009)

Bell, David M. *Rethinking Utopia* (2017)

Kelz, Rosine. “Thinking About Future/Democracy: Towards a Political Theory of Futurity” (2019)

The African Indian Ocean: Islands, Seas, and Journeys into the Unknown

Prof. Tina Steiner

In this module we will be situating the Eastern African littoral and its islands at the centre of global flows of people, material objects and ideas across the Indian Ocean. We will be reading Abdulrazak Gurnah’s novel *Paradise* alongside Yvonne Adhiambo Owuor’s *Dragonfly Sea* to discover the cosmopolitan complexity of coastal Eastern Africa and the way in which the lives of the protagonists play out against larger historical processes. These include the Arab caravan trade, labour indenture, oceanic mercantile connections, and the arrival of German and British colonisers in the region. The novels tell the coming-of-age stories of Yusuf and Ayaana, whose individual journeys into the unknown catapult them into worlds not of their choosing in which they must reorient themselves to discover their agency. Gurnah and Owuor are consummate storytellers who invite us to consider the intricate texture of their narratives and the ways in which form embeds broader political concerns. Secondary material will be supplied. Assessment: Students will write four short assignments of 300 words each and a research essay of 2500 words.

Gurnah, Abdulrazak. *Paradise*

Owuor, Yvonne Adhiambo. *Dragonfly Sea*

SEMESTER 2
TERM 3

Charting the Atlantic: Black South Africa and Afro-America

Dr Uhuru Phalafala

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.

Mphahlele, Ezekiel. *Down Second Avenue*

Wright, Richard. *Black Boy*

Excerpt from the following secondary texts will be provided:

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

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

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

Robolin, Stephane. *Grounds of Engagements* (2015)

Re-Storying the Victorians: Charles Dickens's *David Copperfield* (1849-1850) and Barbara Kingsolver's *Demon Copperhead* (2022)

Dr Jeanne Ellis

One of the great pleasures of reading or watching contemporary adaptations and appropriations of nineteenth-century fiction is that they involve the reader/viewer who is familiar with the original text in the recursive, comparative rereading they instantiate. Ranging from conventional approaches that aim at keeping 'true' to the nineteenth-century novel to critical, revisionary appropriations informed by presentist concerns, they revitalise the source text and alter it in ways that influence future readings of it, while also inviting comparison with other, prior adaptations. In this course, we will read Barbara Kingsolver's recent award-winning novel *Demon Copperhead*, an adaptation of Charles Dickens's *David Copperfield*, within the framework of theories of adaptation as they intersect with neo-Victorianism to reflect on her transposition of the plot and characters from Victorian London to late twentieth-century southern Appalachia. We will start with a close reading of the Dickens novel in the first three seminars, followed by a screening and discussion of Armando Iannucci's 2019 screen adaptation of the novel, *The Personal History of David Copperfield* (date and time to be confirmed). The next three seminars will focus on the Kingsolver novel. Students will be required to write a 3000-word essay at the end of the course, with the option of submitting a first draft.

Dickens, Charles. *David Copperfield* ([1849-1850] 2004)
Kingsolver, Barbara. *Demon Copperhead* (2022)

Love in the Global South

Dr Megan Jones

If northern discourses about the 'third world' have been defined by poverty and immiseration, what counter-discourses about love, care, desire, and intimacy exist within the global south? In this six-week course, we will study contemporary texts from Africa, South Asia, and Latin America that both rescript and offer new narratives of suffering through a focus on love. Thinking carefully about how genre and location impact our texts, we consider how southern creatives shape textual forms to reflect their own experiences. How is love conceptualised and represented in these texts? By asking these questions and reading deeply and mindfully, the course aims to engage what it means to live in and love from the global south.

Texts to be confirmed.

4. THE LONG RESEARCH ESSAY

The compulsory **10 000- to 12 000-word** research essay on a **topic of your choice** counts the equivalent of two modules and is a year-long project completed **under the guidance of a lecturer in the Department**. It is important to confirm your research topic as early as possible but by no later than **8 April** when a **500-word proposal** must be emailed to the course coordinator. Start by looking at the departmental research foci (see 4.1 below) and lecturers' research interests on the departmental website. Request to meet with potential research advisors in the Department to discuss your ideas and do not hesitate to ask for guidance. If you have any questions, contact the coordinator.

4.1. RESEARCH-SUPPORT WORKSHOPS

A series of workshops will be offered throughout the year to support the various stages of the essay-writing process. Attendance is compulsory. Dates will be confirmed.

4.2. WRITE-ON-SITE SESSIONS

Dr Tilla Slabbert convenes the Department's "Write-On-Site" sessions, starting on Thursday 15 February from 9h30 to 11h30 in the Yellow Molteno Room. Honours students are strongly encouraged to join this academic writers' community. Just arrive with your laptop and something to eat and drink, and type away in the company of other postgraduate students and staff on Thursdays during term. A schedule of meetings will be made available.

4.3. SUBMISSION DEADLINES

Proposal 500 Words	22 March by 12h00	Email to Coordinator
Draft 1 4000 Words	24 May	
Draft 2 4000 Words	26 July	
Draft 3 4000 Words	23 August	
Conference Abstract	20 September	Email to Coordinator
Full Draft	27 September	
Conference	3 & 4 October	
Final Submission	28 October	

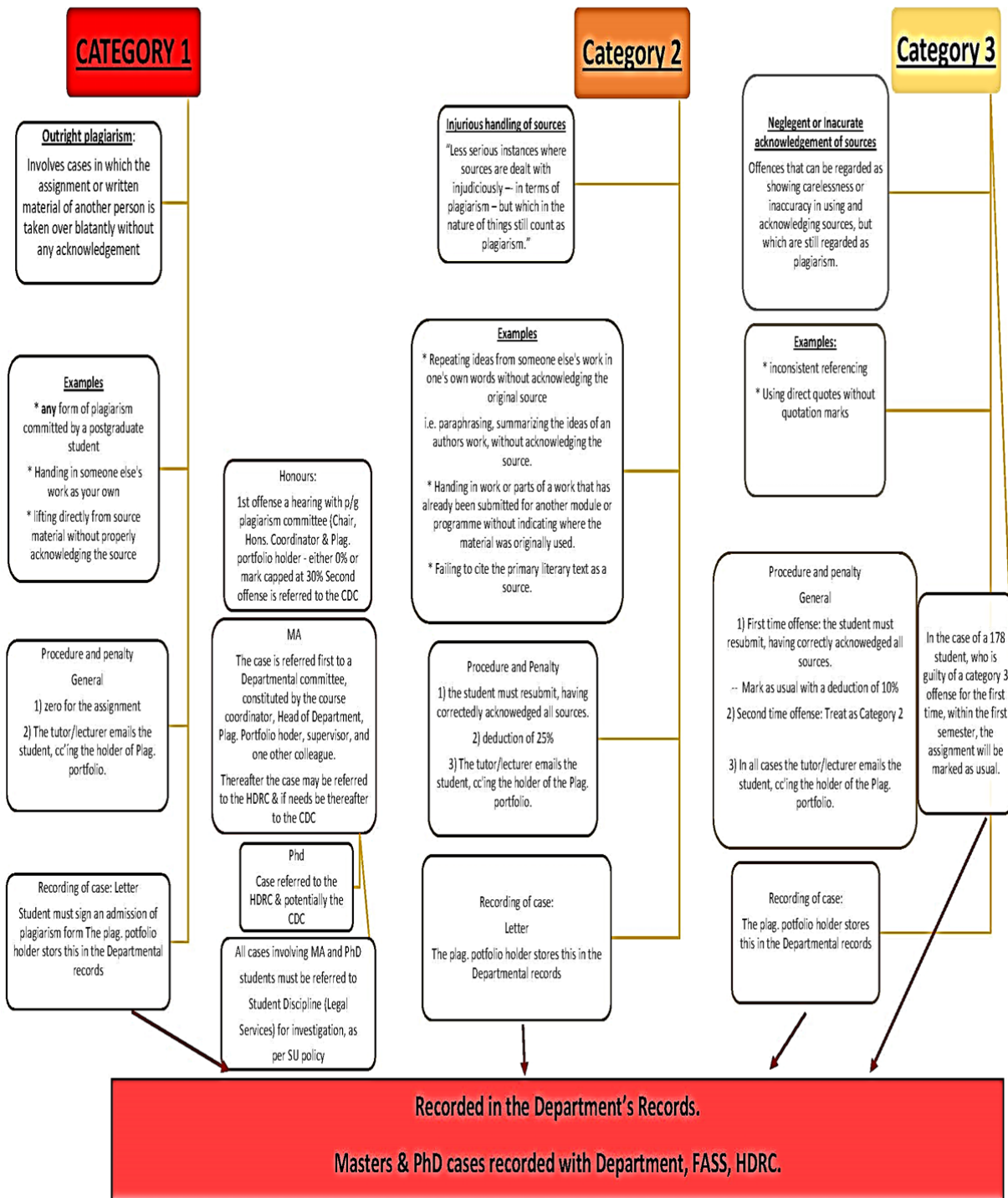
4.4. PLAGIARISM

Plagiarism refers to any attempt by a writer to pass off someone else's work as his or her own. It is a form of intellectual theft and considered a serious academic offense which is penalised accordingly by the Department and the University. At postgraduate level, we expect our students to be meticulous in their ethical use of sources and scrupulous in avoiding plagiarism.

ALWAYS quote when using material verbatim from a source, followed by accurate referencing. The same applies to paraphrasing of sources, which should ALWAYS be in your own words and referenced accurately. ALWAYS acknowledge the ideas of those whose work you have read and ALWAYS reference accurately. A useful resource to refer to is Oxford University's page on plagiarism at <https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>.

Consult the Departmental Plagiarism Policy (2023) on the Honours SUNLearn page and the diagram detailing this policy and the accompanying procedures, below. A signed and dated copy of the Department's declaration on plagiarism (see SUNLearn) must accompany all formal written work you submit.

Department of English Plagiarism Policy & Implementation



5. GENERAL INFORMATION

5.1. DEPARTMENTAL RESEARCH FOCI

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. 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

5.2. READING GROUPS

Open to all 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: Dr Tilla Slabbert (msslabbert@sun.ac.za) and Dr Eckard Smuts (eckards@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: Dr Tilla Slabbert (msslabbert@sun.ac.za) and Dr Wamuwi Mbao (wmbao@sun.ac.za).

Reading the Nineteenth Century

Convenors: Jeanne Ellis (jellis@sun.ac.za), Dawid de Villiers (dawiddv@sun.ac.za), Danie Stander (dani-est@hotmail.com), Julia Snyckers (22598839@sun.ac.za)

Gothic Studies

Convenors: Jeanne Ellis (jellis@sun.ac.za) and Lobke Minter (25796593@sun.ac.za)

5.3. 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. 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 *.

5.4. POSTGRADUATE FUNDING

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.

Several 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>.

Information about postgraduate funding can be found at <https://www.sun.ac.za/english/research-innovation/Research-Development/postgraduate-funding-support>.

5.5. 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.

5.6. IMPORTANT CONTACT INFORMATION

The English Department's home page is accessible at <http://www.sun.ac.za/english> for more general information. Please direct all enquiries to the Honours co-ordinator, Dr Jeanne Ellis (Honours) (jellis@sun.ac.za). Information can also be obtained from the Chair, Prof Tina Steiner, Department of English, University of Stellenbosch, Private Bag X1, Matieland 7602 (tsteiner@sun.ac.za).

General queries can be addressed to the Departmental Officer at 021 808 2040 or email Ms Helen Dakada (hdakada@sun.ac.za). Queries for individual staff members and for course coordinators 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.

6. STAFF OF THE DEPARTMENT

The departmental telephone number is 808 2040 (Departmental Administrator) and each member of staff can be dialled directly at his/her own number. Please note that some staff members are on leave in 2023.

ACADEMIC STAFF

	e-mail	Ext	Room
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 (leave first semester)
Mbao, W (Dr)	wmbao	2054	577
Murray, S (Prof)	samurray	2044	573
Oppelt, RN (Dr)	roppelt	2049	580 (leave second semester)
Phalafala, U (Dr)	uphalafala	2042	582
Roux, D (Dr)	droux	2053	570
Sanger, N (Dr)	nsanger	2041	576 (leave full year)
Slabbert, M (Dr)	msslabbert	3652	578
Steiner, T (Prof)	tsteiner	2061	575
Van der Rede, L (Dr)	lvdr	2046	586

ADMINISTRATIVE STAFF

Ms Helen Dakada	hdakada	2040	574
Mrs Johanita Passerini	johanitap	2051	581

Professors Emeritus/Emerita

Prof Annie Gagiano

Prof Shaun Viljoen