Department of English

Masters and Doctoral Studies

2017

University of the Western Cape

Visit us at: http://www.uwc.ac.za/arts/english
# CONTENTS

Welcome to advanced postgraduate English Studies  
Admission and access  
Important information for all postgraduate students  
Modules, assessments and thesis lengths  
Duration of courses and monitoring progress  
Structured MA modules in 2017  
MA Creative Writing  
Postgraduate support groups  
Staff research interests  
Selected recent theses in the English Department  
Research proposal framework  
Structured MA, Thesis MA & Doctoral research proposal assessment form  
MA Creative Writing proposal evaluation forms  
Contact Details  
Bursaries, scholarships, research assistants, tutors  
Fees for 2017  
Graduate student activities

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We welcome all enquiries.  
An application does not guarantee admission to the programme.  
In some cases, we may require applicants to write an assessment test.  
For further details, please contact the Postgraduate Coordinator, Prof Kobus Moolman, email: jmoolman@uwc.ac.za Tel: 021 959 2964.
Are you interested in the creative processes that give us classic novels, cult films, influential poems or digital media? Would you like to explore the relationship between fiction and the “real” world while developing the capacity to think rigorously, flexibly and imaginatively? Are you an educator? Do you want to improve your subject expertise and ability to communicate your insights to those around you?

Through the UWC Department of English postgraduate courses you will explore imaginative writing in all its forms, and study the emergence of ideas about authorship, narrative and representation in a variety of historical and geographical contexts. Whether you are interested in obtaining a postgraduate degree by course work or thesis, our modules and research options will enable you to develop your skills as a critical and creative writer, foster your ability to think flexibly, rigorously and creatively, and enhance the knowledge and skills that you bring to the workplace whether it is the classroom, lecture hall, media or publishing.

We believe that creative expressions such as poetry, fiction, performance or film are one of the ways through which students will find their intellectual and personal voices; our courses integrate these forms of creative expression and self-reflection into teaching and assessment. In the case of taught modules, we assess students through short and long essays, tests, creative work and participation/contribution. Teaching takes place through seminars of between one and a half to two hours, and attendance is compulsory. Full-time classes begin at 14h00 and part-time classes at 16h00. Class times may however be changed in consultation with all concerned at the first session. For those opting for a degree by thesis, we provide supportive and rigorous supervision.

English Studies at UWC is a many-faceted discipline that responds innovatively to the major challenges facing the humanities. The English Studies programmes profit from academic ties with major universities and from close links with the world of arts and culture, locally and globally.

The Department views literary and language training as fundamental to educating fully literate, critically aware citizens capable of holding their own in a modern society. It sees graduates as best prepared to enter the professional world when they are articulate and culturally informed, and able to reflect in an analytical and ethical way upon the ideas and situations they will encounter in their careers.

English Studies is particularly relevant to graduates entering or already in the teaching profession, the arts, business and commercial sectors, the media, language practice, publishing, communications, and tourism industries, public relations, the civil service.

**What are the postgraduate programmes in English Studies?**
The English Department offers Honours, Masters and PhD degree programmes to suitably qualified graduates. Later parts of this booklet provide more detail. For information on Honours programme, see our dedicated booklet.

**Choosing your modules**
Please contact the Postgraduate Coordinator, **Kobus Moolman**, email: jmoolman@uwc.ac.za for assistance with choosing modules.
Opportunities to study abroad and exchange programmes
There are also links with universities abroad, with whom the University has entered into staff and student exchange agreements. These range from studying at a university in North America or Western Europe for a single semester, to completing a full degree. For more information on these international exchange programmes and opportunities, contact: Ms Hilda Andrews; tel 021 959 3341; email: handrews@uwc.ac.za

Participation in weekly departmental postgraduate/staff seminars
UWC has a lively research culture and seminar programme. As part of the intellectual community in the Department, we expect postgraduate students to participate in the weekly postgraduate / staff seminars during lunchtime on Wednesdays, room D238. Here staff members, visiting scholars and postgraduate students talk about their research. In these sessions, the Department operates with a ‘students first’ policy. This means that in this forum student questions and contributions are given priority. This is just one of the ways in which we encourage our students to develop their own independent intellectual voices.

Within the Arts Faculty, the departments of Language and Communication Studies, Foreign Languages, Religion and Theology, Anthropology and Sociology, Women’s and Gender Studies, the Centre for Multilingualism and Diversity Research and the Centre for Humanities Research all run seminar programmes which might interest you.
Admission requirements for the degrees differ, but all applicants must apply online via the UWC website. This section sets out the basic framework.

**MA Programmes**
To be considered for admission into the MA literature programmes, applicants should have obtained *at least 60% for English Honours* or a closely cognate subject at another university. Submit the completed the online application form to the Arts Faculty and provide the Department with a certified copy of your academic results. We may require some applicants to write an assessment test and/or attend an interview. We may also require graded copies of assignments and theses from previous courses. UWC also has an alternative admissions scheme. See below under **Recognition of Prior Learning**.

**MA Creative Writing (Structured or by Full-thesis)**
For the structured degree (ENG807), you will complete two compulsory modules, an elective and a mini-thesis that counts 50% of the final mark.

For the full-thesis degree, you register for a full-thesis research MA (ENG801). Your degree certificate when you graduate will indicate MA (English), not Creative Writing. The English Department can supply a letter advising that the degree was in creative writing if requested.

In the first semester of study, full-thesis MA Creative Writing students will develop a substantial research proposal under supervision, which they submit to the Arts Higher Degrees Committee that recommends it to the Senate Higher Degrees Committee for approval. Full-thesis MA students who have not had a proposal approved will not be allowed to register in the second year.

MA Creative Writing Structured students need to submit the research proposal by the end of the first semester of the second year of study for the latest.

In addition to an English Honours degree or equivalent, applicants should submit:
- A CV.
- A letter detailing their writing experience.
- A portfolio of about 40 pages comprising published or unpublished prose and/or poetry.
- An essay which makes clear their familiarity with academic writing (a topic and guidelines may be supplied if you do not have an essay from previous studies).
- A short, informal proposal.

Submit your portfolio to the Postgraduate Coordinator (Kobus Moolman, email: jmoolman@uwc.ac.za) who will forward it to the Departmental Creative Writing team.

**Full thesis MA and PhD**
We welcome inquiries about full thesis degrees. Admission into the Masters or PhD programme is based on the applicant’s ability to complete a full thesis. Normally prospective students will approach the department with a research topic and an outline that shows evidence of substantial reading. The code for the full thesis MA is **ENG801**; the code for the PhD is **ENG901**.
In the first semester of study, students will develop a substantial research proposal under supervision, which they submit to the Arts Higher Degrees Committee that recommends it to the Senate Higher Degrees Committee for approval. Full-thesis MA and PhD students who have not had a proposal approved will not be allowed to register in the second year. Please find proposal guidelines and the research proposal framework at the end of this booklet. The Arts Higher Degrees Committee reviews your research proposal on the basis of a standard evaluation form. Find the relevant proposal documents from p 28 of the booklet. For further details, contact Kobus Moolman, email: jmoolman@uwc.ac.za

Applicants from outside South Africa
If you obtained the degree or qualification which forms the basis of your application from a non-South African university, you must contact the South African Qualifications Authority (SAQA). SAQA will provide you with an officially recognised assessment of your degree’s equivalent in the SA higher education system. You are welcome to apply to UWC once that process has started, but the Department can only decide on your application when it has received SAQA’s assessment. SAQA charges a fee for this process. Contact SAQA at http://www.saqa.org.za; tel: 012 431 5070.

Recognition of Prior Learning
UWC is committed to lifelong learning and welcomes applications from people who do not meet the formal qualifications set out above. Contact the Postgraduate Coordinator, Kobus Moolman, email: jmoolman@uwc.ac.za if you have a passion for books backed up by an involvement in literature and the arts. In consultation with UWC’s Division for Lifelong Learning, your competence will be assessed by means of an entrance test and/or assignment and/or portfolio and/or interview. You will also be required to submit academic transcripts for qualifications you may possess and your CV. If the English Department Graduate Committee makes a favourable assessment, the application will be submitted to the Arts Higher Degrees Committee for a final decision.

LIST OF DOCUMENTS YOU MUST PROVIDE WITH THE ONLINE APPLICATION

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<th>TYPE OF DOCUMENT</th>
<th>ALL APPLICANTS</th>
<th>INTERNATIONAL APPLICANTS ONLY</th>
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<td>Official academic transcripts</td>
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<td>Outline of your research proposal</td>
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On Campus Accommodation: KOVACS UWC Student Village
(http://www.kovacsuwc.co.za/)
Tel: 00 27 (0)21 959 9500
Fax: 00 27 (0)21 959 9501
Email: kovacs@uwc.ac.za
IMPORTANT INFORMATION FOR ALL POSTGRADUATE STUDENTS

For pedagogical reasons, we normally require at least three students to offer an elective module.

It is possible to change an elective module. At the beginning of the year, Honours and structured Masters students enrol for options for both semesters. Students may change their options if they complete and submit a written request for such a change by the beginning of March. If you are not sure which elective to choose, speak to the lecturers concerned.

All the courses require regular and intensive reading and active preparation and participation in seminars. The summer and mid-year vacations are opportunities to read and prepare for courses and research.

As seminar discussions are an integral part of the programmes, attendance is compulsory. If a student misses a seminar, s/he must inform the lecturer concerned in advance, stating a reason, and must subsequently produce a written evaluation of the readings examined in the seminar s/he has missed.

Essay deadlines are strictly adhered to.

If you encounter difficulties that temporarily inhibit your academic performance, be sure to keep the Postgraduate Coordinator and the relevant lecturers informed. If you are unable to participate in the programme for a longer period, you must apply Leave of Absence from your studies so as not to jeopardise possible future re-registration. See the section MONITORING YOUR PROGRESS.

It is essential to begin reading the set works during the summer holidays as some of the courses require intensive reading.
MODULES, ASSESSMENT & THESIS LENGTHS
OVERVIEW OF THE PROGRAMMES

Structured Masters
The Department offers two course work MA programmes: the Structured MA and the MA (Creative Writing). For the MA (Structured), you are required to complete 3 modules and a mini-thesis of 15 000 to 20 000 words. For the MA (Creative Writing), you need to take 2 compulsory modules, an elective and need to submit a mini-thesis of 15 000 words together with a reflective essay of 3 000 words. (Word lengths include all notes and the works cited list.) A poetry collection submitted as the mini-thesis is a special category for which the advice of the supervisor must be followed. Both the mini-thesis proposal and and the reflective essay require academic writing skills, i.e. the ability to do research and write a well-structured, thoughtful essay that suitably cites and references scholarly sources.

The course work counts for 50% of the total mark, the mini-thesis for the remaining 50%. Students who have taken modules at Honours level may not take the same modules at MA level; however, they may take some of the MACW modules.

Course work options are usually tested by means of two assignments; at the discretion of lecturers teaching an option; there may also be a class test. Module coordinators will inform students how they intend to evaluate their work, typically in the course outline or course reader.

Modules in other departments
Subject to the approval of the department and the Postgraduate Coordinator, you may take one module from another department in the Arts Faculty. This does not apply to the MA Creative Writing programme, where you have to do creative writing modules or directed reading as an elective option.

ENG801: Full-thesis Masters (Research)
Thesis of 40 000 to 45 000 words including all notes, the works cited list and appendices.

ENG801: Full-thesis Masters (Creative Writing)
Creative thesis of 40 500 words and a reflective essay of 4 500 words, including all notes, work cited and appendices.

ENG901: Doctoral
Dissertation of 80 000 to 100 000 words including all notes, the works cited list, and appendices, comprising original research.

Thesis proposal assessments
Whichever option you choose, you will need to write up a thesis proposal (under the guidance of a supervisor), which the Arts Higher Degrees Committee must assess and approve before you start. This is a form of quality control that addresses matters such as feasibility, coherence, originality, and any ethical issues that your research may raise. For full-theses, the proposal is due in before September of the first year of registration. For mini-theses, the proposal is due by the end of the first semester of the second year of
registration. Registration for subsequent years is not allowed unless the proposal is submitted by the deadline.

Please consult the following sections of this booklet for guidance:

- Staff Research Interests
- Research Proposal Guidelines and Framework
- Structured MA, full thesis MA & Doctoral Research Proposal Evaluation Form
The course work requirement for the **Structured MA** and **MA Creative Writing** degrees may be completed full-time over **one calendar year**, with an **additional three to six months** for the mini-thesis. Part-time students may complete the course work over two years, with an additional three to six months for the mini-thesis. You may start your mini-thesis before you have completed the course work, but you can only graduate when you have completed and passed all modules and your mini-thesis has been examined and passed.

The **Masters** by thesis degree may be taken over **two calendar years**; maximum three years of enrolment.

The **Doctoral** degree may be taken over **three calendar years**; maximum five years of enrolment.

### Progress reports
All postgraduate students are required to complete a progress report on their work twice a year. This progress report is signed by the supervisor and submitted to the Arts Faculty Postgraduate Board of Studies. A satisfactory supervisor report is required at year-end to ensure permission to register the next year. Reports may also be sent to funders where required.

### Failure to complete in time
If you fail to complete your programme within the prescribed period, you will have to apply to the Arts Higher Degrees Committee for permission to re-register for the following year. This special permission will only be granted on recommendation from the department.

### Suspension of your studies
If you need to suspend your studies for valid reasons, you should contact the Postgraduate Coordinator and your thesis supervisor. This must be done by 1 October of the year before you want leave of absence. When you want to resume your studies, you will have to apply for permission to reregister. In this way, you will avoid exceeding the time limit set for your programme. You may only apply for leave of absence once in the period of registration for a degree.
For Structured MA students there are no compulsory courses. In 2017, the Department is offering 9 modules. Where we offer a course at both Honours and MA levels, MA students complete the same assignment topics, but at a higher level. Typically, this means a longer, more detailed response with a more advanced theoretical engagement.

If you register for the Structured MA and have not studied the literary core courses (Art of Writing A and B) at Honours level, we strongly recommend that you include these modules.

**ENG829 Directed Reading**
You may take this module in either semester by arrangement with the lecturer concerned, and it serves several useful purposes. For instance,

- A member of staff may wish to offer a specialised course at an advanced level.
- A student may wish to engage in an intensive reading and research programme under the personal supervision of a staff member.
- A student may undertake a literature review in preparation for the mini-thesis.

Students may only take this module once.

**SEMESTER 1 MODULES**

**ENG816: The Art of Writing A**
**Adventures in the Novel, Narrative and Life**

**Term 1:** Adventures in the novel: Novelty, newness, is intrinsic to the genre of the novel. The novel ventures into often bold and contested experimentation with voice and characterisation, with sometimes ambivalent engagements with the history of ideas (the visual arts, science, and philosophy). The three texts, from the 18th and 19th centuries, are each striking examples of the genre re-imagining itself and its worlds. Their sometimes provocative, sometimes tentative re-figuring of history, time, voice, and gender shapes reflection on the complex relationships between such concepts. For further details, contact Cheryl-Ann Michael: cmichael@uwc.ac.za

**Key texts**
- Samuel Richardson, *Pamela* (CD)
- Jane Austen, *Pride and Prejudice* (CM)
- George Eliot, *Middlemarch* (CM)

**Term 2:** Fictions of the Self: In this module, we look at three life stories from three very different intellectual, historical, and geographical backgrounds: All three ask what it means to be human, and what it means to suffer and overcome adversity. Their main point of interest lies in their explorations of journeys into the labyrinth of the self. Behind each story, lie these questions: what is the relationship between the self and civil liberties, the real and the imaginary, and between fiction and history? For further details, contact Mark Espin: mespin@uwc.ac.za

**Key texts**
- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (CM)
ENG823: South African Literature, Orature, Visual Cultures

South African Modernism

Convenor: Alannah Birch (lbirch@uwc.ac.za)

This module considers various South African literary texts in terms of their critical engagement with the political, social and literary landscape. Paying particular attention to the first half of the twentieth century, we will be concerned with the ways in which South African literature has engaged with a complex cultural milieu, which bears the mark of both local and global influences. Writing in this period is closely tied to what we can loosely call “modernism” - an early twentieth century movement in which new representational forms are sought in response to transformations in the arts, sciences and rapid social and technological changes. We will consider selections of English-language writing of the period which seem to deal with highly specific and local concerns, and consider how they may be relevant to contemporary versions of modernist themes, which include the intersecting interests of science, anthropology, and psychology, the relationship between language and notions of community, and the figuring of particular historical moments as exemplifying “modernity” or “tradition”.

1. Olive Schreiner’s work is the starting point, not only as she is the inaugural South African English language novelist and critic, but because her interests introduce the Victorian-colonial context, as well as the reactions to it by metropolitan “modernists”, to whom Schreiner had strong links. In this section of the course we will also explore Anne Harries’ fictional account of Schreiner’s historical relationship to the capitalist expansionism of Cecil John Rhodes in her novel, Manly Pursuits.

2. The mid-section of the course will consider particular writers of the 20s and 30s who attempt to re-shape expression in English, in keeping with South African experience. Part of this attempt involves drawing local knowledge into the broader debates of the era around science, psychology, anthropology, language and politics. Here we will consider the emergence of a range of writers, including Sol Plaatjie, HE Dhlomo, Pauline Smith, William Plomer, Hermann Charles Bosman, Eugene Marais, and Louis Leipoldt, and their relationship to the changing literary landscape of the nation, and the rise of a written literature in Afrikaans and Zulu, among other languages. In this section we will consider in some detail an extraordinary “non-fictional” record of life in Johannesburg in the 1930s – Wulf Sach’s “psychoanalytical biography”, Black Hamlet – which exemplifies both the strengths and weaknesses of the newly emergent human sciences (here, psychoanalysis and anthropology in particular) as paradigms with which to forward a liberal anti-racist account of South African life.
3. The third section of the course will use J.M. Coetzee’s *Dusklands* to explore the legacy of historicist, anthropological and social Darwinist theories as discourses which support the emergence of a particular kind of (post)colonial narratorial self. This section of the course pays particular attention to the place of San and Khoi culture in South African literature in English, starting with van der Post’s *Lost World of the Kalahari*, and touching on recent debates about constructions and ownership of the colonial past in the rewritings of !Xam poetry. Coetzee’s novel here is treated as a commentary on both historical and literary accounts of the genocidal history which lies behind the emergence of the South African “nation”. It is also a novel that exploits modernist experimental forms to forward its critique of historical discourse.

Work to be assessed will include class presentations, a substantial research essay, and regular participation on a blog, which will be a forum for sharing academic as well as less formal research, and for conducting ongoing discussions of the coursework texts.

**Key Texts**

Coetzee, J.M. *Dusklands*.

Fugard, Athol. *The Guest*.

Harries, Anne. *Manly Pursuits*

Hood, Gavin, *A Reasonable Man* (film)

Marais, Eugene. *The Soul of the Ape*.

Van der Post, Laurens. *The Lost World of the Kalahari*.

Sachs, Wulf. *Black Hamlet*.

Schreiner, Olive. *Woman and Labour*.

**Background Reading**

David Atwell, *Rewriting Modernity*

H.C. Bosman, *Mafikeng Road*

Blake Burleson, *Jung in Africa*

J.M. Coetzee, *White Writing*

Stephen Gray, *South African Literature: An Introduction*

J.D. Jones, *Storyteller: The Many Lives of Laurens van der Post*

Louis Leipoldt, *The Valley Trilogy*

William Plomer, *Turbott Wolfe*

Sol Plaatje, *Native Life in South Africa*

Leon Rousseau, *The Dark Stream: the story of Eugene M. Marais*

Anne Scott and Ruth First, *Olive Schreiner*

**ENG824: African Literature, Orature, Visual Cultures**

Contemporary South African Literature and Film

Convener: Prof. Hermann Wittenberg

The course seeks to introduce students to the creative shifts in South African literature in the democratic age. The transition has challenged the fixed certainties and set patterns of the country’s culture, and contemporary fiction and film now reflect an unprecedented
diversity in content, form and genre. The course will look at a number of works that reflect evolving trends in contemporary culture, and frame these within theoretical debates about genre, book history and world literature.
In seminars students will study a range of representative fictional texts and theoretical readings, complemented by site-based learning such as visits to publishing houses and bookshops, exhibitions, book fairs and author readings. Besides active class participation, students will be expected to engage with contemporary book culture, and relate this to trends in contemporary arts and visual culture.

Seminar 1: Introduction: Posttransitional South African Literature
Select secondary readings

Seminar 2 & 3: Writing the Transition
Text: J.M. Coetzee’s Disgrace

Seminar 4 & 5: Writing beyond race / Queering Identity in the New South Africa
Text: Zoe Wicomb: Playing in the Light
Damon Galgut: In a Strange Room

Seminar 6 & 7: Writing Memory / Dealing with the Past
Texts: Njabule Ndebele: The Cry of Winnie Mandela
Ettienne van Heerden: Nights in Amsterdam (or R. Zadok: Gemsquash Tokoloshe)

Seminar 8 & 9: Transformation and its Discontents
Texts: Thando Mqolozana: Unimportance
Nkosinathi Sithole: Hunger eats a Man

Seminar 10 & 11: Postmodern Urbanity
Texts: Sifizo Mzobe: Young Blood
Jerusalema (film)

Texts: District 9 (film)
Roger Smith: Wake up Dead

Seminar 14: Conclusions & Presentations

**ENG825: World Literature**

**Reading Children’s Literature**

Course Convenor: Cheryl-Ann Michael

This course explores questions of the definitions and receptions of Children’s Literature. We focus on literature of the 20th and 21st centuries in terms of the prescribed texts, but we will also consider the influence of earlier writings such as the moral tales of the 18th and 19th centuries, and the turn to fantasy in the late 19th century. We consider the relationship between fantasy and realism as modes of writing, and in particular, how the adaptation of myth in fantasy literature reflects contemporary scientific and social concerns. We explore how the reflections of writers on their own writing practice raise questions about academic definitions of genre and narrative voice. How do we reflect on how reading Children’s Literature shapes lives? In the section on memoirs of reading, students are invited to write about their own experiences of reading.

**Prescribed Reading List (you may purchase other editions of the texts where available. The Texts will be read in the order below).**

Tolkien, J.R.R. *The Fellowship of the Ring* (HarperCollins)
Rowling, J.K. *Harry Potter and the Prisoner of Azkaban* (Bloomsbury)

Pearce, Philippa. *Tom’s Midnight Garden* (Oxford University Press or Penguin Puffin)


Paton Walsh, Jill. *Fireweed* (Hot Keys Books or Penguin Puffin)


Spufford, Francis. *The Child that Books Built* (Faber and Faber)

**English 826: Literature and Film/Media/Digital Cultures**

**Representations of Identity and Place in Literature and Film**

**Term 1:** This module will engage with three contemporary novels that explore identity as contested and challenged within traditional societies and place, and how these contestations raise questions concerning morality, love, marriage, gender and class. All of these novels have been adapted for film. These adaptations will be explored and 'read' together with the novels as a way of analysing the different possibilities of representation in the two mediums. For further details, contact Courtney Davids (codavids@uwc.ac.za)

**Key Texts**

Novels: Gabriel Garcia Marquez *Love in the Time of Cholera* (1985)- (CD)

Laura Esquivel *Like Water for Chocolate* (1989)- (CD)

Joanna Harris *Chocolat* (1999)- (CD)


(dir) Alfonso Arau *Like Water for Chocolate* (1992)- (CD)

(dir) Lasse Hallström *Chocolat* (2000)- (CD)

**Term 2:** This module will explore three contemporary novels that centre on the immigrant and diasporic experience. The chief protagonists move literally and symbolically between places, encountering questions of class, race, identity, religion, gender and culture in the process. Two of the novels have been adapted for film. These adaptations will be studied along with the novels in order to analyse the different possibilities of representation in the two mediums. For further details, contact Michael Wessels (mwessels@uwc.ac.za)

**Key Texts**

Novels:

Jhumpa Lahiri, *The Namesake* (MW)

Mohsin Hamid, *The Reluctant Fundamentalist* (MW)

Chimamanda Ngozi Adichie, *Americanah* (MW)

Films:

Mira Nair (dir), *The Namesake*

Mira Nair (dir), *The Reluctant Fundamentalist*
ENG862: Period Studies
Late Twentieth-Century Poetry in English
This course will examine the work of a selected number of twentieth-century poets. The poets range from all parts of the world and represent several periods of the late twentieth century. The poetry is necessarily that written originally in the English language. Although this period has produced more publications of poetry than any other time before, the course will focus on those poets who have produced a substantial body of work over the course of the second half of the century rather than a compilation of poetry representing the various manifestations of the genre across the English-speaking world. The work of the following poets will therefore form the foundation of the course:
Philip Larkin
Lucille Clifton
Seamus Heaney
Linton Kwesi Johnson
Derek Walcott
Sujata Bhatt

ASSESSMENT
Students will produce one major essay which will be a critical analysis of the work of one of the poets on the list. They will also be required to produce a comparative study of at least two other poets. For the latter assignment poets other than those from this list may be considered after consultation with the lecturer but the qualification is that they must be from the period defined in the course. The major essay will constitute 60% of the final mark while the shorter comparative study will constitute the remaining 40%.

CONCEPTUAL APPROACHES AND PERSPECTIVES
This course will be based on a close reading analysis of the poetry produced by the selected writers. While this will include a consideration of the social and historical contexts within which the texts have been produced, the primary focus will be on the way in which form is aligned with content.

PRIMARY TEXTS
An anthology of the poems will be included in a Course Reader which will be available to purchase prior to the commencement of the course. This Reader will include a selection of relevant Secondary Readings too.

Semester 2

ENG817: The Art of Writing B
Term 3: South African Fiction
This term introduces students to the field of South African literature written in English from 1945 until the beginning of the democratic age. We will examine a number of significant texts, with a particular emphasis on their literary and cultural environment, together with key theoretical debates on the relationship between the literary text and the
political context. Texts will cover examples from the liberal anti-apartheid fiction to protest writing in the years leading up to democracy. For further details, contact Hermann Wittenberg: hwittenberg@uwc.ac.za.

Alan Paton, Cry, the beloved Country (HW)
J.M.Coetzee, Life and Times of Michael K (HW)
Sello Duiker: Thirteen Cents (HW)
Selected Writing from the "Drum" era (RF)

Term 4: Perspectives from the Global South:
This part of the module enters local and global conversations from an ecological, species and gender-refracted vantage point. The texts studied review debates on intimate relationships, and relationships between persons and the natural world within both a national and international context, sensitive to cultural specificities and global wealth flows. There is a strong continental African focus, with a widening towards modulations within the broader global south. For further details, contact Fiona Moolla: fmoolla@uwc.ac.za

Key texts

Kiran Desai. The Inheritance of Loss (MW)
Lola Shoneyin, The Secret Lives of Baba Segi’s Wives (FM)
Amitav Ghosh, The Hungry Tide (FM)

ENG819: Digital Cultures
OPEN FORM, OPEN TEXT - RETHINKING DOCUMENTARY FILM

Convenor: Francois Verster (Visiting Lecturer – contact the Postgraduate Coordinator, Kobus Moolman, email: jmoolman@uwc.ac.za)

Note: This is a very intensive course which involves seminars, film viewing sessions and practical workshops. Because film is a medium of study new to most students, the course requires significant background reading and viewing. Students who wish to register for this elective must supply the Postgraduate Coordinator with a brief, single paragraph outline of their academic and creative experience and how they see these combining in the creation of documentary films. What is your motivation for doing the module? What are your goals? Please also supply an updated CV and a portfolio of creative work if you have a portfolio available. The supporting documents must be received by the Postgraduate Coordinator at least 3 weeks before you register.

This 12-week course, part practical and part theoretical, will reconsider the idea of "documentary film" from both formal/aesthetic and political perspectives. It will examine the ways in which tensions amongst reality, art and morality have been addressed in various South African and international films, and explore the role that formal innovation
can play in this regard. Students will be encouraged to draw on their own personal, creative and academic backgrounds in producing both written assignments and short documentary pieces. Particular attention will be paid to the relationship between documentary and fiction, and to moral considerations involved. Free creative exploration - in interaction with theoretical analysis - will be strongly encouraged. Ideal participants will have at least an undergraduate degree in humanities or in a related field, and will have some track record of previous creative work in whatever form. A general working knowledge of issues in documentary film would be very beneficial. Students will be expected to attend screenings of set documentary film/s prior to seminars and to read a limited number of texts on aesthetic, cultural and film theory as well as moral philosophy. They will need access to a visual recording device of reasonable quality (SD or HD handycam, high-quality cell phone video recording device etc). Seminars will be based partly on free exploration of 12 "documentary propositions" as identified by the lecturer, partly on formulation and development of students' own documentary projects, and partly on viewing and discussion of students' work.

MA CREATIVE WRITING

The Creative Writing MA is not a course for beginners: it does not teach those who are not already writing how to write. Rather it is for those who are committed to writing, who have already produced work, whether published or not, who have a strong formal and aesthetic curiosity, and who welcome the chance to develop their writing in a university atmosphere, whilst also considering South Africa’s wider social, linguistic and literary context.

Structured: The programme consists of two compulsory semester-length modules, and one elective module. The two compulsory modules focus on prose and poetry respectively (ENG860, semester 1 and ENG861, semester 2), and are open to MACW students only. The three elective modules examine digital culture (ENG819, second semester), ecological issues (ENG821, first semester) and directed reading, which is a focused area of research and creative practice under individual supervision (ENG829, either semester). The mini-thesis is a substantial creative project in prose, poetry or drama.

The aim of this course is to enable students to strengthen their own original literary voices whilst encouraging them to acknowledge and draw inspiration from South Africa’s unique multi-lingual literary landscape and legacy. Therefore we particularly welcome those writers writing in more than one Southern African language (including English), although this is not a prerequisite acceptance onto the course.

This is a workshop- and supervision-based MA programme in which students critique their own work and the work of their peers in a weekly group setting. They also benefit from individual consultations with their supervisor. Students can also expect to benefit from UWC's unique multi-lingual approach through lectures and workshops conducted in English by leading Xhosa and Afrikaans writers, and visiting international writers.

Students will have the opportunity to write in prose and poetry as part of their two core modules, and two further modules, Digital Cultures, and Writing and Ecology, a combination that gives them the opportunity to experience and explore a diverse range of genres and narrative styles.
Students should be prepared to work under the pressure of deadlines, and to produce writing regularly. By the end of the course, they will have completed a substantial body of work for the dissertation: a collection of poems of a considerable length, or a collection of short stories, or a large part of a novel.

**SEMESTER 1 CREATIVE WRITING MODULES**

**ENG821 Ecology and Writing**

**Term 1: Bushman Letters**  
**Convenor: Prof Michael Wessels**

The Bushmen’s letters are in their bodies. They (the letters) speak, they move, they make their (the Bushmen’s) bodies move. They (the Bushmen) order the others to be silent .... A dream speaks falsely, it is (a thing) which deceives. ||Kabbo (Bleek & Lloyd, *Specimens of Bushman Folklore*, 1911)

In 1870 Governor Henry Barkly agreed to the request of German linguist Wilhelm Bleek for some |Xam men from the present day northern Cape who had been imprisoned in the Breakwater prison to be released into his custody at his home in Mowbray, Cape Town. They were to act as informants for his research on the |Xam language and /Xam mythology. Bleek himself died in 1875, but the work was continued by his sister-in-law Lucy Lloyd. The materials that resulted from this engagement form the richest collection of recorded oral literature in the world. The Bleek and Lloyd Collection archive consists of traditional narrative and mythology as well as a range of biographical and historical material and information about |Xam life and culture.

|Xam was just one of many Khoisan languages that existed in pre-colonial southern Africa. It was, however, the San or Bushman language that possessed the largest number of speakers. By the beginning of the twentieth century, almost all the speakers of |Xam had been either killed by settler commandos or incorporated into the Afrikaans speaking population of the Cape Colony, a process that frequently involved the separation of children from their parents. The language’s demise was swift. Part of Bleek’s motivation in preserving the language and its mythology was what he saw as the inevitable extinction of Bushman languages and their speakers. In this respect, the Bleek and Lloyd project can be understood as an example of ‘ethnography’s tendency to become an imperial culture’s rite of mourning of what it destroys’ (Moran 2009: 127). While the language disappeared, the storytelling culture did not. People still tell stories in Afrikaans today that are closely related to the /Xam tradition.

The /Xam materials form an inexhaustible reservoir of stories but they are by no means the only source of San and Khoi literature. Other archives of nineteenth century San and Khoi narratives exist from the area of present day South Africa while Khoi and San storytelling is still very much a living practice in Namibia and Botswana. The /Xam materials in particular have elicited intense interest from academics over the years. They have also inspired creative responses by writers. These take the form of fiction, poetry, creative non-fiction and travel writing. This course will use various forms of creative writing in order to engage with the /Xam archive. The idea is not just to rework the materials into poetry, stories and other forms of writing but to draw on San literature critically and creatively in order to produce writing that engages with the contemporary world.

The core of our critical and creative engagement with the San materials will be the ecological basis of the literature, understood in the broad sense of the webs of
relationships in time between place, plants, animals, men, women, children, cosmos and the living and the dead. The /Xam narratives powerfully evoke a world in which all things are animated and conscious. The sun, moon and stars speak and interact with animals and people. There are no hierarchies: a striped mouse is as important as an elephant, people are not superior to animals, women are not subordinate to men. The cultural world is predicated on reciprocal relations with the natural world and with other people. The boundaries between animals and people and between the living and the dead are fluid. Categories of difference and likeness are created and dissolved. The stories explore gender, sexuality, individuality, communalism, knowledge and identity. In contrast to the more traditional stories, the personal histories provide a stark account of genocide, dispossession and violent conflict with other groups. The consequences of the cultural and ecological loss experienced by the /Xam still resonate today. Their social life, aesthetic culture, spirituality and economy were inseparable from a particular region and its animals and plants. Nevertheless the /Xam and related peoples proved to be extraordinarily resilient, courageous, resourceful and adaptable. The /Xam narrators themselves responded to the urban environment of Cape Town with humour and insight. They all spoke Afrikaans and had both /Xam and Afrikaans names. They grew up in an environment in which the quagga still roamed but died in the same places on white-owned sheep farms.

/Xam literature is rooted in a foraging economy in which the only marks people made on the landscape were paths (used also by animals) and rock art. It was transcribed and then translated into English at a time of profound and shattering transformations. /Xam narrative and /Xam stories of dispossession and loss together form a rich cultural and historical experience on which to draw creative inspiration today. The course will use material from collections of /Xam stories, primarily Specimens of Bushman Folklore (Bleek and Lloyd 1911). It will also refer to some of the academic literature on San narrative. It will examine the ways in which creative writers and other artists have reworked San stories and also look at the ways creative non-fiction has explored the Bleek and Lloyd materials. Comparisons will be made between the /Xam representation of the natural world and those of other forms of representation from the same period, such as praise poetry, travel writing and lyric poetry.

Term 2: The Animal Subject

This course is taught by Prof Wendy Woodward and convened by Prof Michael Wessels.

Key concepts: How do we imagine nonhuman animals? How do we write about nonhuman animals? How do we represent relationships between humans and other animals? In this half of the module we will read a number of texts which foreground very specific, current issues in relation to animals as well as relevant creative writing: short stories, and poems from an anthology called Beasts Alive put together especially for this course. John Berger believes that animals “first entered the imagination as messengers and promises.” For him, they were our first symbols. Yet if animals remain symbols, we discount the individualities of particular animals and they are merely extensions of our projections. The philosopher Rosi Braidotti believes that “animal[s] can no longer be metaphorized as other but need to be taken on [their] own terms.” In the Humanities a quiet revolution has been taking place for the last 20 years or so as “the animal turn” has gained momentum and now permeates history, geography, English studies, philosophy as well as the social sciences.
In literature, novelists depict animal subjects and/or animal narrators; poets imagine themselves into the bodies and minds of the nonhuman. How do we engage with these texts? JM Coetzee’s “sympathetic imagination” is a good place to begin. We can also consider whether animals are represented as having a point of view or are assigned agency, in short, whether they are knowing subjects.

Each week we will focus on a theme discussed in an essay as well as a creative text or texts to read ahead of class. A series of questions will guide the discussions. After class you respond in writing to this text. You may write a poem, or a short story which you will send on email to all before the following class.

Written requirements for the course:
A critical bibliography of the set texts plus two others which you have found.
A portfolio of creative writing: 7-10 poems or two short stories

Plan for the course
1. Imagining Animals and Empathy

Poetry by Les Murray (“Two Dogs”), Philip Levine (“Walking the Dog”)
Creative Assignment: Imagine an encounter with another animal and/or inhabit the body of this nonhuman animal.

2. Captivity

Poetry by Ted Hughes (“The Jaguar”), Rainer Maria Rilke (“The Panther”).
Creative Assignment: A poem or short story on your experience of a captive animal or on the experience of the animal him/herself.

3. Biopolitics


Poetry by Ted Hughes (“Hawk Roosting”) and Vicki Hearne
Creative Assignment: A poem or short story on an experience of or an aspect of biopolitics i.e.human power over the nonhuman.

4. Insects: Empathy
*Microcosmos*, the film (arrangements to be made with the department office)

Poetry by Wislawa Szymborska (“Seen from Above”), Mary Oliver (“How everything adores being alive”), Les Murray (“Insect Mating Flight”)

Creative assignment: Respond to *Microcosmos* and/or imagine or re-create an experience of empathising with an insect.

5. Insects: Disgust


Creative Assignment: Respond to Kafka’s short story and/or imagine or re-create an experience of feeling revulsion for an insect.

6. Ferality/Shapeshifting
Short story: “With Sheep” by Carol Guess and Kelly McGee.
Poetry by Vona Groarke (“Family”) Jo Shapcott (“Mrs Noah”; “Goat.”)
Creative Assignment: A short story or poem about becoming animal.

Facilitator: Wendy Woodward
wendywoodward97@gmail.com

ENG860 Studies in Prose
The objective of this module is to foster each student’s unique literary and critical voice, whilst gaining a greater understanding of creative process and how their work relates to South African (and broader) literary traditions. Given the emphasis upon multilingualism and diversity within the programme, students are encouraged to read as widely as possible within South African literature (including work in translation), and to engage with lecturers and peers in the Xhosa and Afrikaans departments. By mid-way through the semester, the student should have a more acute sense of what makes their own work unique and how it relates to the South African canon. For further details on this module, contact Meg Vandermerwe at mvandermerwe@uwc.ac.za.

Term 1
A weekly seminar will focus on writing and editing via peer feedback. Where relevant, students’ work will be carefully compared with relevant published prose in order to provoke critical and creative discussion and to offer potential inspiration and ‘problem solving’. Creative tips and exercises will also be offered.
In addition, the work of students (circulated before class) will be discussed and critiqued. Each student will also meet regularly with the supervisor in one-on-one sessions to facilitate intensive work on their prose with the emphasis on self-awareness and craft.

Term 2
We will continue the above process, but students will now have the opportunity to facilitate a writing exercise in the seminars. We will also have talks by visiting prose writers on topics such as: keeping a writing journal, editing, letting the character lead, getting published, and using creative writing in an NGO context.
Students will complete three or four short stories, or a couple of chapters from a novel/novella, a self-reflexive essay and a short critical essay on a contemporary South African prose writer.

General Recommended Reading
Beukes, Zoo City. Jacana
Cameron, The Artist’s Way. Pan
Coovadia, High Low – In Between. Umuzi
Cox, Writing Short Stories: A Routledge Writer’s Guide. Routledge
Duiker, Thirteen Cents. Kwela
Frey, How to Write a Damn Good Novel. St Martin’s Press
Jacobs, *Confessions of a Gambler.* Kwela  
King, *On Writing.* NEL  
Lodge, *Consciousness & the Novel.* Penguin  
McKee, *Story Structure.* Methuen  
Ndebele, *The Cry of Winnie Mandela.* Ayebia  
Magona, *To My Children's Children.* David Philip  
McKee, *Story Structure.* Methuen  
Patel (ed.), *The World of Nat Nakasa.* Picador Africa  
Thembekile, *Requiem for Sophiatown.* Penguin  
Wicomb, *You Can't Get Lost in Cape Town.* Umuzi  

(I have a small prose and poetry library in my office where some of these texts can be found, Meg Vandermerwe.)

**SEMESTER 2 MODULES**

**ENG819 DIGITAL CULTURES**  
**PLEASE SEE THE OUTLINE ABOVE IN THE STRUCTURED MA SECTION: OPEN FORM, OPEN TEXT – RETHINKING DOCUMENTARY FILM**

**ENG861 STUDIES IN POETRY**  
The outcome of this course is for students to develop their own original poetic voice within a rigorous and critical self-reflexivity.  
Each writer’s voice will become apparent and develop in an organic process over the module. By mid-way through the semester the student should have a good sense of a topic and style(s) to use for the portfolio. The topic should be related, in some way, to being grounded in twenty-first century South Africa.  
The student will draw up a reading list of contemporary poets and texts about writing in collaboration with the supervisor. A plan for a portfolio will also be mapped out. For further details, contact Prof Kobus Moolman: JMoolman@uwc.ac.za

**Term 3**  
A weekly seminar will focus on writing, editing as well as the critical analysis of contemporary poetry. In addition, the work of two students (circulated before class) will be discussed and critiqued. Each student will also meet regularly with the supervisor in one-on-one sessions to further facilitate intensive work on the portfolio with the emphasis on self-awareness and craft.

**Term 4**  
We will continue the above process but students will now facilitate a writing exercise in the seminars. We will also have talks given by visiting poets on such topics as the following: the writing process, editing, publishing, performance.  
Students will complete a portfolio of poetry, a self-reflexive essay and a short critical essay on a contemporary poet who has influenced their work.

**General Recommended Reading:**  
MA IN CREATIVE WRITING BY FULL THESIS

Please note that for this programme you will register for the research MA (English) degree, 2801. Your certificate on graduation will not carry the qualifier “Creative Writing”, but you may request a letter from the department indicating that your thesis was in creative writing.

The Masters degree by full thesis will require a student to write, revise and present an original portfolio of literary work concluded by a self-critique. The emphasis will be on creativity supported by a critical reflective process. The creative portfolio will comprise 90% of the final mark, and the remaining 10% will be allocated to the self-critique.

Depending on genre, the full MA thesis will be between 40 000 to 45 000 words including all notes and the list of works cited. The self-critical reflection will be a maximum of 4500 words, of the total above.

Guidelines for the Creative Portfolio:

The emphasis in the portfolio will be on quality rather than quantity.

• Poetry portfolios should contain about 40 - 50 poems (depending on length), which have been selected from the work during the year. A maximum of 60 pages of poetry is recommended.

• A short fiction portfolio might contain 10-16 short stories.

• A novella of approximately 40,000 words must include an abstract of 250-350 words.

• Novelists’ sample chapters of approximately 40,000 words. Novelists should also submit an abstract for the entire novel of between 250-350 words.

The supervisor will advise each candidate on the aims and structure of their Self Reflective Critical essay.

Inquiries should be addressed to the Postgraduate coordinator (Prof Kobus Moolman: [Moolman@uwc.ac.za]. Applications will be submitted to the Departmental Creative Writing team for approval.

Note:
Students are discouraged from entering already completed manuscripts for their thesis project. Supervision will involve considerable development of the creative project.

PhD in Creative Writing (To be confirmed for 2017. Awaiting approval from the Registrar's Office.)
In 2017, a full PhD in Creative Writing may be available.

Please contact the Postgraduate Coordinator (Prof Kobus Moolman: [Moolman@uwc.ac.za]) for updated information.

Structure
The doctorate will comprise a creative contribution and a reflective, critical research treatise integrated with, and complementary to, the creative component. The weighting of the research thesis component will not be more than 30% of the entire degree. In keeping with all Doctoral examinations, the creative component should exhibit evidence of independence of vision, originality and technical competence as well as critical engagement.

Scope of the creative work
The creative component of the PhD must be a significant and coherent undertaking, for example, a full-length novel, a substantial collection of short stories or poems, a full-length book of creative non-fiction, showing levels of complexity, originality and density that is consonant with the demands of a PhD.

Pre-requisite
The pre-requisite for a PhD is an MA in some subject (not necessarily Creative Writing). However, it must be borne in mind that the PhD is strictly a course for writers who can demonstrate a commitment to writing by means of a track record of publications.

Note:
Students are discouraged from entering already completed manuscripts for their thesis project. Supervision will involve considerable development of the creative project.

POSTGRADUATE SUPPORT GROUPS

There are several structures in place to support postgraduate students in their studies.

The University offers regular postgraduate support through the Postgraduate Enrolment and Throughput (PET) project. PET organises workshops on a regular basis, starting in term one. Watch the emailed UWC Communication notices, the postgraduate notice boards as well as the Thetha electronic notice board for announcements. Workshops include sessions on how to write a research proposal, how to write a literature review, how to conduct bibliographical research, library training, etc. Workshops are free of charge, but booking is essential. The PET and Thetha sites may be accessed via the university home page.

The Library also regularly offers special sessions for postgraduate students on how to access electronic and other resources.
It is also a very good idea for postgraduate students to take the initiative and organise their own support groups where you can discuss articles and ideas, and act as each other’s first readers. Volunteering to edit for others often helps to sharpen your own academic writing skills.

**English Department Postgraduate Student Mentor**
A mentor is someone with experience working and studying in a particular context who can assist you with queries and uncertainties of a general nature. The mentor can direct you strategically to reach your full potential and meet your academic or professional goals. The role of the mentor is different from that of the supervisor. Your supervisor’s full focus falls on academic development through your thesis. Please find the contact details for the 2017 mentor below. Please email her to set up an appointment.

**Dr Kate Highman:** kate.highman@gmail.com

Please contact the Postgraduate Coordinator, Kobus Moolman (jmoolman@uwc.ac.za), for any other assistance and further information.

**Main Staff Research Areas**
There are numerous other areas of expertise and specialisation in the department. If a staff member is on leave, it may not be possible to offer supervision in a particular area. Please consult the postgraduate coordinator for more information.

- **Bharuthram, Sharita** (sbharuthram@uwc.ac.za): academic development, with a focus on the link between reading and writing.
- **Birch, Lannie** (lbirch@uwc.ac.za): modernism; South African literature; gender studies.
- **Courtney Davids** (cdavids@uwc.ac.za): British and American Gothic fiction, Romanticism, Nineteenth Century fiction, the Victorian novel, Victorian short fiction and poetry, Modernist poetry, South African Gothic, film.
- **Espin, Mark** (mespin@uwc.ac.za): the contemporary novel, particularly the intersections between fiction and history; modern poetry; aesthetic theory; travel writing; literature and censorship; themes in literature for children.
- **Field, Roger** (rfield@uwc.ac.za): African and South African literature; literature of the Western Cape; psychoanalytic and historical approaches to literature, painting and comics; literary knowledge; modernism; Greek mythology, the classics and Africa; life-writing (biography, memoir and autobiography), film analysis.
- **Goodman, Kenneth** (kgoodman@uwc.ac.za): role of home-based discourse in academic literacy; placement testing; assessment and computer literacy in the academic context; teaching for transfer; queer and masculinities studies.
- **Kohler, Peter** (pkohler@uwc.ac.za): South African literature; literary theory; archival research.
- **Patel, Mahmoud** (mpatel@uwc.ac.za): second language acquisition in an academic development (AD) context; law and language development in an AD context.
- **Martin, Julia** (jmartin@uwc.ac.za): environmental literacy; narrative scholarship; engaged Buddhism.
Michael, Cheryl-Ann (cmichael@uwc.ac.za): narrative theory and theories of autobiography; children’s literature; 19th century fiction (Jane Austen, George Eliot, Elizabeth Gaskell, Charles Dickens, Anthony Trollope); slave narratives (18th and 19th century British and American narratives); the history of art and the novel; narratives of science and the novel; cultures of food writing (essays, memoirs and fiction).

Moolla, Fiona (fmoolla@uwc.ac.za): the African, postcolonial and diasporic novel, comparative intimacies in literatures, oratures and cultures; environment and animals in literatures, oratures and cultures.

Moolman, Kobus (jmoolman@uwc.ac.za): creative Writing, with a special focus on poetry, hybrid genres and the avant-garde, and scriptwriting. Also the pedagogy of creative writing, disability studies, contemporary South African poetry and prison writing.

Ntete, Susan (sntete@uwc.ac.za): teaching English as a second language; applied linguistics.

Vandermerwe, Meg (mvandermerwe@uwc.ac.za): creative writing, immigrant writing, African-American women’s writing; American literature and theory post-1945.

Volschenk, Jacolien (jvolschenk@uwc.ac.za): science fiction; Caribbean fiction; feminism; academic literacy.

Wessels, Michael (mwessels@uwc.ac.za): San narrative; orature; South African literature; Indian literature, postcolonial literature, travel writing, ecocriticism.

Wittenberg, Hermann (hwittenberg@uwc.ac.za): Literary representations of space and landscape; literature, transition and social change; archival literary research and histories of the book, ecology and writing.

SELECTED RECENT THESES IN THE ENGLISH DEPARTMENT

COMPLETED SUPERVISIONS

Grant Andrews: “Representations of Fatherhood and the Paternal Identity in South African Fiction and Film” PhD. 2016 (Associate Professor Hermann Wittenberg)

Hilda Andrews: “Visklippie and Other Cape Town Stories” MA Creative Writing Mini-thesis. 2016 (Main Supervisor Dr Meg van der Merwe, Co-supervisor Dr Fiona Moolla)

Tyrone August: “Out of Place: A Re-evaluation of the Poetry of Dennis Brutus” PhD 2015 (Dr Roger Field)


Alannah Birch: “A Study of Roy Campbell as a South African Modernist Poet” PhD. 2013. (Professor Tony Parr)
Chad Brevis “Taboo Topics in Fiction: The Case of Vladimir Nabokov's *Lolita*” MA Full Thesis. 2014 (Dr Roger Field)

Fidelis Chu: “Developing First Year Part-time Students’ Academic Competencies in an Academic Literacy Module” MA Full Thesis. 2010. (Kenneth Goodman)

Jerome Cornelius: “What Lies: A Novella” MA Creative Writing Mini-Thesis 2015 (Dr Meg van der Merwe)


Bronwyn Douman: “The Marginal Grey” MA Creative Writing Mini-thesis. 2016 (Dr Meg van der Merwe)

Paulene Erfort: “Introspection, female consciousness and the quiet revolution in the novels of Nawaal el Saadawi and Mariama Bâ”, MA Full Thesis. 2012. (Dr Fiona Moolla)


Mark Espin: “‘Closeness and Distance’: Modes of Representation and Forms of Narration in John Berger's Prose Fiction” PhD, 2014 (Professor Tony Parr)

Roger Field: “Alex la Guma: A Literary and Political Biography of the South African Years” PhD, 2001 (Professors Jane Taylor and Stan Ridge)

Elizabeth Fletcher: “Crime Fiction and Narration of the Post-Apartheid” MA Mini-thesis, 2014 (Professor Duncan Brown)


Sal Gabier: “The Wedding Interviews” MA Creative Writing Mini-thesis (*Cum Laude*) 2016 (Dr Fiona Moolla)


Sandra Hill: “UnSettled: a collection of short stories” MA Creative Writing Mini-thesis. 2014. (Dr Meg van der Merwe)


Andrew Matthews: “The Story *qua* Story in Selected Fictional Works of J.M. Coetzee” MA
Full Thesis. 2011 (Mr Peter Kohler)


Kareesha Naidoo: "Between Text and Stage: The Theatrical Adaptations of J.M. Coetzee’s Foe" MA Full Thesis (Associate Professor Hermann Wittenberg)

Kudzayi Ngara: “Imagining and Imaging the City: Ivan Vladislavić and the Postcolonial Metropolis” PhD. 2010. (Professor Wendy Woodward)

Vincent Ntaganira: “Alex La Guma’s short stories in relation to A Walk in the Night: a socio-political and literary analysis” 2005 MA Full Thesis. (Dr Roger Field)


Lauren van der Rede: “Representations of the Postcolonial African Child in Select Films about Africa” MA Full Thesis. 2014. (Associate Professor Hermann Wittenberg)


Wihan van Wyk: “The Shelleyan Monster: The Figure of Percy Shelley in Mary Shelley’s Frankenstein and Peter Ackroyd’s The Casebook of Victor Frankenstein” MA Full Thesis (Dr Alannah Birch)

PLEASE SEE THE UWC ENGLISH DEPARTMENT WEBSITE FOR A FULL LIST OF CURRENT THESIS TITLES AND ABSTRACTS.
RESEARCH PROPOSAL FRAMEWORK

The UWC Division for Postgraduate Study Proposal Guide (PDF) is available via the university home page. Please use this guide as background preparation for the proposal at your discretion and as appropriate for your research. In writing up the final proposal, take the advice of your supervisor.

Stick to the framework of the guide below for English Department proposals.

1. Title
The title should convey clearly and succinctly the topic being researched. The title should be brief and provide a good idea about the focus of the thesis.

2. Abstract:
The abstract, of about 250-500 words, should make clear the topic and key arguments of your thesis. The abstract will be entered into a Library catalogue and made available to a world-wide research community, and keywords should therefore reflect the main areas or concepts of your thesis.

3. Keywords
Provide 10 keywords or phrases, which convey what the thesis is about. The key words should be in a particular sequence: the first should give a broad indication of the field of research, the second a more specific indication, and so on. The keywords will be entered into a Library catalogue and made available to a world-wide research community. Your keywords should therefore reflect the main areas or concepts of your thesis. You could also include the name of the author(s) and/or title(s) focused on.

4. Background/Rationale
Describe the context that gives rise to your research project, your motivation to do this research and the importance of the proposed research for your field of study.
5. Research Question/Aims
What is the aim of the research you propose to undertake? You may start by clarifying the field (the broad topic), the area (an aspect of that topic) and the specific focus of your work (what specifically are you going to research). Then consider the nature of your study (e.g. “to analyse”, “to evaluate”, “a conceptual analysis of”, “a comparative analysis of”, etc.) and the key issue that you propose to address through your research.

6. Methodology
What methodological framework will you be using? Your research may include:
- analysis of narrative voice, plot and characterization in relation to the literary period of your texts
- archival work on manuscripts, unpublished letters, author's or publisher's collections of materials relating to the text or period
- analysis of critical approaches to the text

7. Literature Review/Theoretical Framework
In this section you need to demonstrate that you have some sense of the debates in literature around the topic. Mere appeal to general knowledge is inadequate. The literature review is crucial to formulating the framework of the research.

8. Chapters
Give a brief outline of the chapters you have in mind for your research project. Note the key questions you will explore in each chapter.

9. Time frame/work plan
Here you need to outline a work schedule which couples research and writing activities. It is important to present a realistic time-frame, which allocates sufficient time to the research and writing activities, and also to revising and editing the final text.

10. Select bibliography
List all relevant primary and secondary literature referred to in your proposal. The bibliography need not be extensive at this stage, but it should provide an indication of the texts that are important and relevant for your project.

11. Ethics clearance
This is necessary in case the researcher works with animals or people. If you intend to interview anyone for your thesis, you must provide additional documents apart from the proposal itself. Ask your supervisor for guidance and ensure that you complete the SR1 form, an information sheet which gives the contact details of the student, supervisor and department, the relevant consent form(s), as well as sample interview questions. Alternatively, you should confirm that you will only work with texts and therefore do not need to apply for ethics clearance.

Please make sure the final proposal meets the following presentation requirements:

- Include a title page with student name and surname, student number, supervisor name, department, type of thesis, eg. full or mini-thesis, creative writing etc., date.
• The title page must indicate the citation convention used. The English Department uses MLA citation as outlined in the handbook by Gibaldi, 7th edition. There is a copy for Departmental use (check with the secretary) and a copy in Short Loan. There are also numerous internet guides and a guide on the UWC Library website.

• The abstract and keywords should appear on a separate page after the title page. The abstract should fill roughly three quarters of the page. The keywords should be typed lower case, except for essential upper case, separated by a comma.

• Include 10 keywords which may be individual or composite words.

• MA full thesis and PhD proposals should be 20 pages long, double spaced.

• Mini-thesis and research essay proposals should be 12 pages long, double spaced.

• Length above must include bibliography, but exclude addenda like ethics clearance forms, consent forms, information sheets, sample interview questions, etc. where required.

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**RESEARCH PROPOSAL ASSESSMENT FORM**

**Name of candidate:**

**Title of creative work(s):**

Please comment on the aspects in brackets giving them what you consider to be the appropriate weight:

<table>
<thead>
<tr>
<th><strong>Short summary of research problem:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong> (clear, succinct, indicative of focus of thesis)</td>
</tr>
<tr>
<td><strong>Keywords</strong> (individual not composite keywords, reflective of field of research, useful for finding this project)</td>
</tr>
<tr>
<td><strong>Background/Rationale for the study</strong> (provides context, historical background, motivation for research theme, importance in terms of increased knowledge)</td>
</tr>
<tr>
<td><strong>Literature Review</strong> (formulates framework, establishes boundaries, demonstrates basic knowledge of debates around topic)</td>
</tr>
<tr>
<td><strong>Theoretical/conceptual framework</strong> (specifies theoretical grounds/assumptions underlying the topic/theoretical models/major positions and trends in study field)</td>
</tr>
<tr>
<td><strong>Research problem/aims of study</strong> (indicates central research problem, provides concise summary of problem elements, describes existing views on this problem, articulates candidate’s own thesis (or hypothesis) on how this problem can be addressed and the research aims flow from research problem)</td>
</tr>
<tr>
<td><strong>Methodology</strong> (indicates research procedure, methodological framework, whether literature based or empirical, geographical region or study area, target population, sampling, methods of data collection, processing and analysis)</td>
</tr>
<tr>
<td><strong>Chapter outline</strong> (linked to aims of study, answers research question)</td>
</tr>
<tr>
<td><strong>Style of writing/language usage</strong></td>
</tr>
<tr>
<td><strong>Referencing techniques/reference list</strong></td>
</tr>
<tr>
<td><strong>Feasibility of study</strong></td>
</tr>
<tr>
<td><strong>Recommendations:</strong></td>
</tr>
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  a) **Title** (clear, succinct, indicative of focus of thesis, suggest an alternative if necessary)

  b) **Keywords** (individual not composite keywords, reflective of field of research, useful for finding this project)

  c) **Ethics statement required?**
d) Ethics statement in order? (does it address ethical concerns around research involving human beings and other animals in an appropriate manner)

d) Should the research proposal be accepted or referred back for rewriting and resubmission?

### General comment/Recommendation

__________________________ Reviewer’s name

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### MA CREATIVE WRITING MINI-THESIS PROPOSAL EVALUATION FORM

**Name of Candidate:**

**Title of Creative Work(s):**

Please comment on the aspects in brackets giving them what you consider to be appropriate weight.

**Short Summary of Creative Project**

**Background/Rationale** (provides personal context and/or historical background and/or motivation for creative project theme. Does the proposal identify the value added to the literary landscape entered?)

**Assessment of Other Works in the Same Area** (formulates framework, establishes boundaries, demonstrates basic knowledge of themes and creative and critical approaches to the topic. The proposal should map the literary context or works with which s/he is in conversation. In other words it should explain how the work relates to but also differs from what has already been published. The proposal must outline a literary critical context for the piece. In other words, consider how the work fits into a scholarly context. At least three creative sources and three literary critical sources.)

**Theoretical/Conceptual Framework** (specifies theoretical grounds/assumptions underlying the topic/theoretical models/major positions and self-reflective assessment of the writing process as covered by the 10% reflective essay component of the thesis)

By definition, the reflective essay is written after and with the insights gained by the writing process. Nevertheless, using the guidelines below, candidates must indicate the direction their reflections are likely to take.

The candidate must:

1. Demonstrate a theoretical understanding of the possibilities and limitations of the genre(s) in which s/he intends to work. (Reference to at least 3 sources.)
2. Use practical examples from his/her own material to explain why this choice is appropriate for the subject matter of his/her work.

**Methodology** (indicates creative process, creative genre, whether the project requires nonliterary research or fieldwork)

1. This means the prose candidate should supply provisional details of the plot, setting, characterisation, narrative techniques, which s/he will employ.
The poet should indicate specific forms and techniques s/he will use, versification if relevant, themes s/he will explore.

2. The proposal must show evidence of historical/sociological/cultural/philosophical/other research which will provide the background to the creative work. (At least 3 sources.) AND/OR The proposal must show insight into how archival or field work will be undertaken and the objectives aimed for.

1. 3. The candidate should suggest some creative writing exercises which will be used to stimulate creativity in ways appropriate to the genre chosen.

<table>
<thead>
<tr>
<th>Referencing and Citation</th>
<th>(The English Department recommends MLA, Gibaldi 7th ed)</th>
</tr>
</thead>
</table>

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<tr>
<th>Style of Writing/Language Usage</th>
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<tr>
<th>Feasibility of Study (e.g. in terms of its scope and methods employed)</th>
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<td>c) Keywords (5 to 10 keywords which may be composite, reflective of field of research, useful for finding this project)</td>
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<td>d) Ethics statement required?</td>
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<td>e) Ethics statement in order? (does it address ethical concerns around research involving human beings and other animals in an appropriate manner)</td>
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<td>f) Should the research proposal be accepted or referred back for rewriting and resubmission?</td>
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<th>General Comment</th>
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_________________________ Reviewer’s name
MA CREATIVE WRITING BY FULL THESIS PROPOSAL EVALUATION FORM

Name of Candidate:
Title of Creative Work(s):
Please comment on the aspects in brackets giving them what you consider to be appropriate weight.

<table>
<thead>
<tr>
<th>Short Summary of Creative Project (90 % of the final thesis)</th>
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</tr>
<tr>
<td>The candidate must:</td>
</tr>
<tr>
<td>3 Demonstrate a theoretical understanding of the possibilities and limitations of the genre(s) in which s/he intends to work. (Reference to at least 6 sources.)</td>
</tr>
<tr>
<td>4 Use practical examples from his/her own material to explain why this choice is appropriate for the subject matter of his/her work.</td>
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The poet should indicate specific forms and techniques s/he will use, versification if relevant, themes s/he will explore.

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**Referencing and Citation** (The English Department recommends MLA, Gibaldi 7th ed)

**Style of Writing/Language Usage**

**Feasibility of Study** (e.g. in terms of its scope and methods employed)

**Recommendations**

a) **Title** (clear, succinct, indicative of focus of thesis, suggest an alternative if necessary)

b) **Abstract** (captures central focus of project, 250-300 words)

c) **Keywords** (5 to 10 keywords which may be composite, reflective of field of research, useful for finding this project)

d) **Ethics statement required?**

e) **Ethics statement in order?** (does it address ethical concerns around research involving human beings and other animals in an appropriate manner)

f) **Should the research proposal be accepted or referred back for rewriting and resubmission?**

**General Comment**

__________________________  Reviewer’s Name
Contact Details

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Arts Faculty Office
Tel: 021 959 2152; Fax: 021 959 2376

Arts Faculty Postgraduate Office
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Postgraduate Officer: Ms Villeen Beerwinkel, Tel: 021 959 2407
Admissions: Mr Leslie Richards, Tel: 021 959 2372
Bursaries, Scholarships, Research Assistants, Tutors

For information, please contact the Bursary Office, Administration Building, UWC, Private Bag X17, Bellville 7535, ph: (021) 021-959-3338. Applications for scholarships (Mellon - Hons, MA and PhD, Commonwealth – MA and PhD) are usually due by mid-September.

The deadline for Babette Taute Scholarships (Honours Full-time) is usually in September. Third year students will be informed by the year and postgraduate coordinators.

The National Research Foundation (NRF) has for the past few years awarded to the staff of the department supervisor's grants for prospective Masters and Doctoral students. Check the NRF website (www.nrf.ac.za) for so-called stand-alone Masters and Doctoral research bursaries

Research assistantships/Tutorships
If you apply for the Masters or Doctoral programme and are interested in applying for a first-year level tutorship and/or research assistantship, you must also supply a motivation in writing to the Head of Department. Sessional tutors should preferably have a MA degree. The department does not employ Honours students as tutors. Honours students may apply for research assistantships.

The Department can offer postgraduate students financial support in the form of research assistantships. These will be allocated at the start of the academic year according to established criteria. Students can also directly express their interest in such research assistantships by writing a letter of motivation to the Chairperson of the Department.

Grants, research assistantships and internships will be allocated on a competitive basis. Each application should be accompanied by a letter setting out the applicant's strengths.

Other queries
For further information about entrance requirements, English for Educational Development (EED) tutorships, work-study application forms, and the programmes contact Mrs Shirley Sampson, Secretary of the English Department, UWC, at (021) 959-2964 or fax: (021) 959-2202; e-mail: ssampson@uwc.ac.za

Fees for 2017

At time of printing of this booklet, 2017 fees were not yet finalised. Fees generally, however, increase by 10% per annum. The fees for 2016 are: All Masters and PhD degrees R28 170. Administration Fee of R1 210 to be paid before registration (2016). 50% of the tuition fee paid by April, with the balance to be paid by the end of July. Please call Student Accounts on 021 959 2154/3110/3108 for further information.
Graduate Student Activities

There is a vibrant graduate student culture in the English Department with many exciting and productive initiatives. One of these is the Online Arts Faculty Graduate Student Journal, *WritingThreeSixty*, in which all postgraduate students registered in the Arts Faculty may be involved. The email address for submissions to the journal is uwcgraduatejournal@gmail.com

Please see additional information below:

Follow the link [https://uwcjournal.wordpress.com/journal-issues/](https://uwcjournal.wordpress.com/journal-issues/) to the *WritingThreeSixty* page to download copies of the journal.

Please like us on Facebook: [https://www.facebook.com/writingthreesixty?fref=ts](https://www.facebook.com/writingthreesixty?fref=ts)

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