

# Department of English



## Honours Programme

2019



University of the Western Cape

Visit us at: <http://www.uwc.ac.za/arts/english>

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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 entrance test.**

**To learn more about the Department of English, to apply online and to find out about fees, visit [www.uwc.ac.za](http://www.uwc.ac.za).**

**For more information on our postgraduate courses contact Kobus Moolman at [jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za)**

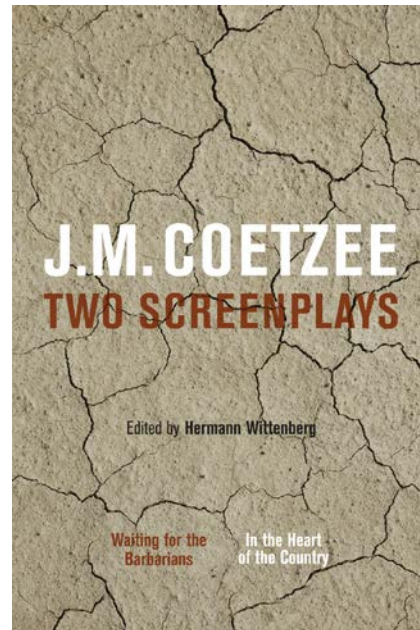
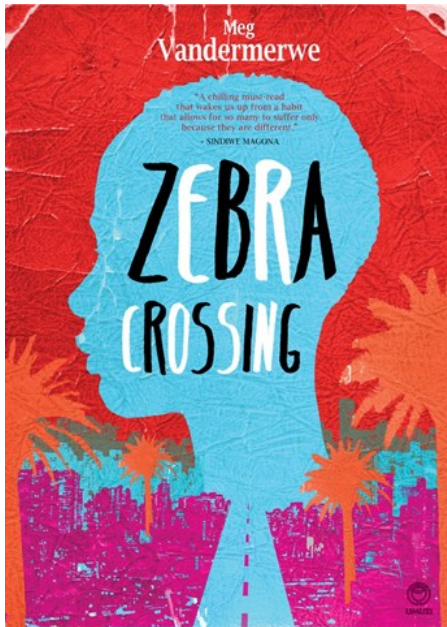
## **Creative Practice: Literature, Media, Film**

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 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, and possibly improve your salary?

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. This innovative programme enables you to develop your skills as a critical and creative writer, fosters your ability to think flexibly, rigorously and creatively, and enhances the knowledge and skills that you bring to the classroom.

This programme is open to applicants who have three years of literary studies at a tertiary institution, preferably in English, or who can demonstrate they have acquired an equivalent level of knowledge and expertise. Honours consists of four modules; three are compulsory and one is elective. The compulsory modules are Art of Writing A, Art of Writing B, and the Research Essay. Students choose their elective from those offered in that year, preferably in the first semester. (The department offers second semester electives only to students who are forced to register mid-year.) We offer a Creative Writing elective with a Research Essay in Creative Writing for students who wish to be streamed into the Masters Creative Writing degrees.

We believe that creative expression such as poetry, fiction, performance or film enables students to find their intellectual and personal voices; our courses integrate these forms of creative expression and self-reflection into teaching and assessment. We assess students through short and long essays, tests, creative work and participation/contribution. Teaching takes place through seminars of between an hour and a half to two hours, and attendance is compulsory.



## Who is Eligible for the Programme?

### Conventional Route

Following the conventional route, to be considered for admission into the Honours programme, applicants must have obtained **at least 60% for English III** or a closely cognate subject at another university. The applicant must do the online application, available on the UWC home page. This application comes to the English Department via the Arts Faculty office. If you have doubts about whether or not you are eligible for Honours, please email the Postgraduate Coordinator ahead of completion of the online application (contact details on Contents page). We require some applicants to write an entrance test, provide copies of assignments from previous courses, and/or attend an interview.

### International Students

If you obtained the degree or qualification that forms the basis of your application from a non-South African university, you must apply to 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 the assessment. Contact SAQA at <http://www.saqa.org.za>; Tel:012 4315070.

### 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. If you have a passion for books backed up by an involvement in literature and the arts, email the Postgraduate Coordinator to make further enquiries about Special Admission (contact details on Contents page). 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 and the Senate Higher Degrees Committee for a final decision.

### LIST OF DOCUMENTS YOU MUST PROVIDE WITH THE ONLINE APPLICATION

TYPE OF DOCUMENT	ALL APPLICANTS	INTERNATIONAL APPLICANTS ONLY	SOUTH AFRICAN APPLICANTS
SAQA evaluation certificate		X	
Copy of passport		X	
Short CV/resume	X		
Official academic transcripts	X		
Certified copies of degree certificate	X		
Certified copy of identity document			X
Outline of your research proposal	X		

**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

## Other Important Information

- For pedagogical reasons, ***we normally require registration from at least three students before we can offer an elective module.*** Obviously, this does not apply to the compulsory modules. You should only buy books for electives after the Postgraduate Coordinator has confirmed that the module will be run. (If the set works are available at a library or online, then it is recommended that you pre-read them.)
- 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 to the Postgraduate Coordinator for such a change by the beginning of March. If you are not sure which elective to choose, speak to the lecturers concerned. **You need to add and/or delete modules at the Arts Faculty Office** before their deadline that is advertised each year.
- ***All the courses require regular and intensive reading, active preparation and participation in seminars.*** The summer and mid-year vacations are opportunities to read and prepare for courses and research. (See note on electives in the first point above.)
- 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 must be strictly observed.**
- **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 are required to apply for a Leave of Absence of your studies so as not to jeopardise possible future readmission. If you are studying full time, you could also switch to part-time.
- It is essential to **begin reading the set works** during the **summer** holidays as some of the courses require intensive reading.

## Participation in Weekly Seminars

As part of the intellectual community in the Department, postgraduate students (Hons, Masters and Doctoral) participate in our weekly postgraduate/staff seminar programme. These seminars take place during lunchtime (13h10-14h00) on Thursdays in room D238. There staff members, visiting scholars, and postgraduate students talk about their research. To encourage student participation, the seminars adopt a 'students first' policy. **Do not schedule any other activities during this period.** The Centre for Humanities Research (CHR), the Centre for Multilingualism and Diversity Research (CMDR), The Desmond Tutu Centre for Spirituality and departments such as Foreign Languages, Religion and Theology, Linguistics, Sociology and Anthropology, Geography, and Women and Gender Studies hold seminars on other days of the week that might also interest you. Honours students are required to submit an Extra-mural Portfolio to the Postgraduate Coordinator at the end of each semester. (This applies strictly to full-time students.) The portfolio should include information about additional seminars and public lectures attended and how these impacted on ideas you are deliberating for your academic work. You should also get involved in academically and professionally relevant activities that will support your growth as a scholar and future professional. The Arts Faculty Online Postgraduate Student Journal, *WritingThreeSixty*, provides an exciting space where you can submit research or creative writing for publication, or volunteer to act as editor, proofreader, interviewer, or social media liaison officer. Contact details below:

Follow the link <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>

Follow us on Twitter: <https://twitter.com/Writing360>

Subscribe to WordPress: <https://uwcjournal.wordpress.com/>

# Structure of the Honours Programme

You may take the **Honours** degree full-time over one calendar year or part-time over two years. For full-time students, we have organised the programme so that you finish the bulk of the course work in the first semester, and start the long research essay. This gives you more time to reflect on the ideas and texts you encountered, and to complete your long research essay in a relaxed frame of mind in the second semester. Second semester electives are mainly for students who occasionally, for reasons outside of their control, register for Honours mid-year. Mid-year registration is not encouraged.

Semester 1 (Modules for which you will register.)	* ENG716 Art of Writing A * ENG701 Research Essay (full year module) * Your choice of elective.
Semester 2	* ENG717 Art of Writing B * ENG701: Completion of Research Essay

Full-time classes begin at 14h00. Part-time classes begin at 16h00. The seminars for core course modules, Art of Writing A and B, usually take place on a Tuesday. You will be emailed a full timetable for the first semester as soon as it is available.

(Class times may be changed in consultation with all concerned at the first session.)

**IT IS VERY IMPORTANT THAT YOU CHECK THE EMAIL ADDRESS YOU SUPPLIED ON YOUR APPLICATION REGULARLY FOR COURSE AND ADMINISTRATIVE INFORMATION. ONCE YOU HAVE REGISTERED, YOU MUST CHECK YOUR PERSONAL AND YOUR UWC MAILBOX OFTEN. THE ONUS IS ON YOU TO CHECK BOTH MAILBOXES. THE DEPARTMENT AND THE UNIVERSITY DO NOT TAKE LIABILITY FOR THE CONSEQUENCES OF MISSED MESSAGES. THIS IS EXTREMELY IMPORTANT AND STUDENTS HAVE FACED MAJOR DIFFICULTIES OR HAVE MISSED OPPORTUNITIES AS A CONSEQUENCE OF NOT CHECKING ALL MAILBOXES. YOU ALSO NEED TO CHECK THE REGULAR UWC COMMUNICATION NOTICES CAREFULLY. ALL INFORMATION ABOUT FUNDING IS CIRCULATED VIA THIS PLATFORM, OFTEN WITH VERY SHORT DEADLINES. THE ENGLISH DEPARTMENT DOES NOT RE-ADVERTISE SCHOLARSHIP AND BURSARY INFORMATION ALREADY CIRCULATED CAMPUS-WIDE.**

# Semester 1. Compulsory modules

## ENG701: Research Essay

### Theories and Practices of Writing

As a supplement to the research essay, we include seven compulsory seminars on literary practices and theories during the first semester. These seminars will provide you with a range of readings and examples that highlight particular theoretical arguments, concepts, or styles of writing, and will enrich the essay you will finally write on a particular research topic. The programme of seminars, readings, research essay topics and deadlines will be made available at the beginning of the 2017 academic year. Please see the website for examples of topics in previous years. You could also come up with your own topic in consultation with a supervisor. This needs to be arranged in advance so that you are ready to begin research in week 3 of the first semester. The Honours Research Essay often leads to a Masters thesis.

### Research Essay

In this part of the module, you explore a topic in more depth and detail than the taught courses allow through a research essay of 7 500 words which counts 90% of your mark. A list of topics and deadlines will be provided at the beginning of the year. For some students, this might seem a daunting prospect, but if you think about how much you write each term, it is clearly manageable. Early in the academic year, you will receive guidance in research and writing methods, and during the rest of the year there will be plenty of opportunities to discuss your topic with fellow students and staff members. You will also be given the opportunity in the second term to do an oral presentation of your research at the English Department Honours Student Conference. After the presentation you will be required to submit a proposal that counts 10% of the final mark. (Please see the guidelines for the essay on p20 of the handbook.)

## ENG716: 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 18<sup>th</sup> and 19<sup>th</sup> 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](mailto: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](mailto:mespin@uwc.ac.za)

### **Key texts**

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (CM)

John Fowles, *The French Lieutenant's Woman*(ME)

Virginia Woolf, *Orlando* (LB)

## **Semester 1. Elective Modules**

### **ENG718: Creative Writing**

#### **Short Prose**

Convenor: Prof Nkosinathi Sithole ([nsithole@uwc.ac.za](mailto:nsithole@uwc.ac.za))

This year we will continue to focus on the **4 key areas** that we began to address in third year:

- 1) Inspiration
- 2) Editing and refining your work
- 3) Getting your work out there (publishing/performance)
- 4) Reflecting on how your work relates to the wider historical and literary context (particularly South Africa's multilingual, multicultural one)

#### **Course and learning objectives**

\*Analyse the key elements of short fiction

\* Write your own short stories which draw upon South African literary, linguistic, cultural and historical experiences.

## **Assessment**

A portfolio of shorter free-writes and drafts produced during group workshops and two to three complete stories (60%)

Reflective essay, analysing your creative and intellectual process. Reference should be made to literary and other works (oral narratives are fine too) that inspired you. (40%)

## **Poetry**

Convenor: Prof Kobus Moolman ([jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za))

In the third year you wrote poetry focusing on the five senses and, unless you chose otherwise, in free verse. This year you will build upon and extend this knowledge.

This module will focus on two key aspects of writing poetry: namely image and voice. The emphasis in class will be upon the appreciation and reflective study of late twentieth century and contemporary South African poetry.

We will focus particularly on the way that the image produces “concrete significant detail” (Janet Burroway), and how it intersects with the old adage used in fiction ‘Show not Tell’. Then we will examine how voice can be used to provide distance from the self, and allow for humour and irony and tone.

## **Course objectives**

Every week you will hand in a typed version of the poem you wrote the previous week with all the drafts. You will complete a selection of 12-15 poems in a range of voices, and which reflect your use of the image.

## **Assessment**

A portfolio of short free-writes and drafts written during class and 12-15 complete poems. (60%)

A reflective essay, analysing your creative and intellectual process. Reference should be made to literary and other works that inspired you. (40%).

## **Note:**

Students interested in admission to the Creative Writing module must submit a brief portfolio of their written creative work which demonstrates the range of their writing. Approximately 10 pieces, including prose, poetry or creative non-fiction.

For further information contact Prof Kobus Moolman: [JMoolman@uwc.ac.za](mailto:JMoolman@uwc.ac.za)

## **ENG725: World Literature**

**This module consists of three independent 6-week sections. Students must choose any TWO of the following:**

## **i) Approaches to Literary Studies**

**Course Convenor: Hermann Wittenberg**

In this introductory module students will develop insight and put into practice in a selection of approaches to literary studies. This is not a comprehensive "Literary Theory" course but a "sampler" introduction to select approaches, methods and debates. There will be four focus areas:

1. Rethinking Interpretation: how do we read the literary text without reasserting a "hermeneutics of suspicion"? Rita Felski's "limits of critique", concepts of "depth" vs "surface reading".
2. Book History: materialist approaches, the book not just as text but as an artefact. Readings by Andrew van der Vlies, Archie Dick and Isabel Hofmeyr.
3. World Literature: approaches to texts which emphasise the supra-national "system" of literary texts and the creation of "value". Readings by Moretti, Damrosch, Apter.
4. Intermediality: the intersection between literature and other art forms (photography, theatre, film, opera, painting, etc). Readings by Rippl, W.J.T, Mitchell, Hutcheon, Elliott.

The course begins with a general introductory seminar, followed by four intensive content seminars, closing off with presentations of a case study by each of the students. Each seminar would have brief reading test / or hand in of written prep to prior set questions. The seminars are two hours long.

**Or**

## **ii) Future Selves: Language, Consciousness and Social Control in 20th and 21st Century Speculative Fiction**

**Course Convenor:** Lannie Birch (guest lecturers: Sasha Welsh and Jacolien Volschenk)

This six week module will return briefly to some of the dystopian classics of the twentieth century which imaginatively explore the forms of social control (or its breakdown) associated with "mass" society, and their implications and effects on language and human consciousness. We will ask whether, from the vantage point of the twenty-first century, these thought-experiments still have visionary force in our current, globalized and technologically managed world.

Secondary sources and further short fiction will be provided.

Assignments:

- \* Presentation on one of the set texts: 20%
- \* Research Essay: 80%

The course will consist of 3 sessions of 3 hours each (including a short break):

Session 1: Modernist visions: social control and the self

Franz Kafka, "A report to an Academy"

George Orwell, *Nineteen Eighty-Four*

Efe Okogu, *Proposition 23*

Session 2: Future colonies

Ursula Le Guin, *The Dispossessed*

Nalo Hopkinson, *Midnight Robber*

Session 3: The future of language

Cormac McCarthy, *The Road*

Octavia Butler, *The Parable of the Sower*

**Or**

### **iii) Studies in Contemporary Poetry**

**Course Convenor: Mark Espin**

In this elective module we will examine the work of three to four poets from the late twentieth-century (1950-1999). This course is based on a detailed examination of the poetry of the designated poets. The selection the poets for the module will be made from a list which includes but is not restricted to the following, namely, Seamus Heaney, Carol Ann Duffy, Jackie Kay, Michael Ondaatje, Philip Larkin, Arthur Nortje, Derek Walcott, Jeremy Cronin, Lucille Clifton and Ingrid de Kok. Seminars will be premised upon detailed readings of selected poems and on discussions about the manifestations of form, thematic content and other concerns appropriate to the work and to the respective poets. This includes a consideration of the social and historical contexts within which the texts have been produced.

## **ENG755: Period Studies**

**This module consists of two independent 6-week sections. Students must do both.**

## **i) British Literature Revisited: Late 18<sup>th</sup> and 19<sup>th</sup> Century British Literature**

**Course Convenor: Courtney Davids**

This part of the module is a pilot project between the University of the Western Cape and The University of the Missouri, and will explore late 18<sup>th</sup> and 19<sup>th</sup> Century British Literature for the first term. For students of the present day, long distant from Thomas Macaulay's era, the legacy of the British literary canon is a complicated one, especially in the multiracial, postcolonial context of 21st century literary studies. The place, purpose, and future of the study of British literature are frequently questioned by current students, even as a broad familiarity with the British literary canon remains a necessity in a liberal arts education. This module seeks to explore the history of this tradition and the challenges of its future during a co-taught, hybrid-online and seminar based British Literature survey course. First, and most basically, it will work to provide students with a broad survey of British literature from 1789 to the present. In addition, it will allow students from the University of Missouri and the University of Western Cape to learn about the differences and similarities in US and South African educational systems, and, in particular, about the legacies and influences of British educational traditions on US and South African study of British literature. Finally, building on the two previous aims, it will allow UWC students to collaborate with a partner from The University of Missouri (and vice versa) to critically interrogate the texts included in the survey by drawing on this newly learned literary history. In so doing, students will also share personal experiences and learn about each other's differing university conditions and cultural background.

Assessments: Minor essay (1500 words)

Major essay (4000 words)

Weekly short exercises which will include reflective writing and collaborative presentations

Primary Texts: Selected poetry of William Blake

Selected poetry of William Wordsworth, Dorothy Wordsworth's letters

Selected poetry of Samuel Taylor Coleridge

William Earle *Obi*

Selected poetry of Percy Bysshe Shelley

Jane Austen's *Sense and Sensibility*

Selected poetry of John Keats

Mary Prince *The History of Mary Prince*

Selected poetry of Elizabeth Barret Browning

Charles Dickens *A Christmas Carol*

Elizabeth Gaskell *Cranford*

## **ii) Reading Children's Literature**

**Course Convenor: Cheryl-Ann Michael**

This course explores 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 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 myth, the epic, chivalric tales (extracts from these earlier forms will be set for each class). 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? Chapters from Francis Spufford's memoir of reading will also be read together with the novels in the course. 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 seminars will focus on the texts in the order below, but chapters from Spufford will be read together with each of the set novels).**

Rowling, J.K. *Harry Potter and the Prisoner of Azkaban* (Bloomsbury)

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

Rosoff, Meg. *What I Was* (Penguin)

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

## Semester 2: Compulsory Modules

### ENG701: Research Essay (Continued from Semester 1)

### ENG717: 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 into 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 and protest writing in the years leading up to democracy, but focus on post-transition texts. For further details, contact Hermann Wittenberg: [hwittenberg@uwc.ac.za](mailto:hwittenberg@uwc.ac.za).

Alan Paton, *Cry, the beloved Country* (NS)

J.M. Coetzee, *Life and Times of Michael K* (HW)

K. Sello Duiker, *Thirteen Cents* (NS)

Thando Mgqolozana, *Unimportance* (HW)

#### **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](mailto: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)

## **Semester 2: Elective Modules**

The second semester electives are mainly for students who register for the degree midyear. If you wish to take a second semester elective because you are especially interested in the topic, then you will have to supply a rationale. The department prefers students to keep the second semester free to allow completion of the research essay. If, however, you strongly desire to do one of the electives below, send a motivation letter to the Postgraduate Coordinator, Kobus Moolman ([jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za)), at least 3 weeks before registration.

### **ENG740: Directed Reading**

#### **Reading the Enlightenment: Genre, Form and Ideals in Selected 18<sup>th</sup> C Fiction**

Convenor: Courtney Davids ([codavids@uwc.ac.za](mailto:codavids@uwc.ac.za))

This module explores the modern novel form in the 18thC and its sub-genres within the Enlightenment period. It engages with early short fiction, the novel of sensibility, the epistolary novel, the satirical novel, the picaresque, and Gothic fiction as frameworks to explore the intellectual heritage of Enlightenment ideals and how these portrayed amongst others, identity, rationality, marriage, the sublime, sensibility, love, the picturesque and religion.

Primary texts:

Haywood, Eliza. "Fantomina; or Love in A Maze" (1724) (short fiction-available on Project Gutenberg)

Fielding, Henry. *The History of the Adventures of Joseph Andrews and his friend, Mr. Abraham Adams* (1742)

Richardson, Samuel. *Clarissa* (1748)

von Goethe, Johann Wolfgang. *Sorrows of a Young Werther* (1774)

Radcliffe, Ann. *Sicilian Romance*(1790)

**Secondary readings: extracts from the following will be provided on iKamva and should be prepared in advance for the relevant seminar. These may change due to availability but students will be notified of any changes in advance.**

Burke, Edmund. *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful* (1757)

Rousseau, Jean Jacques. *The Social Contract* (1762)

Kant, Immanuel. "What is Enlightenment" (1784)

Gilpin, William. *Observations of the River Wye, and Several Parts of South Wales, &c.: relative chiefly to picturesque beauty: made in the Summer of the year 1770* (1789).

Paine, Thomas. *The Rights of Man* (1791)

Wollstonecraft, Mary. *A Vindication of the Rights of Women* (1792)

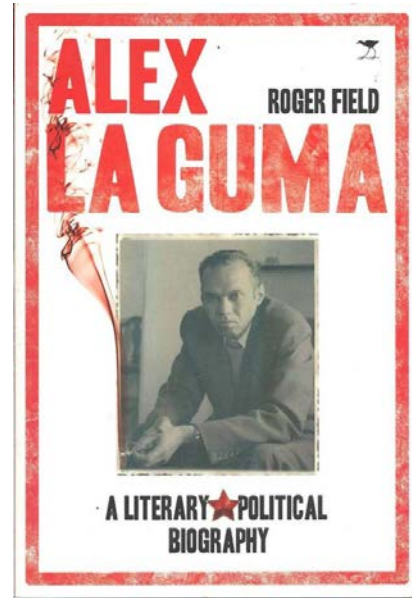
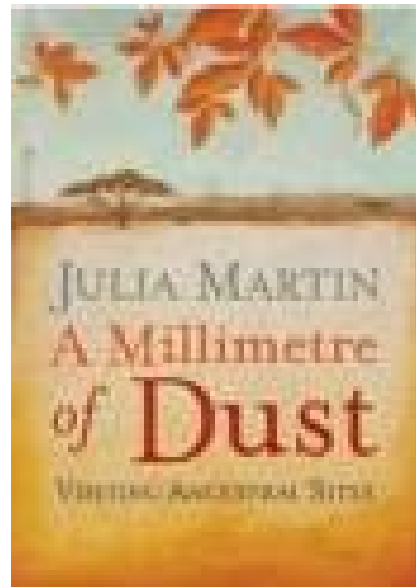
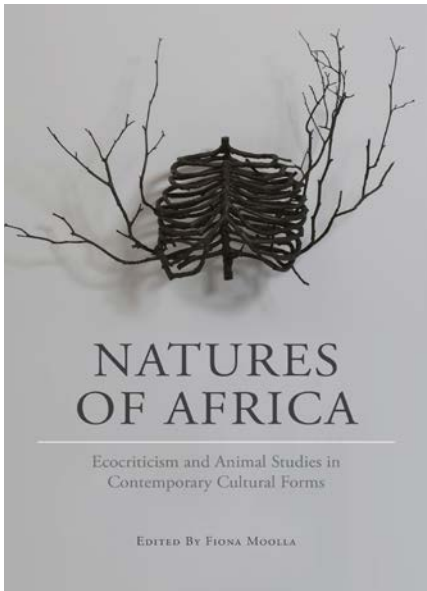
Langland, Elizabeth. *Nobody's Angels: Domestic Ideology and Middle-Class Women* (1992)

Benito-Vessels, Carmen and Zappala, Michael, eds. *The Picaresque: A Symposium on the Rogue's Tale* (1994)

Cook Heckendorn, Elizabeth. *Epistolary Bodies: Gender and Genre in the Eighteenth Century Republic of Letters* (1996)

Punter, David. *A New Companion to the Gothic* (2012).





## RESEARCH ESSAY PROPOSAL GUIDELINES

### RESEARCH PROPOSAL FRAMEWORK

#### 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. Keywords

Provide 5 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 the University 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.

### **3. Abstract:**

The abstract, of about 250-300 words, should make clear the topic and key arguments of your thesis. The abstract will be entered into the Library catalogue and made available to a world-wide research community, and keywords should therefore reflect the main areas or concepts of your thesis.

### **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. 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.

## 9. 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. Ensure that you have a range of different bibliographical texts : you should consult journal articles as well as essays in books and monograph studies, where available, in addition to other archive materials.

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

- Include a title page with student name and surname, student number, supervisor name and date.
- The title page must indicate the citation convention used. The English Department uses MLA citation as outlined in the handbook by Gibaldi, 7<sup>th</sup> 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 5 keywords which may be individual or composite words.
- Research essay proposals should be approximately 6 pages long, double spaced.
- Length above must include abstract, keywords and works cited.
- <http://owl.english.purdue.edu> (online guide)



## The Honours Degree

### *Failure to complete in time*

If you fail to complete your programme within the prescribed period, you will need to obtain special permission from the Arts Faculty Postgraduate Board of Studies to re-register for the following year. This special permission requires the support of your supervisor, the Head of Department, and a clear plan that shows how and when you will complete.

### *Suspension of Studies*

If you feel that you need to suspend your studies, discuss your concerns with the Postgraduate Coordinator. You will have to apply in writing to the Arts Faculty Postgraduate Board of Studies. You will need to obtain supporting letters from the Head of Department and the Postgraduate Coordinator or your supervisor. When you want to resume your studies, you will have to apply for permission to reregister, again with the support of the Head of Department and the Postgraduate Coordinator or your supervisor. In this way, you will avoid exceeding the time limit set for your programme.

## Beyond Honours...

The Department offers MA degrees by thesis and coursework, including the MA in Creative Writing, and PhD degrees.

Contact the Postgraduate Coordinator for further details: Prof Kobus Moolman ([jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za))

# 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.

The contact details for the 2018 mentor are still to be confirmed.

Please contact the Postgraduate Coordinator, Prof Kobus Moolman ([jmoolman@uwc.ac.za](mailto: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](mailto:sbharuthram@uwc.ac.za)): academic development, with a focus on the link between reading and writing.

**Birch, Lannie** ([lbirch@uwc.ac.za](mailto:lbirch@uwc.ac.za)): modernism; South African literature; gender studies.

**Courtney Davids** ([cdavids@uwc.ac.za](mailto: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](mailto: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](mailto: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.

**Kohler, Peter** ([pkohler@uwc.ac.za](mailto:pkohler@uwc.ac.za)): South African literature; literary theory; archival research.

**Patel, Mahmoud** ([mpatel@uwc.ac.za](mailto: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](mailto:jmartin@uwc.ac.za)): environmental literacy; narrative scholarship; engaged Buddhism.

**Michael, Cheryl-Ann** ([cmichael@uwc.ac.za](mailto:cmichael@uwc.ac.za)): narrative theory and theories of autobiography; children's literature; 19<sup>th</sup> century fiction (Jane Austen, George Eliot, Elizabeth Gaskell, Charles Dickens, Anthony Trollope); slave narratives (18<sup>th</sup> and 19<sup>th</sup> 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](mailto: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](mailto: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.

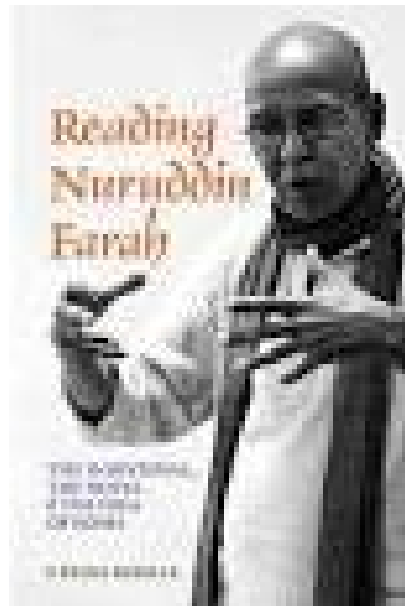
**Ntete, Susan** ([sntete@uwc.ac.za](mailto:sntete@uwc.ac.za)): teaching English as a second language; applied linguistics.

**Sithole, Nkosinathi** ([nsithole@uwc.ac.za](mailto:nsithole@uwc.ac.za)): creative writing (especially prose), African literature, black South African literature.

**Vandermerwe, Meg** ([mvandermerwe@uwc.ac.za](mailto: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](mailto:jvolschenk@uwc.ac.za)): science fiction; Caribbean fiction; feminism; academic literacy.

**Wittenberg, Hermann** ([hwittenberg@uwc.ac.za](mailto:hwittenberg@uwc.ac.za)): intermediality (especially intersections of fiction and photography), literary representations of space and landscape; literature, transition and social change; archival literary research and histories of the book, ecology and writing.



## Contact Details

### Department of English

Physical address: Department of English, 2<sup>nd</sup> floor, New Arts Building, UWC, Robert Sobukwe Road, Bellville, Cape Town. New Arts is on the Robert Sobukwe Rd side of the Great Hall.  
Postal address: Department of English, Private Bag X17, Bellville 7535.

#### **Secretary (Room D202)**

Ms Shirley Sampson, Tel: 021 959 2964,  
Fax: 021 9592202  
Email: [ssampson@uwc.ac.za](mailto:ssampson@uwc.ac.za)

#### **Head of Department**

Prof Julia Martin, Tel: 021 959 2964  
Email: [jmartin@uwc.ac.za](mailto:jmartin@uwc.ac.za)

#### **Postgraduate Coordinator**

Prof Kobus Moolman, Tel: 021 9592664  
Email: [jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za)

#### **Postgraduate Student Mentor**

To be confirmed

**Administrative Officer (Room D203)**

Ms Winnie Roos, Tel: 021 959 2197

Email: [wroos@uwc.ac.za](mailto:wroos@uwc.ac.za)

## Faculty of Arts

**Dean of the Arts Faculty**

Prof Duncan Brown, Tel: 021 959 2235

email: [jflusk@uwc.ac.za](mailto:jflusk@uwc.ac.za)

**Arts Faculty Office**

Tel: 021 959 2152; Fax: 021 959 2376

**Arts Faculty Postgraduate Office**

For submission of all documents and queries: [artspostgrad@uwc.ac.za](mailto:artspostgrad@uwc.ac.za)

Postgraduate Officer: Ms Villeen Beerwinkel, Tel: 021 959 2407

Admissions: Mr Leslie Richards, Tel: 021 959 2372

## Fees, Bursaries & Financial Support

At time of printing of this booklet, 2019 fees were not yet finalised. Fees generally, however, increase by 10% per annum. The fees for 2017 were: Honours R30 000. Administration Fee of R1 100 to be paid before registration. 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.

The Arts Faculty has a limited number of bursaries for Honours students, which are allocated to the Departments. These are not means-tested. In general, these bursaries are allocated to South African nationals.

It may also be possible to work as the Research Assistant for a staff member on a five-month or ten-month contract. These contracts require you to perform tasks which aid the staff member's research, or make it possible for him or her to conduct their own research.

For information about bursaries or the Research Assistant posts, contact the Postgraduate Coordinator, Prof Kobus Moolman, [jmoolman@uwc.ac.za](mailto:jmoolman@uwc.ac.za)

## 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](mailto:uwcgraduatejournal@gmail.com) Please see additional information below:

Follow the link <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>

Follow us on Twitter: <https://twitter.com/Writing360>

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