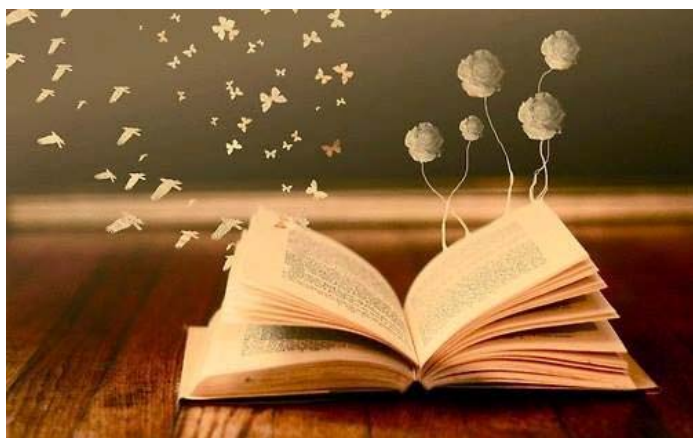




**UNIVERSITY OF THE FREE STATE  
DEPARTMENT OF ENGLISH  
ENGLISH 3  
COURSE PROSPECTUS 2018**



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## THE DEPARTMENT OF ENGLISH

Departments of English literary, language and cultural studies across the globe have in recent years increasingly embraced forms of instruction attentive to the links between education and democracy, texts and contexts, even as they train students in basic skills that range from the close reading of cultural, linguistic and theoretical texts, to the ability to speak and write in clear and grammatically accurate English. These shifts are central to how the Department of English at the University of the Free State is preparing students to contribute to the long-term process of critical social engagement required of them in contemporary South Africa. The Department of English has a key role to play in the academic and human projects articulated in the current strategic plan of the University of the Free State. These projects have the two-fold aim of (1) cultivating lively and productive intellectual cultures that will, amongst other things, enrich the teaching and pedagogical practices of staff, and (2) advancing social responsibility and promoting “openness to the perspectives, experiences and cultures of others”. These aims are reflected in the many exciting research and teaching projects currently undertaken by staff and students in this department.

The department consists of two academic streams – one in English Literary and Cultural Studies and the other in Linguistics (co-offered with the Department of Linguistics) – that give students access to a variety of skills fundamental to the analysis of language, literature and culture. Majoring in one or both of these academic streams will offer students extensive training in a range of texts tied to specific historical periods and movements, as well as to local South African and global contexts. Students are further given rigorous instruction in the interpretative, analytical, writing, reading and oral communication skills at the heart of critical and creative deliberation in contemporary South Africa. This knowledge and skills base provides the foundation from which students can enter into national and international conversations in and beyond their chosen areas of specialisation. It also serves as a firm intellectual basis for students who choose to embark on advanced research both at the UFS and elsewhere.

As of 2017, our new curriculum – the result of an extensive curricular review – will be fully phased in. Our revised curriculum serves our department's long-standing mission to:

- nurture the critical sensibilities of our students through a curriculum that meets national and international standards;
- value the unique cultural and experiential background of each student;
- facilitate participatory forms of education that will encourage students to take responsibility for their own learning; and
- train students in a range of literacies – including critical, visual, cross-cultural, transnational and digital literacies – that might contribute to the formation of engaged South African publics.

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## ENGLISH STUDIES: ENGL 3718 and ENGL 3728

### 1. Introduction to the course

**ENGL 3718** and **ENGL 3728** build on the critical skills that students acquired during the first two years of study and provide students the opportunity to deepen their training in a range of texts tied to historical periods and movements, as well as to local and global contexts in the fields of English Literary and Cultural Studies and Linguistics. This knowledge base should serve as a firm intellectual foundation not only for further research at the UFS and elsewhere, but also for the long-term process of critical social engagement required of students in their everyday lives.

**ENGL 3718** and **ENGL 3728** comprise **32 credits** in total that are divided into **two 16-credit** components:

#### *i) Lecture and Tutorial Component*

**First semester:** 'Early English Literatures and Cultures'; 'South African and African Literature and Culture' and;

**Second semester:** 'Narratives of Resistance'; and 'Literature, Film, Culture: Critical Approaches to Cultural Studies'

For these **16 credits** of ENGL 3718, you must attend **three lecture periods** and **one tutorial**.

#### *ii) Elective Seminar Component*

Students must choose **one double-period** elective seminar per semester (detailed descriptions of the seminars on offer appear below). Your elective seminar is worth an additional **16 credits** of each semester course.

**Early registration for the seminar of your choice is crucial to secure a place.**

### 2. Course structure and content

Each student must attend the following classes **each week**:

1. Three lecture periods (one double, two-hour period and one single, one-hour period);
2. One tutorial period (one hour in duration); and
3. One double, two-hour period elective seminar.

#### 2.1 LECTURES

Students are expected to attend all lectures. The policy on class attendance for the Faculty of Humanities states that: "The UFS has NO regulation according to which students need NOT attend classes – therefore, 100% class attendance is expected and allowances are made for up to 80% attendance for illness and other circumstances over which the student has no control. In a pilot project where class attendance was compulsory, the success rate increased by between 12% - 51%. Compulsory attendance also applies to other contact sessions such as tutorials, academic facilitation sessions, group work, and so forth."

Students are also expected to come to lectures and tutorials with the material read (preferably more than once) and with some questions and/or comments about your reading. Make notes of your own on the texts. Only through persistent engagement with the material can you make it your own. You will be assessed on the quality and frequency of vigorous participation in class, seminar and tutorial. You are expected to discover and create your own knowledge rather than replicate ours. We want to hear what you think. Your reading, analysis and your interpretations are the main focus of this course.

#### 2.2 LECTURE TIMES AND VENUES

##### **SEMESTERS ONE AND TWO: ENGL 3718 and ENGL 3728**

Monday: 11:10-13:00 (WWG 201)

Thursday: 13:10-14:00 (MAB OUD)

## SEMESTER ONE: ENGL 3718 (16 credits)

### TERM ONE: 'South African and African Literature and Culture'

This course offers an in-depth introduction to literary production in Africa and South Africa, focusing specifically on the circulation of power and desire in this body of work. We will examine a selection of literary texts by asking questions about the aesthetic and imaginative strategies used to interrogate the conditions of subject and cultural formation in the socio-historical contexts from which these texts emerge.

**Outcomes:** On successful completion of this part of ENGL 3718, students should: have obtained a firm understanding of the fields of African and South African literary and cultural production, as well as of the theories and methodologies that have historically informed the study of these texts; be able to critically assess a range of (South) African literary and cultural texts in terms of their capacity to represent and nuance everyday life in specific cultural, political and historical contexts; have developed a refined understanding of the stylistic and formal literary strategies and devices used to illuminate complex human problems in African contexts; be able to formulate sophisticated arguments about literary meaning in clear, grammatically accurate English; and have cultivated independent research and critical reasoning skills that can be transferred beyond the classroom.

### TERM TWO: 'Early English Literatures and Cultures'

This section of the module introduces students to selected texts from the many genres of literature current during the Middle Ages and the Renaissance, providing them with the necessary technical skills and cultural-historical context for comprehension as well as presenting them with various theoretical paradigms used for analysis. The fluidity of criticism across the centuries will be demonstrated, while still-current debates on issues such as knowledge, power, gender, superstition (e.g. witchcraft), and ethics will be highlighted.

**Outcomes:** On successful completion of this section of the module, students will have demonstrated their comprehension of the texts and their contexts; their ability to analyse the texts from various theoretical positions; their familiarity with the major critical resources, and their

understanding of the ways in which new literary or cultural evidence can interrogate and problematise previously 'definitive', 'harmonising' or reductive notions. In particular, they will be able to comment on concerns revealed in the texts which still resonate with some of the issues of the present day, notably in their own (South) African context. Finally, they will have demonstrated their ability to evaluate all these aspects and to integrate them intelligently and ethically into their own critical writing in accordance with academic convention.

## SEMESTER TWO: ENGL 3728 (16 credits)

### TERM ONE: 'Literature, Film, Culture: Critical Approaches from Cultural Studies'

This section of ENGL 3728 examines a selection of literary and cultural texts using methods drawn from cultural studies and critical theory. Areas of investigation in any given year may include subjectivity; power/knowledge; the body; popular and consumer cultures; community; nature; non-human life; biopolitics; the everyday; representation; the city; and globalisation.

**Outcomes:** By the end of this part of ENGL 3728 students should have obtained specialised and integrated knowledge of a range of theories, concepts and methods that have been used in the fields of cultural studies to analyse literary and cultural texts; be able to critically evaluate a selection of literary, theoretical and film texts for their political, formal, stylistic, cultural and ideological implications; reflect on the ethical and political implications of how cultural texts have come to be presented in the terms and forms currently available to us; be able to apply the critical terms and theories covered in class in their oral and written analyses of a selection of literary and cultural texts; and be able to write grammatically accurate and persuasive essays that make correct use of the conventions of academic writing. Student should, at this stage, also be able to construct analytical arguments using evidence accumulated by way of individual and collaborative research.

One of the primary objectives of this course is to equip students with the critical tools required for a sustained questioning of their roles as interpreters and inheritors of culture in local South African and global contexts. In short, the course aims to train students in a range of literacies - including

critical, visual, cross-cultural, transnational and digital literacies – with the ultimate aim of helping students apply the critical vocabularies they acquired as part of their undergraduate disciplinary training both within and beyond the classroom.

## TERM TWO: Narratives of Resistance

'Narratives of Resistance' considers a selection of literary texts and relevant theories that deal with narratives of violence and resistance. The focus falls on different types of interpersonal, organizational, or politically orientated violation perpetrated against people due to their gender identity, sexual orientation, religious or political affiliations or location in the hierarchy of male-dominated social systems.

**Outcomes:** By the end of this section of the course, students should be able to demonstrate an in-depth knowledge of prevailing theories, approaches, and practices related to the field of resistance literature; be able to demonstrate critical thinking that takes into account the variety of human experience and significant differences among cultural value systems; be able to convincingly analyse, interpret, and explicate literary texts in light of pertinent critical assumptions; be able to conduct independent research on a literary topic; be able to synthesise the results of such research in grammatically accurate and persuasive essays written in accordance with current Departmental guidelines. Students should also be acquainted with the relationships between literature and other expressions of culture, such as art, music, philosophy, and so forth.

## 2.3 GENERAL GUIDELINES FOR ELECTIVE SEMINARS

### Seminar Structure:

- \* Seminar courses are designed to facilitate maximum student participation. Seminar instructors do not lecture to students. Instead, the instructor guides students through their own readings of the course materials.
- \* **Students are expected to do all their assigned reading prior to class** and to keep a weekly journal of their thoughts and questions about the material. Weekly student participation, based on the careful, close reading of assigned texts, is at the core of third-year seminar courses.

- \* The number of students per third-year seminar is limited to 20.
- \* **Attendance is compulsory.** The submission of written work is no substitute for class attendance.
- \* Students who arrive late and/or leave early will be marked absent.
- \* If you miss class, it is your responsibility to contact your seminar instructor to explain the circumstances.
- \* **Please Note: Due to the structure and assessment rubrics of our departmental seminars, students will not be allowed to change from one seminar group to another. As you are given sufficient time to choose a seminar, please make sure that you pick a topic which interests you.**
- \* Please ensure that all oral contributions remain on-topic and focused on the readings. Try also to ensure that you use your fair share of 'air time' during class discussions (this means that those who tend to participate frequently in class should on occasion try to step back to give others the chance to contribute, whereas those who tend not to talk a lot in class should try to enter the discussion more frequently).
- \* Students are encouraged to express their own unique interpretations of the course material in class and in their writing. Students are not, in other words, expected to necessarily agree with everything they read. Part of what we do in the seminar courses is to assist students as they develop their own distinctive perspectives.

### Assignments:

- \* Detailed guidelines on the weekly journal entries, reading responses, the seminar presentations and the final essay will be provided in class and posted on Blackboard.

### Centre for Teaching and Learning Writing Assistance (BFN Campus):

- \* Students are strongly encouraged to make an appointment with a **Write Site** consultant to discuss one or both of their essays. The **Write Site** offers both a walk-in and an online booking service.
- \* The **Write Site** is located on Level 3 of the library (ground floor). Look for the **Write Site** sign on the wall of the **Centre for Teaching and Learning**.

### **Assessment Policy:**

- \* See the detailed **Assessment Policy** for **Continuous Assessment** for **ENGL 3718 and 3728** included at the end of this booklet.

### **Policy on the use of computers and other technologies in the classroom:**

- \* We would prefer that you do not have your computers on during class. However, for those who do take notes using the computer, you may do so. Nevertheless, if you are using your computer for other activities during class, you will be asked to leave, since active computer screens are a distraction for other students.
- \* Other technologies such as mobile phones and iPods are not allowed in lecture, tutorial or seminar class.

### **Consultation and Email Policy:**

- \* Questions about course content and assignments should be addressed to the course instructor during his/her office hours or before/during/after class. If you are unable to attend the instructor's office hours, you may send him/her a short e-mail to schedule an alternative meeting time.
- \* E-mail queries about information clearly explained on the course outline or on Blackboard will not be answered.
- \* **All e-mail correspondence for this course must have "ENGL 3718" or "ENGL 3728" in the subject heading.**
- \* Please ensure that your e-mail message is addressed to your instructor by name and that it includes your own name and student number.

### **\*\*\*PLEASE NOTE\*\*\***

***The department limits the number of seminar options for any given year.  
Whether or not each of the seminars listed below will be on offer in 2018  
depends on student enrolment.***

## **SEMINAR DESCRIPTIONS AND OUTLINES**

### **2.4 SEMESTER ONE: ENGL 3718**

#### **BLOEMFONTEIN CAMPUS**

#### **2.4.1 THE IMAGINARIES AND CULTURES OF CONTEMPORARY SOUTH AFRICAN SPACES**

**Instructor:** Prof Iri Manase

#### **SEMINAR DESCRIPTION:**

This seminar considers a number of cultural-geographic spaces that play a significant role in the constitution of the sense of 'South Africaness'. It examines the way selected spaces are imagined and lived, the way cultures and identities are constituted in these spaces, and their role in connecting South Africans as a nation and part of the African and global world. The cultural-geographic spaces that will be discussed are: the city, its malls and townships; performance and approaches related to mobilities such as the commuter taxi, car and bike; tourism and leisure such as the coastal regions and national parks; and soundscapes and festivals such as Oppikoppi (Limpopo), Splashy Fen (KZN), and Macufe (Free State).

#### **2.4.2 ONLINE DELIBERATIONS: UNDERSTANDING THE PROMISES AND PERILS OF ONLINE DEBATE FOR DEMOCRATIC DELIBERATION**

**Instructor:** Dr Thinus Conradie

#### **SEMINAR DESCRIPTION:**

Comment sections on news portals, blogs, wikis and social network sites have proliferated opportunities to actively engage with news reports as sites of knowledge production. Such spaces afford users a chance to articulate personal interpretations, and to coordinate competing proposals for social action. Many of the attributes associated with these connective online spaces are lauded as conducive for the collaborative production of knowledge. Easy access, relative

affordability and extensive reach across diverse demographics have been theorised as conducive to robust deliberation and thus to more inclusive democracies. Conversely, however, reader comments in news forums and other spaces continue to provoke controversy, particularly when politically sensitive issues such as racism are at stake. This seminar engages this landscape by working through competing proposals about how democratically-orientated deliberation in digital platforms should be theorised, how its discursive enactment might be analysed and what contribution deliberation might make to social problems such as racism.

### 2.4.3 THE ART OF DYING: REPRESENTATIONS OF SUICIDE AND EUTHANASIA IN MODERN LITERATURE

**Instructor: Dr Mariza Brooks**

#### SEMINAR DESCRIPTION:

In this elective, we explore selected representations of suicide and euthanasia in literature, visual and oral culture (including poetry, novels, plays, films, music and documentaries). We analyse how artists grapple with themes of death in their works, and often in their lives, and consider the ethics and politics of artistic representations of suicide and euthanasia. We also pay attention to the responsibility of the artist and audience when dealing with the theme of dying/suicide/euthanasia.

Representations of death in literature have evolved from accepting death as a natural part of life to being invested with religious and cultural significance and we scrutinize how this reflects the time and values of the time during which the literature was produced. Consideration will also be given to a number of suppositions which one can identify in literature dealing with suicide/euthanasia, for example the conceptions of the afterlife, death as a punishment for earthly sin, suicide as the main mortal sin, the right to life, and so forth.

### 2.4.4 PRO-EATING DISORDER WEBSITES

**Instructor: Dr Susan Brokensha**

#### SEMINAR DESCRIPTION:

*Public anger directed at pro-anorexia websites is ... brimming with the hypocrisy of condemning a value system grown out of its own* (Knapton 2013: 14).

Using Knapton's (2013) linguistic analysis of pro-anorexia websites as a point of departure, and within a (critical) discourse-analytic framework, this seminar explores how members of pro-ana (pro-anorexia) and pro-mia (pro-bulimia) websites construct their identities. Particular attention is paid to how girls and women structure their identities in terms of specific conceptual metaphors. It is advocated that members of pro-eating-disorder sites should not be "framed as wicked villains promoting an evil ideology to an impressionable audience" (Knapton 2013: 14). Indeed, the conceptualisations of beauty and thinness constructed by pro-eating-disorder communities appear to sustain rather than undermine Western cultures' beliefs about these phenomena.

### 2.4.5 ANIMAL

**Instructor: Ms Candice Reynolds**

#### SEMINAR DESCRIPTION:

Animals have the capacity to alter our perceptions. The way we regard them unlocks deeply personal premises we hold about ourselves, our world, and the others that occupy it. The entrenched notion of human supremacy and exceptionalism has for ages buried the animal's significant otherness. This not only calls into question the defective viewpoints that underpin this conviction, but the genuine presence of animals in history and literary studies too. This seminar series, therefore, seeks to explore the deeply ambiguous cultural "spaces that animals occupy [and influence] in human societies" (DeMello, 2012) by considering the diverging dimensions of speciesism and animal agency. We will trace the transformation of human-animal relations over time, as well as take an in-depth look at what it means to be human, and what it means to be other in an attempt to unravel this complicated, often perfidious, interspecies relationship. A



special feature of this elective is that it calls for the unlearning of former ways of thinking about animals – 'rethinking the animal' by way of attentive literature review, debate, and discussion.

#### **2.4.6 TRAUMA AND RESILIENCE IN ADOPTION NARRATIVES – A SEARCH FOR BELONGING**

**Instructor:** Ms Hanta Henning

##### **SEMINAR DESCRIPTION:**

This seminar will investigate the issues of trauma and resilience in a variety of adoption narratives. The focus will not only be on the trauma and (expected) resilience of the adoptee (whether child or adult), but also on the parental figures involved in adoption, whether these are the biological or adoptive parents. This will show that a lacuna exists in research regarding the effect of the trauma and (expected) resilience on biological/adoptive parents and aim to address this issue. Central tenets discussed here will be causes and results of trauma, Resilience Theory and its various applications, and a search for kinship and belonging. In particular, the seminar seeks to investigate just how and where the actors involved in adoption (adoptees/biological parents/adoptive parents) look for and find belonging. Here themes of kinship and intimacy are investigated in order to determine whether true resilience is possible following the trauma of adoption.

#### **2.4.7 JAZZ, COSMOPOLIS, JUSTICE**

**Instructor:** Dr P. Aghoghovwia

**“And yet, who knows very much of what jazz is really about? Or how should we ever know until we are willing to consider everything which sweeps across our path” – Ralph Ellison**

##### **SEMINAR DESCRIPTION:**

The long twentieth century was one of strife. It was a century that saw humanity degenerate into abysmal depths, prosecuting wars based, squarely, on incoherent ideologies which led to

unfathomable human suffering. It was a century that experienced a fraught tryst with history. In its attempt to break with the ugliness of that encounter (i.e. through a Universal Bill of Rights, Civil Rights Movement, etc.), it lent itself to the unknown, to new ways of being; to possibilities imminent and at the same time elusive. Jazz was the musical form that gave expression to these incongruities. Embodied in the jam sessions, the musical idiom immersed in the blues and innovativeness of the hitherto enslaved black, a culture of resilience that outlasted slavery. Jazz casts its very gaze on being, on material existence. Jazz was rooted in 'the blues' – an experience of suffering with fortitude. Blues provided the idiom in which the absurdity of human existence is expressed in its fullest ebullience. This seminar will explore the history of jazz as analogous history of the Civil Rights Movement in which there emerged a black subjectivity that was thoroughly modern and diasporic, reaching Africa in various forms of horizontal ties and synergies. We will examine various nodes and read across various genres, consisting of novels, short stories, poetry, films and documentaries, in order to explore how this diasporic subjectivity was fashioned out of jazz culture.

#### **QWAQWA CAMPUS**

#### **2.4.8 WRITING AFRICAN CITIES**

**Instructor:** Dr Kudzayi Ngara

##### **SEMINAR DESCRIPTION:**

In this elective we will look at four narratives by African authors (from outside South Africa) and engage with their representations of particular African cities. Most western urban theory posits a clear division between the city and country or rural area. In African cities this dichotomy is not always so clearly marked and we will focus on the production of hybrid identities, subjectivities lying somewhere between urbanity and pastoral lives. Emphasis will also be placed on the results of this duality – the notion of simultaneously being an 'insider' and 'outsider' – which can be forms of alienation that at times manifest as social and even psychological illness.

## 2.4.9 THE ONOMATA OF AFRICAN LITERATURE

Instructor: Dr Oliver Nyambi

### SEMINAR DESCRIPTION:

Onomastics (the study of names) is a growing multi-disciplinary field of study which focuses on the semantic properties of names and naming practices. The 'Adamic license' or authority to name or nickname is closely related to the process and act of identification and identifying. In many African societies, a name or nickname is a cultural construct which can reflect and *reflect on* power relations and hierarchies at different levels of social organization. Names and naming can also betray the namer's state of mind and beliefs, personal attitudes and the state of the interpersonal relationship between the namer and the named. Nicknames and personal names (anthroponyms), place names (toponyms), street names (odonyms), and so forth feature prominently in fiction (literary and film) but little attention is often placed on their presence and potential function as sites of meaning. This seminar attempts to centre names in analyses of texts. We will analyze names in fiction as complex signs/codes. Especial focus will be placed on the instrumentalization of names in meaning generation and the relationship of names to other formal devices and 'ideas' in the text.

## 2.4.10 DECOLONISING THE AFRICAN MIND

Instructor: Dr Rodwell Makombe

### SEMINAR DESCRIPTION:

This seminar is designed to expose students to literatures of resistance and decoloniality. Resistance in the context of this seminar is not only limited to direct opposition but also other subtle forms of self-affirmation by undermining and subverting colonial hegemony. The point of departure is Ngugi's notion of "decolonising the mind" and his call for epistemological shift based on the view that the way "we see a thing- even with our eyes- is very much dependent on where we stand in relation to it". The objective is to trace narratives of resistance and self-narration through reading selected texts alongside relevant theoretical frameworks. The seminar is also designed to explore the notion of decoloniality developed by the Latin American cultural studies

group. This seminar is therefore concerned with exploring a wide range of counter-discursive texts that grapple with issues of coloniality i.e. coloniality of knowledge, gender and being. The seminar will also focus on African identities, cultures and knowledge systems against the backdrop of slavery, colonialism and neoliberal imperialism. Although the main focus of the seminar is to read and interrogate texts of decolonisation, it will also engage with theoretical positions that seek to understand self-writing and identity construction in the context of the neoliberal global order.

## 2.4.11 WRITING IN THE AGE OF EXTREMES: MODERNIST LITERATURE AND POLITICS

Instructor: Mr Carlo Germeshuys

### SEMINAR DESCRIPTION:

Nihilistic terrorism, fascist nationalism and the resurgence of the radical Left – in many ways, our age is seeing a revival of political movements and beliefs long thought dead and buried. In the early 20<sup>th</sup> Century the world was rocked by anarchist assassinations and bombings, communist revolution in Russia, and the rise of Nazism in Germany. Faced with these disturbances of the seemingly tranquil and progressive European social order, the writers of the modernist period found politics to be an inescapable subject. In this seminar we will read works by authors who directly confronted the political challenges of their time, and who created new ways of writing about politics. Joseph Conrad's *The Secret Agent* is an inverted detective story depicting a shadowy London in which vigilant policemen are indiscernible from anarchist terrorists. Bertolt Brecht's plays use Marxist philosophy and innovative theatrical techniques to persuade his spectators of the necessity and possibility of communist revolution. Virginia Woolf's *Three Guineas* offers an incisive critique of fascism and war. Finally, George Orwell's *Nineteen Eighty-Four* is a nightmarish science fiction that cemented our idea of "totalitarianism". Our readings of these texts will be guided by several analytic questions: Can literature adequately depict political reality? Is there a relationship between a text's literary form and its political content? And how can these texts help us to understand the volatile politics of the 21<sup>st</sup> century?

## 2.4.12 SOUTH AFRICAN FEMINIST LITERATURE, THEN AND NOW

Instructor: Ms Carrie Temlin

### SEMINAR DESCRIPTION:

This seminar will explore the historical convergence of feminism, politics, philosophy and subject formation in contemporary South African literature. Recent political and social unrest has resulted in a renewed focus on the need for feminism and gender equality in South Africa. In this course we will trace the history of feminist movements and women's resistance struggles in South Africa, starting with Apartheid and moving forward to our contemporary moment. Marlene van Niekerk's *Triomf* (1994) relentlessly questions Afrikaner history and politics, and the effect that Apartheid had on women of the white underclass. In *Running and Other stories* (2013), Makhosazana Xaba confronts tradition – be that literary tradition, cultural tradition, gender tradition – and re-imagines it in a way that is liberating and innovative. Karen Jays' dystopic novel *For the Mercy of Water* (2012) imagines a near future where the war for water is fought on the bodies of women. Contemporary Hip Hop artist Dope St. Jude is a socially conscious advocate for social justice whose music reflects the intersections of feminism, body politics, class, race and gender neutrality in Cape Town. Together these texts confront both the diversity as well as the intersections of experience faced by women living in South Africa.

## 2.4.13 CONTINUITIES AND/OR DISCONTINUITIES IN TRAVEL WRITING

Instructor: Mr Bright Sinyonde

### SEMINAR DESCRIPTION:

The major objective of the seminar is to explore the continuities and discontinuities between colonial fictional travel narratives' and contemporary travel narratives' representations of perceptions on the African communities, landscapes. The idea is motivated by the realisation that there have been claims and counter claims about pre/colonial continuities and/or discontinuities in the thematic concerns and representational strategies employed by contemporary post-colonial travel writers. Despite some scholarly arguments such as that by Edwards and Graulund (2011) that there is a noticeable transition from the colonial conventions of writing in contemporary travel narratives, some scholars such as Crush (2000) still view these narratives as an extension of colonial narratives. Such texts as Haggard's *King Solomon's Mines* and Buchan's *Prester John* will be useful foundational texts that will allow an in depth exploration of contemporary travel narratives such as Justin Fox's *The Marginal Safari* (2011) and William Dicey's *Borderline* (2004).

## 2.5 SEMESTER TWO: ENGL 3728

### BLOEMFONTEIN CAMPUS

### 2.5.1 AFFECTIVE ECOCRITICISM

Instructor: Prof Helene Strauss

### SEMINAR DESCRIPTION:

"A worldwide increase in ecosystem distress syndromes [... is] matched by a corresponding increase in human distress syndromes."

Glenn Albrecht

This seminar aims to bring the fields of ecocriticism and affect theory into conversation. Everyday environments and ecosystems across the globe are increasingly witnessing significant changes as a result of climate change and the extractive projects of global capitalism, leading us closer to what many have started to call the 'Sixth Extinction'. Our emotional relationships to these environments have similarly changed, generating an entirely new lexicon – including terms such as 'solastalgia', 'eco-anxiety', 'topophilia', 'ecophobia', 'ecoparalysis' and 'global dread' – that has come to chart the affective dimensions of at once planetary and quotidian environmental challenges that seem overwhelming in their magnitude and complexity. Focusing in part on African contexts, this seminar asks questions about the relationship between psychic and environmental states, and about the creative forms that have emerged to make sense of these complex entanglements. By way of a reading of texts that include a memoir, films, novels, short stories, photographs, journalism, artwork, philosophical reflections, and critical and social theory, this seminar surveys some of the ways in which climate change is remapping our terrestrial, aquatic, atmospheric and affective environments.

## 2.5.2 ONLY YOU CAN MAKE YOU A BETTER YOU

**Instructor:** Dr Thinus Conradie

### SEMINAR DESCRIPTION:

This seminar series is designed to interrogate neoliberal formations of self and subjectivity. It is animated by Türken, Nafstad, Blakar, and Roen's (2016: 42) understanding of neoliberalist discourses. The authors conceptualise such discourses as centred on the presumption that "social problem as are best alleviated through free market processes and through the activity of responsible individuals, rendering collective solutions unnecessary" (Türken, Nafstad, Blakar, and Roen, 2016: 42). What can discourses anchored around this precept have to do with subjectivity or with self-development texts, such as self-help books? The seminar series aims to investigate these and a related web of questions. If we assume that the above configuration of social problems is accepted and left relatively unquestioned, how does this shift understandings of what individuals are and the roles they might play in attenuating large-scale social problems? Türken, et al. (2016) propose that neoliberalism constructs individuals as forms of capital, in keeping with a market-driven economy. Doing so runs the risk of eclipsing prospects for collective social action, and elides alternative approach to social problems than the logics of market imperatives. This risk is increased when people grow convinced that thinking of individuals as forms of capital constitute a normal and inventible paradigm. To wade our way into this complicated network of questions, we begin by detailing a specific framework for thinking about what neoliberalist discourse is. Once we have found our feet on this foundation, we set work exploring – and evaluating – Türken et al.'s (2016) research. Finally, we also investigate possible implications that neoliberalism exert on other discourses, including what has been called love your body discourse (LYB), education, as well as discourses of sexual violence. Connections between neoliberalism and these other discourses might seem odd. Are they connected? Admitting these tangents into the scope of our explorations, encourages a synthesis of what we have discovered about neoliberal discourses, so that we can think not only about its impact on conceptions of subjectivity and self-development, but also in relation to other social phenomena.

## 2.5.3 PETROCULTURES: OIL IN IMAGINATIVE REPRESENTATION

**Instructor:** Dr Philip Aghoghovwia

### SEMINAR DESCRIPTION:

The seminar will examine the ways in which oil is framed and imagined in literary and filmic representations. It will focus on the reading strategies deployed to understand how oil has tended

to permeate every aspect of contemporary modernity and threaten ecosystems. Crude oil remains the preeminent energy that fuels contemporary civilisation and its profligate cultures. The sites of oil extraction are considered neoliberal landscapes of deregulated enterprises and its environs heterogeneous and insular. But the literature that captures the oil phenomenon is at odds with this notion: it issues from a place-based consciousness, one that is vernacular and autochthonous to the writer. If place-based representation of the oil encounter is a repudiation of the ostensibly heterogeneous sites of its extraction, what insight does the literature emanating from this context give about the tensions that arise between local communities and the oil industrial complex? How do writers and filmmakers portray the practices of the extractive industry in local environments as a form of injustice? What representational crisis or artistic dynamism attend literary depictions of quotidian reality at the sites of oil extraction? And how do writers and filmmakers navigate these intricacies without undermining their narratives as works of art? This seminar will explore these issues using literary and filmic texts drawn from different geographical and historical milieus, and the kinds of geopolitical and environmental questions they raise.

## 2.5.4 FEMALE 'MONSTERS'

**Instructor:** Dr Mariza Brooks

### SEMINAR DESCRIPTION:

This elective explores what it is about woman that man finds shocking, abject, terrifying and horrifying. We will investigate how the female is portrayed in myth, fairy tales, art, and, in particular, horror films. Starting with examples from classical mythology, which is populated with many female monsters, we will also investigate Freud's notion that man's fear of woman is linked to his infantile belief that the mother is castrated, and Barbara Creed's notion of the monstrous feminine. Representations of woman as castrator, vampire, monstrous womb, possessed body, beautiful but deadly killer, psychopath and evil witch will be analysed.

### 2.5.5 BEHAVING BADLY ONLINE

Instructor: Dr Susan Brokensha

#### SEMINAR DESCRIPTION:

In recent years, as is the case abroad, an increasing number of editors of South African newspapers have made the difficult decision to close readers' online comments on stories owing mainly to racist and sexist comments. In 2015, *Independent Online* closed readers' comments on its website and a year later, the *Daily Maverick* followed suit, stating "...we've had to contend with the fact that a small but significant percentage of our commentators troll our site in order to fling filth at our writers, our opinionistas, and at other contributors and commentators who happen to disagree with their finely tuned Weltschmerz". In this seminar, we perform a discourse analysis of (un)civility expressed by online commenters in a single South African news source. The primary aim is to identify strategies that have become conventionalised in readers' online discussions of newsworthy events. A secondary aim is to take a closer look at other forms of behaving badly online.

### 2.5.6 CELEBRITY CULTURE AND THE COMMODIFICATION OF INTERRACIAL ADOPTION

Instructor: Ms Hanta Henning

#### SEMINAR DESCRIPTION:

This seminar will investigate the issues interracial adoption and celebrity culture. The recent proliferation of interracial adoption amongst celebrities has shed a great deal of light on interracial adoption. In the same breath the legitimacy of such adoptions is questioned by looking at celebrity adoptions, celebrity humanitarian work, and the use of interracial adoption to draw attention to celebrity status rather than the other way around. This leads to the questioning of the moral and ethical underpinnings as well as the impact – beneficial or detrimental – this may have on adoption as a whole. Further, the seminar will focus on adoptive parents' search for belonging, intimacy, and community, and posits that imagined intimacy found in online reporting of these adoptions creates a semblance of these aspects for adoptive parents.

### 2.5.7 SOUTH AFRICAN FUTURES: THE IMAGINED AND LIVED

Instructor: Prof Iri Manase

#### SEMINAR DESCRIPTION:

This seminar considers the way different South African public spaces, human experiences and the vision of the nation are imagined in fiction, film and nonfiction, speculative fiction/science fiction and future studies. Speculative/science fiction focuses on the human condition in the future with regard to how humans relate with technological developments, machines and species from other universes; visions of built and lived spaces; and that of the nation in the future. Meanwhile, the state of South Africa's everyday experiences, public spaces and institutions such as universities, has been under huge focus in both academic and public discourses. The seminar will thus draw on theories on science/speculative fiction, cyberpunk, Afrofuturism and future studies in its examination of how spaces, such as cities (old and new), and other public spaces such as universities, the fantastical and that of the nation, are portrayed in South African speculative literature, film, media and non-fictional texts. The objective here is to unpack the nature, themes and the South African senses of the future and thoughts about the human experience, public spaces and the nation, in the near and far future.

## QWAQWA CAMPUS

### 2.5.8 VERSIONS AND SUBVERSIONS OF HOME IN AFRICAN FICTION

**Instructor:** Dr Oliver Nyambi

#### SEMINAR DESCRIPTION:

People have different notions of home depending inter alia on circumstances in their lives, their personal beliefs, traditions, location and even political and economic standing. There are many forms of home: the domestic residence, village, township, city, nation, etc. "Feel at home", "There is no place like home", "Home is always best", "A house is not a home" ... are some of the most common descriptions, impressions and conceptualizations of home, which reveal its complexity and significance as a personal and often personalized space. The (domestic) home is often intricately connected to multiple personal qualities that define the inhabitant's distinctive personality, behavior, attitudes, and worldviews. In this seminar we will attempt a reading of selected African literary texts and films paying particular attention to their representation of various forms and manifestations of home. We will explore depictions of the home as a product and reflection of deeper spatio-temporal socio-cultural and political forces. The histories, politics and economics inscribed on physical structure(s), inhabitants, and location of depicted homes shall be read as potential sites to encounter the various meanings (and politics) of home in the postcolony.

### 2.5.9 21<sup>ST</sup> CENTURY CAPITALISM AND ITS FICTIONS

**Instructor:** Mr Carlo Germeshuys

#### SEMINAR DESCRIPTION:

In the early 1990s, Francis Fukuyama proclaimed "the End of History". With the fall of communism, humanity had found its final form of economic and political organisation in global capitalism and democratic nation states. However, history was soon reborn. As philosopher Slavoj Žižek notes, Fukuyama's dream died twice: first with the terrorist attacks of 9/11, which put an end to any dreams of perpetual peace through globalisation, and secondly with the world financial

crisis of 2008, which showed contemporary capitalism to be as volatile and destructive a force as ever. In the 21<sup>st</sup> Century, capitalism is still the dominant global system of production and exchange, but it is a system riven with contradictions, conflicts and instabilities. In this seminar course we will consider attempts to understand the constantly changing dynamics of contemporary capitalism through theoretical and artistic investigations. In the first part of the course we will read key historical and contemporary theorists of capitalism, and explore core concepts in the Marxist tradition of political, economic and cultural analysis. In the second part of the course we will read four 21<sup>st</sup> Century novels from different parts of the world that engage with capitalism's impact on our shared global experience.

### 2.5.10 THE INDIVIDUAL IN THE MODERN ROOM

**Instructor:** Ms Carrie Timlin

#### SEMINAR DESCRIPTION:

In the 20<sup>th</sup> Century, the increased influx of people into cities meant that the process of modernity expanded to include myriad cultures, politics and experiences. On the one hand, this yielded remarkable achievements in thought and art. On the other hand, according to Marshall Berman: "as the modern public expands, it shatters into a multitude of fragments, speaking incommensurable private languages; the idea of modernity, conceived in numerous fragmentary ways, loses much of its vividness, resonance and depth, and loses its capacity to organise and give meaning to people's lives". This seminar will explore the fragmentary existence of the modern individual from within a fascinatingly recurrent theme in modern literature: the room. For the individual in the city, the room becomes a space of private exploration (both literally and psychologically) and an attempt to assign meaning to one's life within a chaotic and changing environment. However, the city cannot be kept at bay, and as it filters in through the cracks, the room, once a place of safety, becomes hostile and terrifying. Beginning with Dostoevsky's important text *Notes from Underground* we will explore representations of the room in modern literature. These representations will range from the absurdism of Kafka's *Metamorphosis* to the erotic sadism of Bataille's *Story of the Eye*.

### 2.5.11 ORIENTALISM, RACE AND IDENTITY

Instructor: Dr Rodwell Makombe

#### SEMINAR DESCRIPTION:

This seminar is intended to expose students to discourses of colonialism, which Edward Said (1978) has characterised as Orientalism and African counter-narratives, such as Camara Laye's *The Radiance of the King*, that 'write back to the Empire'. The seminar will be underpinned by postcolonial theory, particularly Bhabha's notion of "the other question" and Edward Said's Orientalism. The objective of the seminar is to read Western narratives that produced and popularised colonial discourses against African texts that wrote back to the Empire. Some of the questions that this seminar will grapple with are: How were African cultural identities constituted by Western discourses of colonialism? How did African writers respond to Western narratives that sought to justify colonialism? To this end, we will read Shakespeare's *The Tempest* alongside Camara Laye's *The radiance of the king*- a text that writes back to the empire. The seminar explores how discursive constructions of Africa were part and parcel of the colonial enterprise by examining how stereotypes and falsehoods about Africa embedded in Western canonical texts were appropriated and used to justify colonisation.

### 2.5.12 "I AM NOT YOUR NEGRO"

Instructor: Dr Kudzayi Ngara

#### SEMINAR DESCRIPTION:

In this elective we will look at a variety of narrative and film texts by African-American writers, focusing our attention on how they engage with notions of race and identity. We will consider some of the tensions in African-American culture and writing by looking at theories of slavery, the Black Atlantic and the African diaspora in America., in particular how African-Americans negotiate their identit(-ies) in the context of polarising racial politics, as well locate and collocate themselves in the broader debates around blackness, postcolonialism and its 21<sup>st</sup> century sequel, Afropolitanism. Emphasis will be placed on the film and literary representations of

blackness and the extent to which the selected narratives validate and question Paul Gilroy's notion of the Black Atlantic.

### 2.4.13 IMAGINING RACE (BLACKNESS) IN CITY NARRATIVES

Instructor: Mr Bright Sinyonde

#### SEMINAR DESCRIPTION:

This seminar will explore how blackness has been imagined by post-2000 South African city writers. The discussion will specifically focus on the African blacks for the simple reason that the definition of black people in South Africa has always included Coloured, Indians and African people. The exploration of the subject will be formulated around the question of what it means to be black in post-2000 South African cities with the specific focus on the depiction of spaces occupied by this race such as Hillbrow. It will be recollected that the understanding of blackness during colonial and apartheid eras was fixed. It only connoted blackness as the exploited, alienated and oppressed people. How then do post-2000 city writers perceive blackness in their narratives especially in consideration of Touré's (2011: 5) argument that "There is no dogmatically narrow, authentic Blackness because the possibilities for Black identity are infinite"? On that note, the subject will be explored through some social factors such as the launch of xenophobic attacks that carried with it the stereotypical notions of foreign blacks as corrupt, desperate, alien, people of cheap labour and at the same time darker than South Africans. With a number of South Africans who became victims of the attacks most of which were considered either darker than South Africans or coming from Limpopo a province that some view as located out of South Africa, blackness has to some extent become complex and a contested subject.

## 2.6. Assessment Policy

### Department of English, University of the Free State<sup>1</sup>

#### Assessment Policy 2018: ENGL 3718

Please read this document with great care to ensure that you understand the English Department's assessment policy. Full compliance is required to pass ENGL 3718 and ENGL 3728.

#### i. Continuous Assessment

The Department of English has adopted a policy of 'continuous assessment' to ensure that students engage with course materials consistently over the course of the semester, and not simply in last-minute spurts of pre-exam cramming. In order to develop the interpretative, analytical, writing, reading and oral communication skills required for university-level critical engagement, students are asked to read and write on a weekly basis, as well as to participate actively in speaking and listening activities in tutorials, seminars and in-class analyses of course materials.

In the Assessment Policy of the Faculty of the Humanities, continuous assessment is defined as "that which occurs throughout the learning process and not only after the learning process. Students are thus examined continuously over the duration of a quarter, semester or year. It is cumulative and the marks are calculated to produce a final result".

In accordance with this policy, we therefore do not require of students to write a final exam, but instead calculate grades based on portfolios of work submitted over the course of the semester or year. (These include tests, essays, oral contributions, article summaries, reading responses, passage/image/sequence analyses, exercises, independent research projects, and other items.)

**It follows then that you must read all assigned texts and perform all other preparatory activities, as stipulated in the course outline, before each class or tutorial.**

<sup>1</sup>This policy was drafted in consultation with the Teaching and Learning Manager of the Faculty of the Humanities at the University of the Free State, and the Department of English at Stellenbosch University, where students have already benefitted from the system of continuous assessment for a number of years. It has been adapted for specific relevance to the ENGL 3718 and 3728 modules.

Whereas most other departments calculate a predicate mark that, if higher than a certain grade, entitles you to sit for the final examination, in the Department of English, **all marks awarded for work done throughout the semester/year count toward your final mark for the course**. This means that your performance throughout the semester will determine whether or not you pass the course, and it is therefore imperative that you submit all assignments (on time) and write all tests. Neglecting to do so may result in a failing grade for the course.

University regulations stipulate that "[w]here a system of continuous assessment applies, a student passes when a final mark of at least 50 percent has been obtained and she/he has participated in all the assessment opportunities" (see point A9.4 (h) in the *General Rules for First Qualifications, Postgraduate Diplomas, Honours Bachelor's Degrees, Master's Degrees, Doctoral Degrees, Higher Doctoral Degrees, Honorary Degrees and Convocation*).

**In other words, students need a final mark of 50% to pass the course, and no additional opportunity to submit assignments or write tests can be given once the final marks have been calculated. (See also "Incomplete" below.)**

#### ii. Mid-Semester Mark

**Mid-semester marks** are calculated in week 8 of each semester and are based on work submitted up to that date in tutorials. Teaching Assistants (TAs) submit these marks to the department, who will share them with students. These marks are calculated to help TAs and lecturers identify students who appear to be struggling and may be at risk of failing, and to help students get a sense of their own progress.

#### iii. Calculation of Final Module Mark (100%) for ENGL 3718 and ENGL 3728:

<b>Course work (16 credits):</b>	<b>50%</b>
<b>Individual Seminar (16 credits):</b>	<b>50%</b>

Please consult the study guides for each term for a detailed breakdown of the mark calculation for each seminar and course.



#### iv. Moderation

In order to monitor the quality and fairness of assessment, at least 40% of all credit-bearing work in ENGL 3718 and ENGL 3728 will be moderated **internally and externally**.

- In the case of the lecture and tutorial components of **ENGL 3718** and **ENGL 3728**, two of the tests and the revised final version of your essay will be moderated.

The department must keep copies of assignments for audit purposes. You will be given the opportunity to look at the feedback on these assignments but will then have to return them to your lecturer / TA for safekeeping. It is therefore imperative that you keep your own copies of assessment, particularly essays, for future reference.

#### v. “Incomplete”

You are required to write all official tests and submit all written work (whether in tutorials in seminars or on Blackboard). Failure to write tests and submit essays will result in an ‘incomplete’ (which means you will not receive a final grade for the course).

Your TA and seminar instructor will keep a strict record of attendance in tutorials and seminars. You need to be present and well prepared for these tutorial and seminar discussions, and you need to participate appropriately and enthusiastically. **Only students who have participated in at least 8 tutorial and 10 seminar sessions per semester will be given a final grade.** Students who attend fewer than these sessions will receive an ‘incomplete’ on the course.

#### vi. Tests

Because the Department of English uses the system of continuous assessment, **students must write all tests on the date scheduled.** Only in the case of justified extraordinary circumstances may a student apply to write a supplementary test. This application, which should be accompanied by corroborative documentation (an **original** doctor’s certificate, for instance), must be submitted to the TA or seminar instructor within two days of the student’s return to class. Only students who have been granted permission to write a supplementary test, will be allowed to do so. **No**

**additional opportunities to make up for missed tests will be offered.** However, an arrangement will be made for students on Teaching Practice.

Test dates and venues will be clearly communicated by your lecturer in class, in the study guide and on Blackboard. **It is your responsibility to ensure that you know what these dates and test venues are.**

#### vii. Missed or Late Work

Sickness with an original doctor’s certificate or the death of a family member supported by a copy of the death certificate are the only excuses that will be accepted for missing a test or failing to meet a deadline. Students are expected to report such issues to their TA by email on the same day and submit their valid documentation at the first lecturing, tutorial or seminar opportunity following their absence from class.

Any essay handed in after the due date will be penalized 5% per day, unless the extenuating circumstances outlined above apply. No essay will be accepted more than seven days after a deadline (including Saturday and Sunday) without medical documentation.