

ENGLISH HONOURS COURSES: 2020

BLOEMFONTEIN CAMPUS

Students are required to complete 128 credits selected from the modules below, with ENGL6808, ENGL6814 and ENGL6824 as compulsory modules.

Adding to the above, students are expected to select an additional 64 credits from the list of 16 and 32 credit modules below. The department limits the number of options for any given year. Students should note that prescribed materials from undergraduate courses taught by the Department of English may *not* be consulted in Honours response papers, seminars and essays. The course offerings for 2020 will be finalised in January 2020. Detailed course outlines will be provided by course lecturers.

ENGL6808 RESEARCH METHODOLOGY AND RESEARCH ESSAY

Essay to be marked by two members of staff.

32 credits

The purpose of this course, which all students in the English Honours must complete, is to introduce students to the concept of research as it functions in the field of English literary and cultural studies, as well as linguistics. The course is divided into two sections: the first addresses some of the methodological questions that inform research in a variety of areas in English studies; the second is directed towards any research involved in the writing of the long essay, which students are required to submit at the end of the year.

At the end of the first part of the course, students should be able to:

- (i) understand the basic processes of research in the field of literary and/or cultural studies and/or linguistics studies in English;
- (ii) formulate a research topic appropriate for Honours or Master's use;
- (iii) choose a methodological approach appropriate to your chosen topic of research;
- (iv) draw up a well-grounded research proposal outlining your intended research, and
- (iv) produce a convincing, well-written research document such as a long essay, mini-thesis, dissertation, or thesis based on this research proposal.

Research Essay: Various supervisors

An individually supervised essay on a topic formulated in consultation with a supervisor approved by the Head of Department. The essay will be assessed and moderated. Deadlines must be strictly adhered to; late submission will incur penalties and might result in failure to obtain the Honours degree.

Deadlines for Research Essay:

Deadlines for Research Essay:

1. April 14th: proposal draft due.
2. April 23th: feedback from supervisor.
3. May 11th: final proposal due.

4. 20th July: first 20 pages due.
5. September 7th: second 20 pages due.
6. October 5th: full draft of mini-thesis due.
7. Nov 2nd: Final mini-thesis due.

Please note: Students who do not meet deadlines will not be entitled to detailed feedback from their supervisors on section drafts. **No feedback will be offered in November unless students have met all their deadlines throughout the year.**

ENGL6814 LITERARY THEORY: THE BEGINNINGS

Dr. Aghoghovwia (aghoghovwiapo@ufs.ac.za)

Dr. De Villiers (devilliersar@ufs.ac.za)

16 credits

ENGL6814 is an introductory course designed to expose post-graduate students to the rudiments of a key area of literary and cultural discourse. The course provides an overview of the major theoretical trends that have shaped the critical reception and production of literary texts both prior to and since the twentieth century. Theoretical frameworks considered in any given year might include Classical, Medieval and Early Modern Literary Theory; Romanticism; Formalism; Marxism; Phenomenology; as well as Structuralist and Post-Structuralist Theory. The theoretical discourses studied in this course focus on the fundamental assumptions and premises of various theoretical schools, with a view to establishing a platform for the study of later theoretical constructs.

ENGL6824 CONTEMPORARY CRITICAL THEORY

Lecturers: Dr Aghoghovwia (aghoghovwiapo@ufs.ac.za)

Dr Brooks (brooksm@ufs.ac.za)

Dr Conradie (conradiems@ufs.ac.za)

Prof Manase (Manasel@ufs.ac.za)

16 credits

Building on the discussion of literary theory in ENGL6814, this course considers some of the additional debates that have animated cultural and critical theory during the twentieth and twenty-first centuries. Specifically, the course introduces students to methods of critically analysing a wide variety of texts – including literature, films and other media – in order to facilitate a rigorous questioning of our roles as citizens of our contemporary world and as critical interpreters of past and present contexts. This part of the course reflects the shift that Departments of English around the world have made in recent years from traditional methods of literary analysis to the study of a range of cultural texts and practices through the lens of contemporary critical theory, including theories of gender and sexuality, critical race theory, psychoanalysis, affect theory and postcolonial theory. The primary objectives of this course are to equip students with the theoretical tools required to bridge the gap between the cultural texts that we read and the worlds that we inhabit; to expose the links between knowledge and power; and to draw on the lessons of history so that we might better understand the present and imagine more equitable futures. The course asks of students to cross disciplinary boundaries, to invest in a study of lived political and social contexts, and to commit to the project of social and epistemic transformation.

FIRST SEMESTER: COURSE OPTIONS

ENGA6834 CONTEMPORARY POETRY

Dr. Brooks (brooksm@ufs.ac.za)

16 credits

This course presents an intensive study of a selection of major contemporary poets, with special attention to questions of influence, interrelations, and diverse poetic practices. The study of these poets also aims to provide students with a thorough knowledge of the characteristic techniques, concerns and major practitioners of contemporary poetry. Apart from an in-depth study of the theoretical consideration of modernity and modernism, diverse methods of literary criticism are employed, including historical, cultural, biographical, social, political and gender criticism.

ENGR6814 (CAPITA SELECTA) ARCHIVES OF FEMINIST RAGE AND LOVE IN SOUTH AFRICAN LITERATURE AND CULTURE

Prof Helene Strauss (StraussHJ@ufs.ac.za)

16 credits

This is the time of feminist rage. Feminist rage is as legitimate as feminist love.

Pumla Dineo Gqola

To love is to give and to take.

Chimamanda Ngozi Adichie

This course conceives of a selection of South African creative cultural texts as archives of feminist feeling. Inspired by inventive new forms of feminist organising such as the #RememberKhwezi, #RURreferenceList and #RapeAtAzania protests, as well as a number of other recent examples of visual, literary and aesthetic feminist activism, the aims of the course are twofold: (1) to map some of the intellectual precedents to the contemporary expression of Black feminist rage and love in creative cultural production and activism alike, and (2) to read a range of literary and visual cultural South African texts as affective archives. To this end, the course shifts the focus from the archive as a fixed, institutional site of knowledge retrieval toward what Jacques Derrida might call its feverish qualities – those absences and omissions that are both produced by and paradoxically constitutive of the archive. This is an archive, as theorists such as Elspeth Brown and Thy Phu have shown, that is particularly amenable to being read for its affective wiring. Works by theorists, artists and creative cultural workers such as Audre Lorde, Sara Ahmed, Ama Ata Aidoo, Winnie Madikizela-Mandela, Lauretta Ngcobo, Pumla Dineo Gqola, Koleka Putuma, Sisonke Msimang, Simamkele Dlakavu, Panashe Chigumadzi, Redi Tlhabi, Lwandile Fikeni, Leigh-Ann Naidoo, Stella Nyanzi, Sethembile Msezane, Pregs Govender, Barbara Boswell, Kagiso Lesego Mollope, Zanele Muholi, Zethu Matebeni, Keguro Macharia and Zubeida Jaffer will be analysed.

ENGN6814 A DECOLONIAL PERSPECTIVE ON THE TEACHING OF ENGLISH

Dr Du Plessis (duplessiscl@ufs.ac.za)

16 credits

This course is aimed at exploring current views on teaching English as an international language within a decolonised language curriculum. The module introduces students to theories of language acquisition and communicative competence and how these find application in language courses and assessment artefacts designed for use in South African contexts. As part of the investigative journey, important principles that guide the conceptualisation and design of language courses are discussed, as well as the notion of *assessment as learning*. On completion of the course, students should have a comprehensive understanding of how contemporary views of language influence teaching methodologies and curriculum content.

ENGP6814 DISCOURSE AND DIFFERENCE

Dr Conradie (conradiems@ufs.ac.za)

16 credits

This course requires a basic understanding of linkages between language, identity and society. It guides students through a range of theoretical perspectives on the role that discourse plays in shaping, questioning and/or constraining our understanding of difference, particularly along lines of racialisation. The course specifically engages with discourse-based studies and theoretical works, with the aim of enabling students to analyse the discursive construction of difference and to interrogate the ideologies underpinning these discourses.

ENGQ6814 DIGITAL MEDIA RESEARCH

Dr Brokensha (broksha@ufs.ac.za)

16 credits

The focus in ENGQ6814 is on exploring research on discourse and communication in digital spaces. It considers a **theory of multimodal computer-mediated communication** (CMC) that allows researchers to transcend traditional computer-mediated discourse analysis (CMDA) to study phenomena such as memes, avatars, and robot-mediated communication, for example. To this end, we will explore *Analyzing digital discourse* (2019) edited by Patricia Bou-Franch and Pilar Garcés-Conejos Blitvich and published by Palgrave Macmillan. By the end of this module you should demonstrate in-depth knowledge of current debates surrounding digital practices. Specifically, you should demonstrate knowledge of **the latest insights in the field of language and digital communication** (Pilar Garcés-Conejos Blitvich & Patricia Bou-Franch); **current paradigms** and how they have been adapted to study digital spaces (Susan C. Herring); **how online users employ multimodal resources** (Maria Grazia Sindoni; Marjut Johansson); how online users employ multimodal resources **to achieve specific aims and shape their identities** (Camilla Vásquez & Addie Sayers China; Marie-Thérèse Rudolf von Rohr, Franziska Thurnherr & Miriam A. Locher); and the **ideologies** behind the construction of digital texts (Maria Sifianou & Spiridoula Bella).

**ENGR6814 (CAPITA SELECTA)
MODERNISM'S SHAKESPEARE
To be finalized**

Lecturer: Dr. de Villiers (devilliersar@ufs.ac.za)

16 credits

This course explores Shakespeare's influence on major Modernist authors and, conversely, the ways in which these authors have shaped our understanding of Shakespeare today. Reading selected works of Shakespeare alongside key Modernist texts, it aims to situate and theorise modernist intertextuality in relation to the Shakespearean canon. The course exposes students to a range of genres, both within Shakespeare's *oeuvre* (tragedy, comedy, romance, and the sonnet) and within the Modernist canon (the novel, poetry, literary criticism, and drama). By the end of the course, students should be able to recognize the influence of "Modernism's Shakespeare" on issues such as canon formation, postcolonialism, intertextuality, feminism, and the politics of language.

SECOND SEMESTER: COURSE OPTIONS

ENGE6844

CONTEMPORARY LITERARY IDENTITIES: RACE, GENDER AND THE SELF

Dr. Brooks (brooksm@ufs.ac.za)

16 credits

This course comprises an extensive study of the representation of contemporary identity in modern English literature. Through the study of a selection of poems, prose essays, short stories, films and novels, the course explores the intersecting relationship between issues of race, gender and the self. Relevant critical readings will be set alongside fictional texts to illuminate how these texts respond to and further ideas of contemporary identity.

On successful completion of the course, students will have obtained extensive knowledge of current literary theory relating to aspects of contemporary identity; be able to study and critically analyse literature in specific historic, literary and social contexts; be able to introduce pertinent theoretical contexts and debates in their oral and written presentations; be able to demonstrate their understanding of the complex aspects of contemporary identity and how issues of sexuality and gender, race and ethnicity and concepts of the human and selfhood intersect; and demonstrate the ability to conceptualise, structure and deliver academic seminars and essays.

ENGI6844

INTRA-AFRICAN MOBILITIES: CONTEMPORARY AFRICAN CULTURAL PRODUCTION

Prof. Manase (manasei@ufs.ac.za)

16 credits

This course examines contemporary African cultural texts that explore the intra-African circulation of ideas and people from the time of the Trans-Atlantic slave trade to the present. Africa has always been marked by mobilities and displacements, whether as a result of the slave trade, colonialism, or other intra-African wars, struggles and exchanges. The pressures brought by recent processes of globalisation, such as the implementation of structural adjustment programs and the liberalisation of economies, have in turn led to new migrations and dislocations. These movements have important cultural implications. Cultural texts, as conveyors of the interests and identities of Africa's divergent social groups, offer a unique perspective on the concerns that emerge at these intersections of power, nationality, race, gender, sexuality and ethnicity. In this course we will try to identify some of these concerns. What specific contributions do African narratives of mobility and migration make to discourses of internationalism, diaspora and globalisation?

ENGN6824

MULTIMODAL PERSPECTIVES IN ENGLISH SECOND LANGUAGE LEARNING AND TEACHING

Dr Els (elsca@ufs.ac.za)

16 credits

The course delves into multimodal aspects of language presentation and usage, and its main focus is on the teaching of English as a First Additional Language / Foreign Language. The concept of multimodality is not necessarily limited to digital modes *per se*, but may include a conglomeration of creative modes that are expedient to a language classroom. The course is meant to serve as an inspiration for students interested in the

teaching profession and is not intended to be an in-depth, comprehensive analysis of language or teaching, although students are expected to apply practical aspects related to the teaching of language and literature. Various modes that students can expect to encounter are music and film and students are introduced, for instance, to the connections between language acquisition, music and cognition. Multimodality influences ways of listening to the world of language, music and people, and the creativity of the concept itself is explored.

ENGR6824 (CAPITA SELECTA)

STUDIES IN ANGLOPHONE WEST AFRICAN LITERATURE

Dr. Aghoghovwia (aghoghovwiapo@ufs.ac.za)

16 credits

Studying literature according to its regional formations in Africa generates its own sets of challenges, but it also offers students a peculiar insight into the particular histories and cultures that shape the literary imagination of any given region of Africa. These form part of what this module aims to explore in the study of Anglophone West African literature. The phrase is a general term used to refer to literary creativity and critical discourses produced around the shared historical encounter of British colonialism and various formations of political, cultural and economic imperialism. Anglophone is used to mark off the linguistic community of writings in English produced by writers from countries in West Africa that were colonised by Britain, such as Gambia, Ghana, Nigeria and Sierra Leone. But it is not only British colonialism that binds these writings; we will also explore the contemporary imperative of globalisation that has generated other kinds of affiliations and shared experiences, resulting in various forms of diasporic imaginings and cosmopolitanisms in these writings. Thus the course is a simultaneous study of the history and culture of letters in Anglophone West Africa. Although the term Anglophone refers to writing in English, the linguistic manifestations are manifold depending on the particular genre in which the work is written, and as we shall see in the course of the module, there are many inflections of English in the body of writing as writers experiment with forms and styles from the African oral traditions and linguistic patterns of speaking. The module will cover a broad range of texts covering the following areas: Anti-Slave Narratives as precursor to Anglophone West African literature Colonialism and Anglophone West African literature Nationalism and Anglophone West African literature Cultural Nationalism and the emergence of a literary "canon" Military in Anglophone West Africa literature War and Contemporary Anglophone literature Gender Question: Feminism in West African literature New Democracies and the literature of Anglophone West Africa Disillusionment, Hope and Utopia in Anglophone West African literature Transnational Figurations and "Afropolitanism" in Anglophone West African literature.