



University of Cape Town  
**Summer School**  
17 to 28 January 2017  
!yuniversithi



## Summer School

The Centre for Extra-Mural Studies at the University of Cape Town invites you to attend the 61st Summer School which runs from 17 to 28 January 2011.

Summer School is a public education programme offering a range of short courses, open to all regardless of educational qualifications. These courses are for non-degree purposes and do not involve examinations or certification, though written or practical projects and reading may be required.

Located in the Centre for Higher Education Development (CHED), Extra-Mural Studies seeks to make the academic resources of the University accessible to a wide range of students by offering a variety of short courses and educational interventions throughout the year. The University makes a significant financial contribution towards the Summer School programme.

For more information about what is on offer, visit our website at: <http://www.ems.uct.ac.za>.

### Staff of the Centre

Director:

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Professor:

Ingrid Fiske

Summer School Extra programme co-ordinator:

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Secretaries:

Jeanne Coomer

Avril du Preez

Ed Drying

Technical assistant:



# TIMETABLE

The page numbers of the course descriptions in this brochure are in brackets after the course number.

TIME	Monday 17–Saturday 22 January 2010		TIME	Monday 24–Friday 28 January 2010	
9.15 am	Anti-semitism	Course 11101 (30)	9.15 am	For all the saints	Course 11128 (37)
	Forensic anthropology	Course 11102 (49)		Imperial adventure fiction	Course 11129 (20)
	Origins of emotions	Course 11103 (36)		Children of the new democracy	Course 11130 (33)
	Botanical painting	Course 11104 (58)			
9.30 am	Xhosa for beginners ( <i>continues until 4 Feb</i> )	Course 11152 (56)	9.30 am	Xhosa for beginners ( <i>continues until 4 Feb</i> )	Course 11152 (56)
	Colour: art workshop	Course 11105 (57)		Narrative techniques – art workshop	Course 11131 (59)
	Identifying fynbos plants	Course 11106 (63)			
10.00 am	Writing poetry	Course 11107 (61)			
	Scripts for South Africa	Course 11108 (62)			
11.15 am	Isaac Newton	Course 11109 (51)	11.15 am	Selected British poets	Course 11132 (15)
	Bird breeding biology	Course 11110 (48)		First modern revolution	Course 11133 (35)
	Rome from Michelangelo to Bernini	Course 11127 (24)		Human–wildlife conflict	Course 11134 (50)
1.00 pm	Refugees ( <i>Tues 18</i> )	Course 11111 (46)	1.00 pm	Customary law ( <i>Mon 24</i> )	Course 11135 (42)
	Your wonderful foot ( <i>Tues 18</i> )	Course 11112 (53)		Interfaith issues ( <i>Tues 25</i> )	Course 11136 (44)
	Displaced: finding lost family ( <i>Wed 19</i> )	Course 11113 (43)		Trade unions and politics ( <i>Tues 25 &amp; Wed 26</i> )	Course 11137 (40)
	Congo to Zaire & back ( <i>Thurs 20</i> )	Course 11114 (41)		Silence, glory, love: poetry reading ( <i>Wed 26</i> )	Course 11138 (29)
	Medical regulation ( <i>Fri 21</i> )	Course 11115 (45)		The right to know ( <i>Thurs 27</i> )	Course 11139 (47)
	The Louvre ( <i>Sat 22</i> )	Course 11116 (28)			
3.30 pm	Verdi masterpieces ( <i>Mon 17–Wed 19</i> )	Course 11118 (26)	3.30 pm	Aspects of Argentina	Course 11140 (31)
	Gender, violence & identity	Course 11119 (18)		Modern Jewish writing	Course 11141 (23)
	Maria Callas ( <i>Thurs 20–Fri 21</i> )	Course 11120 (21)			
5.00 pm	Caravaggio's Rome ( <i>Sat 22</i> )	Course 11117 (27)			
6.00 pm	Thanatology ( <i>Mon 17–Tues 18</i> )	Course 11121 (39)	6.00 pm	Sustainability prospects ( <i>Mon 24–Wed 26</i> )	Course 11142 (38)
	Language and literacy ( <i>Wed 19–Fri 21</i> )	Course 11122 (22)		Child sexual abuse ( <i>Mon 24–Wed 26</i> )	Course 11143 (32)
	Algerian war of independence	Course 11125 (14)		Thomas Young ( <i>Thurs 27–Fri 28</i> )	Course 11144 (52)
				Contemporary SA art ( <i>Mon 24–Wed 26</i> )	Course 11145 (17)
				Handspring Puppet Company ( <i>Thurs 27–Fri 28</i> )	Course 11146 (19)
	Italian for beginners ( <i>continues until 4 Feb</i> )	Course 11151 (54)		Italian ( <i>continues until 4 Feb</i> )	Course 11151 (54)
	Portuguese for beginners ( <i>continues until 4 Feb</i> )	Course 11150 (55)		Portuguese ( <i>continues until 4 Feb</i> )	Course 11150 (55)
6.30 pm	Creative fiction writing	Course 11124 (60)	6.30 pm	Advanced creative fiction writing	Course 11147 (60)
8.00 pm	African cinema	Course 11123 (13)	8.00 pm	SA College of Music at 100	Course 11149 (16)
	Surrealist adventure	Course 11126 (25)		A 'developmental state'	Course 11148 (34)

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## FOR ALL SUMMER SCHOOL ENQUIRIES

Phone: 021 650 2888  
Fax: 021 650 2893  
Write to: Centre for Extra-Mural Studies  
UCT, Private Bag, Rondebosch, 7701  
Email: [ems@uct.ac.za](mailto:ems@uct.ac.za)  
Website: <http://www.ems.uct.ac.za>

Registration forms can be printed from the website.



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## REGISTRATION INFORMATION

Registration **by post** opens on **Monday 1 November 2010** and **in person** on **Monday 6 December 2010**.

### HOW DO I REGISTER?

Please complete the registration form in the centre of this brochure (or a photocopy). ***Use a separate form for each person enrolling.*** Please include your address, telephone number, method of payment and other details. ***Incomplete forms and forms that do not include payment will not be processed.***

- Please provide an accurate address where registration details and cards should be sent if you will be away from Cape Town during December and January.
- Before 6 December only postal registrations will be accepted, including faxes and completed forms dropped off in the 'post box' at the Centre. ***Please do not leave cash.***
- All registrations, including faxes, received before 9.00 am on Monday 1 November will be held unopened, and processed ***randomly*** on that date. Postal registrations received subsequently will be processed in strict date order.

### WHERE DO I REGISTER?

- ***By mail*** Post your completed forms, enclosing payment in the form of a cheque (made payable to 'UCT' or 'University of Cape Town'), postal order or credit card details (no cash please) to: Centre for Extra-Mural Studies, University of Cape Town, Private Bag, Rondebosch, 7701.
- ***In person*** Bring your forms to the Centre's office, Room 3.01, Level 3, Leslie Social Science Building, University Avenue, Upper Campus. These will be treated as postal registrations until Monday 6 December.
- ***By fax*** Send to 021 650 2893. These are only accepted if the registration form is completed with payment by credit card or direct deposit. Faxes are treated as postal registrations. ***Please note that the Centre cannot be held responsible for the non-receipt of faxes.***
- ***By telephone & electronic mail*** Please note that registrations by telephone or email cannot be accepted.

### HOW DO I MAKE A DIRECT DEPOSIT?

Direct deposits can be made at any Standard Bank branch.

Name of account: Public and Continuing Education

Type of account: Business Current Account

Account number: 27 065 1608



Branch: Rondebosch  
 Branch code: 025009  
 Your reference: Student number (see number on bottom right of address label)

Please ensure that your reference is reflected on the deposit slip. The payment should reflect on your account within 24 hours. It is essential to provide proof of payment either by fax at 021 650 2893 or email at [ems@uct.ac.za](mailto:ems@uct.ac.za).

### **HOW WILL I KNOW IF I HAVE BEEN ACCEPTED?**

It takes several weeks to process the first batch of registration forms. You will be informed in writing whether or not you have been accepted on the course(s) for which you applied.

- If you do not receive your registration card, call at or phone the office at least two weeks before commencement of your course. In view of the thousands of forms received, office staff cannot respond to individual enquiries until after Wednesday 8 December 2010.
- Please note that the Centre cannot be held responsible for the non-receipt of posted registration cards.

Unfortunately even those who submit registrations by Monday 1 November may find that they may have been unsuccessful in obtaining places because of the random processing system.

### **MUST I REGISTER?**

Casual attendance is possible at some larger courses and lectures. Tickets for casual attendance are usually only sold 5 to 10 minutes before the lecture begins if the course is fully subscribed but seating is available. Tickets bought at the door are more expensive than pre-registered tickets.

### **WHAT MUST I DO WITH MY REGISTRATION CARD?**

Please show your registration card before all sessions. It entitles you to priority admission until 10 minutes before the lecture commences. Thereafter unoccupied seats may be sold. Latecomers may have to take less desirable seats, so please arrive in good time.

### **HOW DOES THE WAITING LIST WORK?**

If you cannot register for a practical or a language course because it is full, you will be put on a waiting list. Please note that the staff are not able to tell you where on the waiting list you are placed. You will be contacted only if a vacancy occurs. Once a course starts, all waiting lists fall away. There are no waiting lists for all other courses.

### **LIMITATIONS ON ACCESS**

Small practical courses are in demand. You may be unable to register for a practical course similar to one you have attended in the last three years.



**WHEN IS THE SUMMER SCHOOL OFFICE OPEN?**

Monday to Friday

**1 November–6 December 2010** 8.30 am–12.30 pm; 1.30–4.00 pm

**6–23 December 2010** 8.30 am–4.00 pm

**3–14 January 2011** 8.30 am–4.00 pm

**17–28 January 2011** 8.30 am–1.15 pm; 3.00–6.15 pm; 7.15–8.15 pm

**Closed** 24 December 2010 from 12 noon; reopens 3 January 2011

## FEE INFORMATION

### COST OF COURSES

The fees are listed at the end of each course description. There are three categories:

**Full fee** the full course fee paid by most people.

**Staff fee** the fee paid by tertiary education staff.

**Reduced fee** the fee paid by people with limited incomes and by full-time students.

### STAFF FEES

- Full-time and retired full-time UCT staff and their partners.
- Part-time UCT staff who currently hold an appointment of at least one year.
- Full-time staff (and their partners) of universities in the Western Cape.

### REDUCED FEES

- Individuals dependent on an income of less than R66 000 per annum (R5 500 per month), or members of families whose total income is less than R102 000 per annum (R8 500 per month).
- Registered UCT students. (Staff members who are doing post-graduate or other part-time studies do not qualify as students.)
- Full-time under-graduate students at universities and schools in the Western Cape. Staff or others registered for a PhD degree are not considered students.

### TO QUALIFY FOR STAFF OR REDUCED FEES

The reduced fee section on the registration form must be completed and signed. ***Failure to complete this section will result in your registration being processed at the full course fee.***

- Reduced fees allow people on limited incomes to attend a course. Please make use of this concession only if necessary.
- Please note that on some courses the number of reduced fee and staff fee places is limited. They are allocated on a first-come, first-served basis. Thereafter all places are allocated at the full fee. This is necessary to make courses financially viable.

### PAYING BY CHEQUE OR CREDIT CARD

- **Cheques** must be made payable to 'UCT' or 'University of Cape Town' only. They may not be altered or endorsed. On the back of your cheque, please write 'Reference: SS11' or 'Summer School 2011'. Post-dated cheques are not accepted.
- **Credit card payments** can only be made where the card expiry date is still valid and the account is not overdrawn. The CVC number (the last

three digits printed on the reverse of the credit card) must be filled in on your registration form.

An administrative fee of R150,00 is charged for cheque or credit card payments which are turned down. No registrations will be made until this is paid.

## **PAYMENT AND REGISTRATION AT THE DOOR**

Sometimes, if seats are available, you can buy a ticket for an individual lecture for which you did not register. The fee is R70,00 per lecture except where otherwise specified. To save time please have the correct change ready. Cheques and notes larger than R100,00 cannot be accepted at the door.

- Staff and students, on production of their staff or student cards, and EMS 'reduced fee payers' may obtain a reduction for single lectures. If you qualify for the reduced fee (see page 7) this will be recorded on your registration card.
- It is cheaper to register before the time for single lectures or for an entire course than to pay for casual attendance.

## **CANCELLATIONS AND REFUNDS**

You may not be accepted on all your chosen courses. In that case your cheque will be deposited to cover your successful registrations, and either a cash or an electronic refund will be made.

- No refunds can be given if you simply change your mind about attending a course. Whether there is a waiting list or not, full refunds are granted only if the Centre cancels the course, or in cases of illness, accident or emergency. We require a doctor's certificate if you withdraw for medical reasons. In all other cases, refunds will be issued at the discretion of the Centre and an administration fee (of up to 80%) will be levied. Refund applications must be in writing and include your registration card.
- Students are not able to change courses after the second lecture has taken place in a five-lecture course; students are not able to change courses in two- and three-lecture courses. Changes can be made between different time slots, but the course fee must be the same and only if the course is not full. No refunds are issued when swapping to a course of a different value.
- No refunds will be granted if you withdraw on the day before or once a course has begun.
- Refunds for cheque, cash or direct deposit payments can be collected in cash from the office or refunded via direct deposit.

## GENERAL INFORMATION

### WHERE ARE COURSES HELD?

Courses are held in the Leslie Social Science Building, University Avenue, Upper Campus, unless otherwise indicated. The final venues will be listed on noticeboards in the Leslie Social Science Building from 14 January 2011.

### HOW DO I GET TO MY COURSE?

By car **from** the city: enter the Upper Campus via the Woolsack Drive exit off Rhodes Drive and then turn uphill towards the campus. By car **towards** the city on the M3: take the UCT dedicated lane just after Princess Anne Avenue/Rhodes Memorial exit. (See map on inside back cover.)

### WHERE DO I PARK?

Limited parking is available on Upper Campus (P1, P4, P5, P6, P17, and in Residence and Rugby Roads). (See map on inside back cover.) Please note that parking is situated quite far from the Leslie Social Science Building and you will need time to reach the building. Please do not park on verges, pavements or in loading or no-parking zones, as the University traffic officers will have to ticket you.

### IS THERE SPECIAL PARKING FOR DISABLED STUDENTS?

There are a few bays on campus specifically allocated for disabled visitors. Only wheelchair users may use these bays. The bays closest to the Leslie Social Science Building are in University Avenue. To gain access through the traffic control booms, please show the person on duty your Summer School registration card and special parking disk.

- 'Walking disabled' students should enquire about parking when registering and obtain and clearly display a 'special parking' disk. To use this facility you are required to complete an application form and submit a recent medical certificate from a medical doctor stating that you are able to drive but cannot walk long distances. Only a limited number of Summer School disabled parking disks are available; these are issued on a first-come, first-served basis only for students genuinely in need of disabled parking disks.
- Students proposing to use municipal parking disks must inform the Summer School office in writing, as they also need an additional Summer School disk.

### IS THERE A SHUTTLE SERVICE?

The University's Jammie Shuttle Service starting from the Leo Marquard and Tugwell residences in Rosebank is limited during the University vacation. For information about timetables and routes contact Jammie Shuttle directly at 021 685 7135.

## **ARE THE BUILDINGS ACCESSIBLE?**

University buildings are generally accessible to disabled students. Please contact us to discuss the easiest access route and parking. Please note that there are numerous steps in the Leslie Social Science Building, but nearly all our venues are wheelchair accessible. Wheelchair accessible toilets are on Level 1 of the building.

## **HOW SECURE ARE VENUES?**

Thefts occasionally occur from cars and from bags left unattended. Please lock vehicles securely and keep your possessions with you. Parking areas are regularly patrolled by campus security officers. If you lose something, contact Campus Protection Services on Level 1, Leslie Social Science Building. Tel: 021 650 2121.

## **WHAT ABOUT SMOKING, CELL PHONES & AIR CONDITIONING?**

Please note that smoking is not allowed indoors on the UCT campus. Kindly turn off cell phones before going into the lecture venues. The air conditioning in the lecture theatres unfortunately can't be adjusted and is sometimes quite cool; please bring warm clothing with you.

## **HOW LONG ARE THE LECTURES?**

Unless otherwise specified, lectures are about 60 minutes in length, including questions from the class. The lecture-performances at the Baxter Theatre are approximately 90 minutes in length.

## **CAN I RESERVE A SEAT?**

The practice of 'reserving' seats for friends is a cause of irritation to many as it denies the use of these seats to students who arrive in good time. It is only permitted to keep one seat for a few moments.

## **MAY I RECORD THE LECTURES?**

Please first obtain the lecturer's permission before recording lectures.

## **HOW DO I GET THE BOOKS AND HANDOUTS?**

Lecturers are asked to recommend readings available locally, but we cannot guarantee this. Handouts may be given free or sold at cost.

## **MAY I USE THE UCT LIBRARY?**

Library staff have kindly agreed to permit Summer School students to use the reading facilities in the Chancellor Oppenheimer Library. Please show your Summer School registration card and sign the visitors' register at the reception desk. Where possible, recommended books and journals will be made available. However, it is not permissible to take material out of the library.

To reach the library, walk down University Avenue and up the steps on the Cape Town side of Jameson Hall.

- Photocopies may be made by using a card purchased for R15,00 from the Loans Desk on Level 4.

### **WHERE CAN I EAT?**

- The Leslie Social Science Cafeteria offers teas, snacks, lunches and a limited bar service from 7.30 am to 8.00 pm (Mondays to Fridays). A small evening menu will be available from 5.30 to 8.00 pm.
- UCT Club, Sports Centre, Upper Campus is fully licensed and open for meals from 12 noon to 2.30 pm and from 5.00 to 8.00 pm (Mondays to Fridays).

### **ARE THERE CHILDCARE FACILITIES?**

UCT's Educare Centre is located on Upper Campus and provides childcare for children from three months to five years of age. Please phone Marilyn Petersen at 021 650 3522 for further information.

### **CAN I STAY IN RESIDENCE?**

To book, contact Chantal September directly at Tel 021 650 1050, fax 021 685 2629 or email [vac-accom@uct.ac.za](mailto:vac-accom@uct.ac.za), indicating that you are a Summer School student. The Summer School office cannot provide information on accommodation.

### **HOW CAN I RECEIVE THE BROCHURE?**

There is no charge for joining or for corrections to the mailing list. If you do not register for any course for more than three years, your name is automatically deleted. To rejoin, please ask to be reinstated. Please notify us if your address and telephone numbers have changed since you supplied your most recent details in 2010.

- If you would like to receive the brochure electronically for the 2012 Summer School, please indicate this on the evaluation forms handed out at Summer School.
- Please note that all brochures are mailed on the same day. The wide variation in arrival time (or non-arrival) is the responsibility of the postal service. The Centre cannot be held responsible for the non-receipt of brochures and in particular brochures sent overseas.
- Students who live overseas are charged R25,00 for postage.
- Extra brochures may be obtained from the Summer School office at a cost of R7,00 per copy.

## SUMMER SCHOOL EXTRA PROGRAMME

Summer School Extra is a free video, DVD and exhibition programme, designed around the courses. The film programme will only be finalised shortly before Summer School begins. On account of time and venue constraints popular screenings cannot always be repeated, nor can clashes with individual lecture timetables be avoided. Requests for repeats may be handed in at the Summer School office, addressed to the Summer School Extra co-ordinator.

- Information about the programme, times and venues will be displayed on notice-boards in the Leslie Social Science Building during Summer School; the information will be available on the EMS website from Wednesday 12 January. Please check the notice-boards regularly during Summer School for information about changes, repeats or additions.
- Please note that latecomers will not be admitted after the first five minutes of the start of any screenings.



### SUMMER SCHOOL 2012

The dates for the 2012 Summer School are Monday 16 January through to Friday 27 January.





## 11123 AFRICAN CINEMA: THREE GREAT WEST AFRICAN DIRECTORS

*Professor Charles Sugnet, Department of English, University of Minnesota, USA and Fulbright scholar, Dakar and Tunis*

This course will explore the work of three influential West African directors, beginning with Ousmane Sembene, regarded as the founder of black African cinema. It will discuss two early works: *Black Girl* (1966), which explores the moral suffering of a young woman taken from Senegal to the French Côte d'Azur, and *Xala* (1974), a satirical allegory of post-independence corruption. Sembene will be compared with Djibril Diop Mambety, who created a surrealistic cinema that younger African directors find especially inspiring. *Touki-Bouki* (1973), a sort of African parody of Dennis Hopper's *Easy Rider*, out-waves the French New Wave and challenges conventional roles and institutions. Mambety's late masterpiece *The Little Girl Who Sold the Sun* (1999) is a tribute to a handicapped, homeless young Dakar woman.

The course concludes with two films by younger director Abderrahmane Sissako. His films raise profound questions about the relationship between Africa and Europe, and the difficulty of real communication in a world full of noise. His *Life on Earth* (1998) shows Malian Muslims going about their ordinary village tasks, while Radio France International squawks out the countdown to midnight on the last day of 1999. His masterpiece, *Heremakono* (*Waiting for Happiness*, 2002), was shot in the Mauritanian global port of Nouadhibou, with trains coming from the iron mines, an international fishing fleet trawling the nearby Arguin Banks, illegal immigrants waiting for boats to Spain, a homesick Chinese merchant, and even a future filmmaker trying to get to a film school in France or Russia.

### LECTURE TITLES

1. Emergence of African cinema from colonial film. *The Little Girl Who Sold the Sun* and *Life on Earth*.
2. Ousmane Sembene's life and work. *Black Girl*.
3. Ousmane Sembene's *Xala*.
4. Life and work of Djibril Diop Mambety. *Touki-Bouki*.
5. Abderrahmane Sissako: a different kind of African filmmaker. *Life on Earth* and *Heremakono*.

The films relevant to specific lectures will be shown at 5.30 pm daily, prior to the 8.00 pm lectures. Titles and running times available on registration.

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17–21 January	8.00 pm
<b>COURSE FEES</b> Full: R308,00	Staff: R154,00      Reduced: R77,00

## 11125 THE ALGERIAN WAR OF INDEPENDENCE: CONFRONTING THE COLONIAL PAST TO UNDERSTAND THE PRESENT

*Associate Professor Joëlle Vitiello, Chair of the French Department, Macalester College, USA*

The Algerian War of Independence (1954–1962), acknowledged as a war only in 1999 by the French government, had a great influence on worldwide liberation movements, but left a contested heritage in France and in Algeria. Through film and video clips, websites and printed materials, this course will introduce the main events of the war and perspectives on it. It will cover topics such as the role of the War in collective memory and the belated resurgence of ‘disappeared’ events (such as the 1960s massacres of Algerians in Paris) in contemporary cultural production – art, film, literature and memorials. The division of the French and Algerian communities around issues of history will be considered, as well as memorialisation, censorship, torture, immigration, ‘beur’ culture and the relevance of the War to such recent events as the 2004 French law banning the veil in public schools, projects about teaching the positive side of colonialism in North Africa, the French youth riots of 2005, and recent immigration laws.

### LECTURE TITLES

1. The Algerian War of Independence: colonial/post-colonial issues and memory.
2. Contested representations of the Algerian War in film literature and public memorials.
3. October 17, 1961: confronting the past, or what’s in a plaque?
4. The legacy of the War in French society and culture.
5. Secularism, immigrant culture and the unfinished business of the Algerian War.

### Recommended reading

See page 64 in this brochure.



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

6.00 pm

Reduced: R77,00

## 11132 'A TERRIBLE BEAUTY IS BORN': SELECTED BRITISH POETS OF THE 20TH CENTURY

*Dr Jean Moorcroft Wilson, biographer and lecturer, Birkbeck College, University of London*

The 20th century was a period of great social and intellectual change in Britain, marked by countless conflicts including the Boer War, World Wars I and II, the Spanish Civil War and the Cold War. Startling discoveries in the sciences, the ideas of Freud, Jung and Bergson, and violent debates about imperialism, feminism and the Irish Question, dominated. The poetry of the time reflects this turbulence.

This course will open with the work of Yeats, as it turns from Late Romantic lyricism to a tougher, sparer language and more realistic and shocking imagery, yet never losing its powerful verbal magic. The move towards so-called 'Modernism' comes to full fruition in the poetry of Eliot, whose *Four Quartets* will be studied next. Subsequent shifts in direction, from the 'Pylon Poets' of the troubled 1930s, through the 'New Apocalypse' writers of the 1940s and 'The Movement' versifiers of the 1950s will be explored in the work of Auden, Thomas and Larkin, respectively. The course will close with poet Seamus Heaney, whose verse largely defies labels, still writing today.

### LECTURE TITLES

1. *A Terrible Beauty is Born*: W.B. Yeats (1865–1939).
2. *These Fragments I Have Shored Against My Ruin*: T.S. Eliot (1888–1965).
3. *A Low, Dishonest Decade*: W.H. Auden (1907–1973); *In My Craft and Sullen Art*: Dylan Thomas (1914–1953).
4. *Never Such Innocence Again*: Philip Larkin (1922–1985).
5. *A Door Into the Dark*: Seamus Heaney (1939–).

### Recommended reading

Porter, P. (ed.) *The Faber Book of Modern Verse*. London: Faber, 1982 (or earlier editions)

Stead, C.K. *The New Poetic: Yeats to Eliot*. London: Continuum International Publishing Group Ltd, 2007 (or earlier editions)

Thwaite, A. *Poetry Today*. London: Longmans, 1985



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00

A century ago, the South African College of Music (SACM) was a small conservatoire in central Cape Town. Today, as part of UCT's Faculty of Humanities, it offers a wide variety of music disciplines taught by some of South Africa's most distinguished composers, performers and musicologists. Many of its graduates have achieved international recognition.

A detailed performance programme will be available from mid-January. The lecture-performances end at approximately 9.30 pm.

1. Highlights of the century.	<i>Prof Hendrik Hofmeyr</i>
2. Western classics: going strong.	<i>Assoc Prof Francois du Toit</i>
3. A night at the opera.	<i>Assoc Prof Virginia Davids</i>
4. Jubilant jazz: the importance of tradition.	<i>Assoc Prof Andrew Lilley</i>
5. Celebrating Africa.	<i>Dizu Plaatjies</i>

**VENUE** Baxter Concert Hall, Rondebosch

**COURSE FEES** Full: R420,00      Staff: R315,00      Reduced: R315,00

Tickets will be on sale at the door only if seats are available: R110,00; staff & reduced (on production of cards): R95,00.

## 11145 PERSPECTIVES ON CONTEMPORARY SOUTH AFRICAN ART

*Marilyn Martin, past director, South African National Gallery and Art Collections at Iziko Museums of Cape Town; part-time lecturer, Michaelis School of Fine Art*

Author and curator Okwui Enwezor has described South African art as 'one of the most dynamic and vigorous spaces of artistic practice'. This is confirmed by exhibitions of South African art throughout the world since 1994. Substantial books have also been published, but with this interest a culture of exclusion has emerged. While there have always been shifts in the artistic climate that have led to certain art practices going out of fashion, this course will ask why some artists seem to be missing persons in the historiography of South African art. Works by artists such as Deborah Bell, Karel Nel, Fritha Langerman, Colin Richards, Rosenclaire, Pippa Skotnes and Diane Victor are arguably under-recognised.

The marginalisation of abstraction in South African art also deserves attention. The work of Louis Khehla Maqhubela, exhibited at the Iziko South African National Gallery, will be considered as a case study in order to generate interest in an artist who has been forgotten, or remains unknown to the South African public.

Although reference will be made to artists such as Jane Alexander, William Kentridge, Zwelethu Mthethwa and others, the course is not a survey of contemporary South African art. Rather, it will investigate the presence (or absence) of South African artists on international biennials and the role of the national Department of Arts and Culture in their promotion.

### LECTURE TITLES

1. Exclusionary practices in contemporary South African publications and curatorship.
2. Abstraction in South African art, with special reference to Louis Khehla Maqhubela.
3. On the world stage: from Venice to Dakar.

### Recommended reading

Perryer, S. (ed.) *10 years 100 artists. Art in a Democratic South Africa*. Cape Town: Bell-Roberts Publishing, 2004

Williamson, S. *South African Art Now*. New York: Collins Design, 2009

Martin, M. 'At the Threshold of Seeing.' *Art South Africa*, 2: 68–77, 2008



Monday 24–Wednesday 26 January

6.00 pm

**COURSE FEES** Full: R188,00

Staff: R94,00

Reduced: R47,00

## 11119 GENDER, VIOLENCE AND IDENTITY IN SOUTH AFRICAN LITERATURE

*Dr Jessica Murray, Department of English Literature, St Augustine College, Johannesburg*

This course will explore the specific ways in which selected South African women writers engage with the phenomenon of violence in their texts. These authors focus on the impact of violence on the identities of survivors, and also offer strategies for overcoming the disjuncture between the mind and the body that tends to result from violence. They demonstrate that psychic and physical pain and trauma reside in the bodies of survivors as much as in their psyches. This has implications for survivors as well as for those who read or hear about violence. When survivors reclaim their bodies, they are also able to utilise their bodies' capacity for healing and comfort. When readers, and society at large, are unable to deny the harm that violence does to bodies, they are compelled to recognise the reality of survivors' suffering. The vulnerability of the female body in the South African context makes these literary interventions particularly important as they offer a space in which victims can find the totality of their experiences validated. This course will offer a close textual analysis of selected texts through an interdisciplinary approach to understanding gender violence.

### LECTURE TITLES

1. South African literary engagements with gender, violence and identity.
2. Reclaiming a space for the violated body: strategies employed by Antjie Krog in *A Change of Tongue*.
3. Women writing rape: violence and healing within a community of women in *The writing circle* by Rozena Maart.
4. Mothering in a context of violence: Yvette Christiansë's *Unconfessed*.
5. Reconstituting identities in the aftermath of violence.

### Recommended reading

Krog, A. *A change of tongue*. Johannesburg: Random House, 2003

Maart, R. *The Writing Circle*. Pietermaritzburg: Sunter, 2008

Christiansë, Y. *Unconfessed*. Cape Town: Kwela, 2007

## 11146 HANDSPRING PUPPET COMPANY'S UNCANNY ART

*Professor Jane Taylor, novelist, playwright, scholar and head of Handspring Trust*

This two-lecture course will survey some of the extraordinary work being done by the Handspring Puppet Company. Handspring founders, Adrian Kohler and Basil Jones, have a national and international reputation, and the production of *War Horse*, commissioned by the National Theatre in London, is one of the most successful productions in that theatre's history.

Using text and image, the course will consider the range of Handspring's work, from detailed humanistic naturalism to their bestiaries and fantastical creatures. Their groundbreaking collaborations with artist and director William Kentridge and some of the productions that preceded these pieces, as well as current works, will be discussed. Aspects of the aesthetically experimental work *Tall Horse*, a show that combined their own puppetry styles with the traditional puppet designs of Mali and the work of Malian puppet-master Yaya Coulibaly, will be described.

With their distinctive ethic of 'hand-made' puppetry, using rubber bands, carved wood and hand-printed fabrics, Handspring's work has consciously sought to make labour visible. Their practice of deploying puppeteers whose animated and expressive faces can be seen, has challenged many of the commonly held assumptions about traditional puppetry.

### LECTURE TITLES

1. 'Spring, not string': finding form.
2. Body doubles and complex beings.

### Recommended reading

Taylor, J. *Handspring Puppet Company*. Johannesburg: David Krut, 2009



Thursday 27–Friday 28 January

**COURSE FEES** Full: R124,00

Staff: R62,00

6.00 pm

Reduced: R31,00



## 11129 'WHEN THE RUDYARDS CEASE FROM KIPLING, AND THE HAGGARDS RIDE NO MORE': IMPERIAL ADVENTURE FICTION

*Dr Elizabeth Baldwin, medievalist and part-time lecturer, Department of English, University of Cape Town*

In the 1880s, the established genre of 'boys' own adventure' began to give rise to the sub-genre of imperial romance, which set its narrative adventures in colonial settings. As a form it also began to attract the attention of more serious writers. Haggard's two novels, *King Solomon's Mines* and *Allan Quatermain*, and Kipling's short story, *The Man Who Would Be King*, were all published in the late 1880s. Haggard and Kipling became friends and co-authors; both supported the ideals of the British Empire as they saw them. Their use of a 'popular' genre and support for the idea of empire have led, particularly in Kipling's case, to their work being dismissed as jingoistic. This course will examine these three texts and their complex attitudes to imperialism and British expansionism, and discuss how the quest theme, inherited from medieval romance, intersects with issues of the day, such as the 'scramble for Africa' and Darwinism. Several poems, by Kipling and others, will also be discussed.

### LECTURE TITLES

1. Medieval romance to Victorian adventure: an introduction.
2. The idea of Empire.
3. *King Solomon's Mines*.
4. *Allan Quatermain*.
5. *The Man Who Would Be King*.

### Recommended reading

Haggard, H.R. *Allan Quatermain*

Haggard, H.R. *King Solomon's Mines*

Rudyard, K. *The Man Who Would Be King*

(in any complete edition)



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

9.15 am

Reduced: R77,00

# 11120 MARIA CALLAS PORTRAYS VERDI HEROINES

*Gerald Zwirn, freelance lecturer, Johannesburg*

In the early 1950s the staple Verdian repertoire was given a boost by the appearance of Maria Callas, whose approach to, and interpretation of, these operas set a standard in operatic acting and dramatic singing that is unlikely to be surpassed. Even today, more than 30 years after her death at the age of only 53, her recorded legacy of complete operas and recitals stands as a monument to her unique talent.

In this two-part audio-visual presentation, which complements the preceding course on three Verdian masterpieces (course 11118), Maria Callas interprets scenes from a selection of Verdi operas ranging from his early *Macbeth* to the more mature *Don Carlos*. Live footage of her in concert will also be shown.

## LECTURE TITLES

Maria Callas interprets Lady Macbeth, Gilda and Leonora.

Maria Callas interprets Violetta, Amelia and Elisabeth de Valois.

## Recommended reading

Budden, J. *The Operas of Verdi Volumes 1–3*. New York: Vintage Books, 1987



Thursday 20–Friday 21 January

**COURSE FEES** Full: R124,00

Staff: R62,00

3.30 pm

Reduced: R31,00

## 11122 MOBILE PEOPLE: NEW UNDERSTANDINGS OF THEIR LANGUAGE AND LITERACY RESOURCES

*Co-ordinated by Associate Professor Mastin Prinsloo, Applied Language and Literacy Studies, University of Cape Town*

This course considers how ways of thinking about language and literacy are affected by the intense patterns of migration and mobility within and across nations worldwide, a dramatic feature of the last twenty years. The first lecture discusses recent research in India, Ethiopia and Uganda. It departs from questions routinely raised by mainstream programmes for the 'illiterate', by asking which languages and scripts are appropriate to specific purposes.

The second lecture analyses some of the new practices of representing identities and community affiliation, focusing on Sri Lankan Tamil migrant youth in Toronto, London and California. Though a majority of Tamil youth are more proficient in English than in their own languages, they display creative new ways of multimodal communication to participate in Tamil community life, suggesting that full proficiency in a language may not be necessary to enjoy community membership.

The final lecture explores the ways in which people project texts across contexts, in their efforts to 'make things happen'. Focusing on the everyday activities of people in workplaces and development organisations, it shows how people use technologies and artefacts (pencils and paper, mobile phones) for written communication to stretch their meaning-making beyond their immediate locales, or even within them. It argues that literacy studies needs to develop better ways to engage with the problem of literacy inequalities and the role of literacy in globalisation, and suggests how this may start to be done.

### LECTURE TITLES

1. Migration, mobility: multiple languages and scripts.  
*Prof Brian Street, King's College, London*
2. Representing identities and community affiliation.  
*Prof Suresh Canagarajah, Pennsylvania State University, USA*
3. Projection of texts across contexts.  
*Dr Catherine Kell, University of Waikato, New Zealand and Twaweza Initiative, East Africa*

### Recommended reading

See page 64 in this brochure.



Wednesday 19–Friday 21 January

6.00 pm

**COURSE FEES** Full: R188,00

Staff: R94,00

Reduced: R47,00

## 11141 FROM *THE DYBBUK* TO JESUS: MODERN JEWISH WRITING

*Emeritus Professor Glenda Abramson, Hebrew and Jewish Studies, Faculty of Oriental Studies, University of Oxford*

This course will examine literary texts that explore themes, ideas and structures relating to the way European and American Jewish writers and Israeli writers represent themselves and their societies. It will begin with a look at the representation of East European Jewish tradition by a modern Yiddish playwright, then move to a discussion of one of Kafka's stories, and an American graphic novel. It will then discuss some writing about World War I, and consider a novel about European anti-Semitism from the period immediately before World War II. Finally it will examine some representations of Jesus in modern Hebrew literature and ask why they should be so pervasive in Israel today.

### LECTURE TITLES

1. The shock of the old: Szymon Ansky, *The Dybbuk*.
2. Of mice and bugs: Spielberg, Spiegelman, *Maus* and Kafka, *The Metamorphosis*.
3. Hebrew writing of World War I.
4. Behind the walls: Italy. Giorgio Bassani, *The Garden of the Finzi-Continis*.
5. Jesus in modern Jewish literature.

### Recommended reading

Neugroschel, J. *The Dybbuk and the Yiddish Imagination: a Haunted Reader*. Syracuse NY: Syracuse University Press, 2000 (or any other translation of *The Dybbuk*)

Kafka, F. *The Metamorphosis* (in any edition of Kafka's short stories)

Bassani, G. *The Garden of the Finzi-Continis*. Florida: Harcourt Brace Jovanovich, 1977 (or in any other edition)

Spiegelman, A. *Maus*. New York: Random House, Pantheon Graphic Novels, 1991



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

3.30 pm

Reduced: R77,00

## 11127 ROME FROM MICHELANGELO TO BERNINI: 1520–1680

*Edward Saunders, freelance lecturer*

The devastating Sack of Rome by troops of the German Emperor in 1527 was a deeply traumatic experience, both for Rome itself and for the Catholic church in general. Thereafter successive popes had to face the huge problem of restoring not only the power of the church, but also the fabric of Rome, the latter achieved in large part with Michelangelo's assistance from the early 1530s until his death some 30 years later. By the turn of the century Rome was again a centre of influence, culture and artistic innovation, and the presence there of Caravaggio from 1592 was to have a seminal impact on the future direction of western art.

In 2010 there were celebrations worldwide to mark the 400th anniversary of Caravaggio's death. This course will pay considerable attention not only to his works, but also to those of his contemporaries in Rome in the early 1600s. It will also explore his lasting impact on art in Italy and across Europe, especially in the Netherlands and in Spain. The new direction which Caravaggio initiated for naturalism and realism in art was furthered and perfected in Rome following his death, most particularly by Gianlorenzo Bernini, whose great works of sculpture and architecture will be the focus of the final lecture.

### LECTURE TITLES

1. The Sack of Rome, 1527, and its rebuilding by Michelangelo and others up to 1590.
2. The reign of Clement VIII from 1592, and Caravaggio's early works.
3. Rome around 1600 and Caravaggio's major works.
4. Caravaggio's final years and his influence on western art.
5. The flowering of Roman Baroque under Bernini.



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00

# 11126 THE SURREALIST ADVENTURE

*Lloyd Pollak, art critic, lecturer and journalist*

This course will trace the development of the surrealist movement, beginning in the first lecture with Dada, which expressed the general loss of faith in civilisation after the Great War. It rejected reason and logic, pursued chaos and irrationality, and elevated chance and accident into creative strategies. The second lecture will describe the launch of surrealism, the manifestoes and theories, the goal of unleashing the unconscious through Freudian free association, and the exploration of dream, trance and hallucination.

The third lecture deals with the influence that earlier artists such as Giorgio de Chirico exercised upon surrealism, and examines the trail-blazing contribution of the first true surrealist artist, Max Ernst.

The fourth lecture will discuss the art of Salvador Dali, who conflated academic naturalism and Freudian theory, thereby inventing a new visual language which introduced the psycho-sexual themes of erotic dread and paralysis – hitherto unknown in art – into the western canon.

The final lecture will examine the work of Magritte, who used painting to explore what the surrealists termed the ‘marvelous’, replacing reality with a parallel universe of irrationality, surprise, paradox and contradiction. It will conclude with a discussion of the surrealist notion of ‘convulsive beauty’, and Picasso, Oppenheim, Giacometti and Ray’s exploration of the forbidden.

## LECTURE TITLES

1. Dada and surrealism.
2. The unconscious erupts.
3. Ernst and the automatisms.
4. Dali and psychoanalysis.
5. ‘Convulsive beauty’ and the ‘marvelous’.

## Recommended reading

Ades, D. *Dada and Surrealism Reviewed*. New York: Barron, 1978

Rubin, W.S. *Dada and Surrealist Art*. London: Thames and Hudson, 1969

Barr, A.H. Jnr. *Fantastic Art, Dada, Surrealism*. New York: MOMA, 1947

Marcel, J. & Arpad, M. *History of Surrealist Painting*. London: Weidenfeld and Nicolson, 1960; New York: Grove, 1960



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

8.00 pm

Reduced: R77,00

## 11118 A TRIO OF VERDI MASTERPIECES

Gerald Zwirn, freelance lecturer, Johannesburg

Three of Verdi's operas, since their first performances over 150 years ago, have had the distinction of forming a permanent part of the international repertoire. Both *Rigoletto* and *Il Trovatore* achieved lasting success following their premières, while *La Traviata*, despite its initial failure, became as popular and as much-loved as the others within a year. All three, dating from Verdi's early-middle period, were composed within the space of two years, and it is a tribute to Verdi's genius that more than a century-and-a-half later they are still able to move us so deeply with their heart-rending situations and superbly crafted melodies.

Each lecture in this course is devoted to one opera. An introduction to the historical background of the particular work will be followed by a brief reference to its literary source, in each case a play. Details of the libretto and plot are then discussed, illustrated by relevant recorded musical examples. Attention will be given to interpretation and to the development of the principal characters.

### LECTURE TITLES

1. *Rigoletto*.
2. *Il Trovatore*.
3. *La Traviata*.

### Recommended reading

Budden, J. *The Operas of Verdi: Volumes 1–2*. New York: Vintage Books, 1987  
 Hughes, S. *Famous Verdi Operas*. London: Hale, 1968



Monday 17–Wednesday 19 January

3.30 pm

**COURSE FEES** Full: R188,00

Staff: R94,00

Reduced: R47,00



# 11117 CARAVAGGIO'S ROME

*Edward Saunders, freelance lecturer*

Over the past 50 years the Italian baroque artist Caravaggio has risen from relative obscurity to superstar status in the world of art. His use of chiaroscuro has always been acknowledged, but he is now seen as one the earliest creators of still-life and genre paintings. His ability to rethink mythological, and more particularly, biblical themes in a contemporary, realistic and approachable manner has also caught the public imagination.

Caravaggio was born in the town near Milan from which his name derives in 1571, but it was only when he went to Rome some 21 years later that he began to produce the works for which he is now acclaimed. This double lecture will concentrate on this period. Ever the outsider and rebel, he was inevitably attracted by the low-life and tavern environment of Rome in the early 17th century and this led him not only to be involved in many skirmishes and brawls, which are documented in police records, but eventually to kill someone. Thereafter permanently on the run, his last years, which took him to Malta, Sicily and Naples, were still amazingly productive. He nevertheless died in obscurity before he was 40, while trying to return to Rome where his lasting fame had been established.

Saturday 22 January

5.00–7.15 pm

**LECTURE FEES** Full: R124,00

Staff: R62,00

Reduced: R31,00

Tickets will be on sale at the door only if seats are available: R140,00; staff & reduced (on production of cards): R75,00.

## 11116 THE LOUVRE: TRADITION AND INNOVATION

*Desmond Colborne, freelance lecturer*

The Louvre attracts more visitors than any other museum in the world: 8.4 million every year. Much more than a museum, it is a former royal palace and scene of many historical events, set in the centre of Paris. Its palatial halls and galleries, 14 kilometres in all, are spread over 21 hectares next to the river Seine. The Louvre's array of artworks is incredible; 35 000 of them on show, ranging from the *Mona Lisa* to a Zulu ceremonial wooden spoon. Housed in splendid salons are Egyptian mummies, giant sculpted Assyrian bulls, Islamic mosaics, Michelangelos, Leonardos, Rembrandts, Watteaus – the list seems endless.

Since the 13th century, the Louvre has been constantly re-invented. Originally a moated medieval fortress, it then became a prestigious royal palace, the scene of ceremonies, festivities and several tragedies. Later, Napoleon transformed parts of the palace into a museum called – what else? – Le Musée Napoléon. Twenty-five years ago the renowned Sino-American architect I.M. Pei designed a vast glass pyramid over an old courtyard as part of the Grand Louvre project.

Mixing old and new, the Louvre has showcased a wide range of often crowd-pleasing exhibitions and events. Two South Africans have recently been featured there, artist William Kentridge and choreographer Robyn Orlin. The Louvre is also launching a satellite museum in Abu Dhabi in the Gulf states. This double lecture will discuss its colourful past, view some of the art treasures on display and touch on the changing role of museums in the world.

Saturday 22 January

1.00–3.00 pm

**LECTURE FEES** Full: R124,00

Staff: R62,00

Reduced: R31,00

Tickets will be on sale at the door only if seats are available: R140,00; staff & reduced (on production of cards): R75,00.

## 11138 SILENCE, GLORY, LOVE: A POETRY READING

*Gabeba Baderoon, Research Fellow, Centre for Contemporary Islam, University of Cape Town*

Described as a poet of intimacy, love and loss, Gabeba Baderoon has published three books of poetry and given readings at festivals across the world, most recently with Zoë Wicomb, Jonty Driver and J.M. Coetzee at the Worlds Literature Festival in Norwich. Baderoon has held poetry residencies in Italy, Sweden and Germany, and was the inaugural Wits Humanities Writer in Residence at the University of the Witwatersrand in 2008. She received the DaimlerChrysler Award for South African Poetry in 2005. In this reading she shares poems written over the past decade, ranging from her award-winning collections *The Dream in the Next Body* and *A Hundred Silences* to newer work.

### Recommended reading

Baderoon, G. *The Dream in the Next Body*. Cape Town: Kwela, 2005

Baderoon, G. *A Hundred Silences*. Cape Town: Kwela, 2006



Wednesday 26 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11101 ANTI-SEMITISM IN THE MODERN WORLD

*Professor Robert Wistrich, Neuberger Chair of Modern European and Jewish History at the Hebrew University of Jerusalem and Director of its International Center for the Study of Anti-Semitism*

*Co-sponsored by the Isaac and Jessie Kaplan Centre for Jewish Studies, University of Cape Town*

This course will explore the origins, evolution and metamorphoses of anti-Semitism in the modern world, from the French Revolution to the present day. It will examine the transition from Christian anti-Judaism to racial anti-Semitism which helped to pave the way for the Holocaust. It will also look at the impacts of conspiracy theories about Jews in the last 100 years as reflected in the *Protocols of the Elders of Zion*. The course will provide a broad global perspective and also examine the interactions between anti-Semitism, Zionism, Israel and anti-Zionist ideologies in the west as well as in the Muslim world.

### LECTURE TITLES

1. From Christian anti-Judaism to racial anti-Semitism.
2. The role of the intellectuals.
3. Nazism and the Holocaust.
4. *The Protocols of the Elders of Zion*.
5. Post-Shoah anti-Semitism and anti-Zionism.

### Recommended reading

Katz, J. *From Prejudice to Destruction*. Cambridge, MA: Harvard University Press, 1980

Wistrich, R. *Anti-Semitism: The Longest Hatred*. London: Thames Methuen, 1991

Wistrich, R. *A Lethal Obsession: Anti-Semitism from Antiquity to the Global Jihad*. New York: Random House, 2010



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

9.15 am

Reduced: R77,00

## 11140 ASPECTS OF ARGENTINA

*Co-ordinated by Mary Burton, Research Associate, Centre for African Studies, University of Cape Town*

This course will look at different aspects of Argentina: firstly foregrounding some physical features and the impact these have on development, then turning to its history and 20th century experiences. In conclusion the course will discuss some issues that the country is currently facing.

The first lecture will describe the spectacular landscapes and waterways of the southern cone, and how steps are being taken to improve the lives of people living in this previously remote and neglected region. Argentina has recently laid claim to a vast expanse of ocean stretching to the Antarctic, including island chains governed by Britain. The second lecture focuses on the implications of this claim for fishery resources and ocean exploration, as well as looking at the effect climate change is having on Argentina's coastal communities. The third lecture will discuss ways in which a distinctive Argentine identity has been forged during the course of the 20th century, taking into account such influences as the Perons, soccer and the tango. The 1982 Falklands War and its aftermath will be the subject of the fourth lecture, and the course will conclude with an overview from the eyes of a native of Argentina returning on a visit to the country after many years of living in South Africa, a country with difficult issues which are in many ways comparable.

### LECTURE TITLES

1. The southern cone: from the glaciers to Cape Horn. *Mary Burton*
2. The southern seas in a changing world: Argentine oceanographic policy and research. *Dr Isabelle Ansorge*
3. Argentina: the making of a nation. *Prof Nigel Worden*
4. The Falklands/Malvinas: the 73-day war and thereafter. *Prof Nigel Worden & Mary Burton*
5. Dictatorship, democracy, development: implications for contemporary Argentina and for South Africa. *Mary Burton*



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

3.30 pm

Reduced: R77,00

## 11143 PREVENTING CHILD SEXUAL ABUSE AND MALTREATMENT

*Dr Carla van Dam, clinical and forensic psychologist, Washington State, USA and British Columbia, Canada, and Emeritus Professor Andrew Dawes, Department of Psychology, UCT*

This three-lecture course will address the difficult issue of child abuse. According to current data 25 to 33 per cent of children are molested or abused worldwide, yet methods of protecting them are not easy to implement. The first lecture will examine ways in which individuals and organisations could learn to identify the behaviour patterns of skilled child molesters, whilst being aware that such people may appear respectable and likeable. The second lecture will underline the importance of firm intervention strategies, the most important being open communication and the avoidance of secrecy and isolation. It will show how adults need to work together to set and maintain boundaries that will discourage potential molesters from approaching children in their care. Relevant video material will provide the opportunity to see exactly how molesters operate, which is essential in the understanding of meaningful prevention work.

The third lecture will focus on the South African situation, addressing the questions of why good evidence is needed for child maltreatment policy and intervention, what we currently know and what we need to know to improve preventative capacity, what existing legislative and policy approaches to child maltreatment prevention are, and what is needed to make these effective.

### LECTURE TITLES

1. Identifying the patterns of skilled child molesters. *Dr Carla van Dam*
2. Intervention and communication. *Dr Carla van Dam*
3. Child maltreatment in South Africa: the challenge and the policy response. *Prof Andrew Dawes*

### Recommended reading

See page 64 in this brochure.



Monday 24–Wednesday 26 January

6.00 pm

**COURSE FEES** Full: R188,00

Staff: R94,00

Reduced: R47,00

## 11130 CHILDREN OF THE NEW DEMOCRACY

*Co-ordinated by Dr Rachel Bray, Research Fellow, Centre for Social Science Research (CSSR), University of Cape Town*

The transition to democracy in South Africa brought real improvements in the opportunities open to many children and young people. Some constraints and pressures of the apartheid era have been mitigated or removed. In some respects, however, the lives of children and young people have not changed, and in some respects they may have worsened. The extension of political rights to all adults has not meant an end to poverty among children and adolescents; personal security has declined and AIDS has wreaked havoc.

In this course scholars working on and with children and adolescents consider some of the major dimensions of the lives of young people in South Africa, examining the ways in which they have and have not changed, and the roles that children and adolescents themselves play in shaping their lives. The speakers draw on different disciplines (anthropology, sociology and economics) and different methodologies, entailing a mix of quantitative research, using survey data, and qualitative research, concentrated in various neighbourhoods in Cape Town.

## LECTURE TITLES

1. Introduction to the study of childhood and adolescence.  
*Dr Rachel Bray, CSSR, UCT*
2. Poverty and welfare among children.  
*Assoc Prof Ingrid Woolard, School of Economics, UCT*
3. Growing up amidst political change.  
*Dr Ariane de Lannoy, Children's Institute, UCT*
4. Understanding the moral lives of youth in South Africa.  
*Dr Sharlene Swartz, Human Sciences Research Council*
5. Schooling and identity.  
*Dr Rachel Bray, CSSR, UCT*

## 11148 'A DEVELOPMENTAL STATE': THE CHALLENGES AHEAD

*Co-ordinated by Alec Erwin, Honorary Professor of Economics, University of the Western Cape*

Considerable economic and other challenges face contemporary states around the world. This is even more the case for Africa, where the developmental issues are massive. This course will examine the implications of a commitment to a 'developmental state' for South Africa and Africa, and assess key contemporary challenges.

'Development' is a complex concept and the role that states have played, or can play, in achieving development is also a contested area. The first lecture will consider these issues with specific reference to Africa and South Africa. Attention will then turn to the critical policy balance between development and environmental sustainability, an issue made more pressing as the reality of climate change is increasingly felt. The third lecture will examine how the size and complexity of the large energy systems relied upon by the world economies pose major new structural challenges.

South Africa's future depends as much on the development of Africa as on its own development. Do African states have the capacity to lead the developmental process? This issue will be the subject of the fourth lecture. The final lecture will consider whether the claims that South Africa is a 'developmental state' are justified, or even possible.

Alec Erwin, a past Minister of Trade and Industry and of Public Enterprises, will give two of the lectures, and significant South African and regional economists and policy thinkers will contribute to the course.

### LECTURE TITLES

1. Developmental states.
2. Development and the environment.
3. Economies, energy and sustainability.
4. State capacity in Africa.
5. South Africa's developmental capacity.



# 11133 THE FIRST MODERN REVOLUTION: 1688

*Dr Kenneth Hughes, Department of Mathematics and Applied Mathematics,  
University of Cape Town*

In the 19th century British schoolchildren were brought up to believe that the year 1688 was the linchpin on which the whole of modern western history turned and that from this flowed the modern state, capitalism and democracy. 1688 was the year of 'Glorious Revolution' in which the British rose and expelled the Catholicising monarch, James the Second. In the 20th century, under the influence of Marxism and other forms of left-wing radicalism, the British Revolution was demoted – it wasn't considered a real revolution, and it wasn't viewed as nearly as much of a beacon for the future as the French and Russian revolutions.

But in the 21st century these views also seem outmoded. At the hands of a new generation of brilliant younger historians, the 'Glorious Revolution' has made a surprising comeback. Historians now argue that 1688 *was* a true revolution, and its consequences more far-reaching than previously thought. Was there a 17th century crisis affecting the state, the economy and the world of ideology and culture? How do we explain the very different trajectories of Britain, Spain, France and the Netherlands? The aim of this course is to give a critical introduction to these debates, and to explore new ways of thinking about the structure of world history.

## LECTURE TITLES

1. Revolutions in world history: the agonies of becoming modern.
2. After Elizabeth: the Stuarts and their neighbours.
3. Fear of France and the perils of going Dutch: towards revolution.
4. The mysteries of decline: Spain, Germany and the Netherlands.
5. Long-term consequences of the 'Glorious Revolution'.

## Recommended reading

Pincus, S. *1688: The First Modern Revolution*. New Haven: Yale University Press, 2009

Harris, T. *Revolution*. Penguin, 2006

Carswell, J. *The Descent on England*. London: Methuen, 1956

Jardine, L. *Going Dutch*. London: Harper Press, 2008



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00

## 11103 HOW DO YOU FEEL? THE ORIGINS OF EMOTIONS

*Co-ordinated by Professor Julian Leff, Honorary Professor, Institute of Psychiatry, Kings College, London and University of Cape Town, and Professor Joan Raphael-Leff, University College and Anna Freud Centre, London*

This course first explores the links between emotions shown by animals and humans, by asking these questions: What is the value of empathy? Do animals show empathy? What are people like who lack this ability? Asperger's syndrome, Parkinson's disease and schizophrenia will be referred to.

The second lecture will consider how the earliest relationships shape a baby's psyche (and brain), with lasting consequences, and how adult life is influenced by infancy despite our inability to remember babyhood. The third lecture will question the importance of social context and whether all cultures recognise the same range of emotions.

In the west adolescence is understood as a transitional period between childhood and adulthood. The fourth lecture will concentrate on this prolonged learning phase involving reappraisal of identity, exploration of gender and experimentation with feelings related to early family inter-relationships. This will be illustrated with filmed material.

Finally, the emotional development of children who come from deprived environments will be illustrated in the last lecture, drawing on experiences of parent-infant psycho-education and group work with children under the age of seven.

### LECTURE TITLES

1. Do animals blush? Emotions across species. *Prof Julian Leff*
2. Universal needs. Foundations of human emotion.  
*Assoc Prof Astrid Berg, UCT and Red Cross Hospital*
3. Emotional expression across humankind. *Prof Julian Leff*
4. What the heck! Emotional turmoil in adolescence. *Prof Joan Raphael-Leff*
5. The importance of the emotional world of the pre-school child.  
*Tony and Hilary Hamburger*

### Recommended reading

Darwin, C. The expression of emotions in man and animals in *From So Simple a Beginning: The Four Great Books of Darwin*. Wilson, E.O. (ed.) New York: Wild Norton, 2006 (or any other edition)

17–21 January 9.15 am  
**COURSE FEES** Full: R308,00 Staff: R154,00 Reduced: R77,00

# 11128 FOR ALL THE SAINTS

*The Reverend Dr James Patrick, Minister of Gardens Presbyterian Church*

This course aims to probe beneath trite and stereotypical ideas about saints and to examine the meaning of sanctity and the impact of saints on human life, topics largely ignored by theologians and historians.

Two thousand years of Christian history have produced an infinite variety of saints, holy men and women who have 'shone like stars in their generation' and raised our ideal of humanity. The appeal of the saints cuts across denominational and even religious boundaries. This course will explore some of the rich diversity of personality and faith through the life stories of selected saints down the ages.

## LECTURE TITLES

1. What is a saint?
2. Who is a saint? Saints in history and tradition.
3. Saints for our time.
4. Saints in South Africa.
5. When the saints go marching in.

## Recommended reading

*The Penguin Dictionary of Saints*

*The Oxford Dictionary of Saints* (in any edition)



24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

9.15 am

Reduced: R77,00

## 11142 COUNTER-CURRENTS IN CAPE TOWN: SUSTAINABILITY PROSPECTS

*Co-ordinated by Caroline Skinner, Senior Researcher, African Centre for Cities, University of Cape Town*

The city of Cape Town is undergoing a growth spurt driven by both public and private sector investments, and many believe that the city is heading for disaster. Many cities which face the confluence of the globalised economic and ecological collapse that is fast becoming the defining feature of the 21st century share Cape Town's problematic future. The realities are particularly stark for the majority of the city's residents, who are excluded from the formal economy and must rely on substandard public services and their own makeshift shelters.

But amidst the immense challenges facing city development initiatives, there are a number of very important counter-currents which represent both a critique of unimaginative urban growth and a vision of a more inclusive, vibrant and sustainable city. This course offers the insights of three leading urban practitioners and academics who are working on current sustainability issues in Cape Town. The course is realist in tone but also interested in identifying and promoting hopeful initiatives on the horizon.

### LECTURE TITLES

1. Introduction to contemporary urban development dynamics in Cape Town. *Prof Sue Parnell, Director, CityLab, African Centre for Cities*
2. Making sustainable human settlements a lived reality. *Gita Goven, architect & CEO of ARGDESIGN*
3. Reclaiming and remaking public life in Cape Town. *Andrew Boraine, CE, Cape Town Partnership & Assoc Prof, African Centre for Cities*

### Recommended reading

Pieterse, E. (ed.) *Counter-currents: Experiments in Sustainability in the Cape Town Region*. Auckland Park, South Africa: Jacana Media, 2010



Monday 24–Wednesday 26 January

6.00 pm

**COURSE FEES** Full: R188,00

Staff: R94,00

Reduced: R47,00

## 11121 THANATOLOGY: THE STUDY OF DEATH AND DYING

*Nicki Fouché, Senior Lecturer, Nursing Education and Critical Care Nursing,  
Division of Midwifery, University of Cape Town*

Art and literature have for centuries reflected attitudes to death and dying prevalent in different histories and cultures. This two-lecture course will begin by examining the development of thanatology, the study of death and dying. Thanatology emerged as a field of scholarly interest following the Nazi genocide and nuclear infernos of World War II. It is a branch of education critical for preparing health professionals and others to promote the quality of life and living for themselves and for those with whom they engage. This can only be accomplished through new or expanded knowledge and changes in attitudes towards death and dying, which remain taboo topics in today's society.

The second lecture will explore a number of theories postulated since the 1960s. Such theories have not only made a significant contribution to clinical practice, but also generally influenced attitudes and behaviours towards dying persons and their families.

### LECTURE TITLES

1. The origins of thanatology.
2. Theories of death and dying.



Monday 17–Tuesday 18 January

**COURSE FEES** Full: R124,00

Staff: R62,00

6.00 pm

Reduced: R31,00

## 11137 TRADE UNIONS AND POLITICS IN SOUTH AFRICA TODAY: PART OF THE PROBLEM OR PART OF THE SOLUTION?

*Professor Sakhela Buhlungu, Sociology Department, University of Johannesburg*

Trade union activities today have an impact, in one way or another, on the lives of millions of South Africa's citizens. Whether they are affected by strikes by unions in the sectors that provide public services, such as in municipalities, or unions calling for lifestyle audits of top politicians, the public is forced to take notice. Members of the public often find themselves taking a strong position in favour of, or against, trade union activities. While for some, trade union members constitute a selfish minority of the employed who pursue their narrow interests to the detriment of the millions of unemployed people, for others trade unions are a progressive and constructive force whose actions accrue benefits not only to their members but to vast sections of society.

These two lectures will reflect on the role of trade unions in South Africa, with a specific focus on the period 1990–2010. The aim of the lecture is to understand the complexity of the role that unions play and to present a non-zero-sum approach to analysing this role.

### LECTURE TITLES

1. Who's in and who's out: analysing the composition of trade unions.
2. Trade unions in politics: yesterday, today and tomorrow.

### Recommended reading

- Buhlungu, S. *A Paradox of Victory: Unions and the Democratic Transformation in South Africa*. Scottsville: University of KwaZulu-Natal Press, 2010
- Buhlungu, S. (ed.) *Trade Unions and Democracy: COSATU Workers' Political Attitudes in South Africa*. Cape Town: HSRC Press, 2006
- Beckman, B., Buhlungu, S. & Sachikonye, L. (eds). *Trade Unions and Party Politics: Labour Movements in Africa*. Cape Town: HSRC Press, 2010
- Von Holdt, K. *Transition from Below: Forging Trade Unionism and Workplace Change in South Africa*. Pietermaritzburg: University of KwaZulu-Natal Press, 2003

## 11114 FROM CONGO TO ZAIRE – AND BACK

*Denis le Jeune, freelance lecturer*

Last June King Albert II of Belgium was the unlikely guest of honour at the Democratic Republic of Congo's celebrations marking 50 years of independence from its former colonial ruler. This paradox helps to illustrate the complexities of this central African giant. Less than a week after pulling down the Belgian Congo's flag in June 1960, mutiny, rebellion and secession spread unchecked across the entire region, resulting in the collapse of government and murder of Prime Minister Lumumba. With the help of a massive United Nations intervention force, unity and a semblance of peace were restored, but Mobutu Sese Seko's rise to power was helped as much by the Cold War as by foreign mercenary units. The overthrow of Mobutu's Zaire by a barefoot army of youngsters from the Great Lakes region had all the elements of drama, but the new president of the renamed Democratic Republic of Congo, Laurent Kabila, only briefly enjoyed the fruits of power before his assassination. Do the recent democratic elections, brokered by South Africa, bring hopes of a brighter future for DRC? This lecture will consider prospects for this, in the light of the country's complex past and present.



Thursday 20 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets are on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11135 CUSTOMARY LAW IN THE SOUTH AFRICAN POST-APARTHEID LEGAL SYSTEM

*Professor Chuma Himonga, Department of Private Law, Faculty of Law, University of Cape Town*

South African customary law raises a number of complex issues in its operation within the country's legal system. This lecture will trace the history of customary law and its recognition by the Constitution, and will then examine some of the challenges of reconciling customary law with human rights of the kinds articulated in South Africa's Constitution, and in other national and international declarations of human rights.



Monday 24 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.



## 11113 DISPLACED: FINDING LOST FAMILY

*Estelle Neethling, author and freelance writer*

South Africa, 'the land of milk and honey', is a magnet that attracts thousands of refugees from across the African continent. They flee conflict and hardship, they leave behind home and loved ones – only to face the harsh realities of living in a foreign, sometimes hostile country. In the often chaotic circumstances caused by armed conflict, and in the process of fleeing, many became separated. Their longing to be reunited with their families brings them to the doors of the international Red Cross, which for decades has conducted a programme designed to re-establish contact between family members. Refugees, migrants and displaced people in general frequently encounter severe xenophobic conditions in their adoptive country. The xenophobic violence witnessed in South Africa against non-nationals in May 2008 cast a slur on South Africa's young democracy. In 2010 there were renewed outbreaks of violence against so-called foreigners, and rumours continue. This lecture will consider some of the causes and effects of this ongoing tension.

### Recommended reading

Clacherty, G. *The Suitcase Stories*. Cape Town: Double Storey Books, 2006

*Torn Apart: Thirteen Refugees Tell Their Stories*. Human Rights Media Centre, 2003

*Protecting Refugees, Asylum Seekers and Immigrants in South Africa*. Report of the Consortium for Refugee and Migrant Affairs in South Africa, June 2009

Neethling, E. *Of Loss, Hope & Healing – Finding Lost Family of the Displaced*. Cape Town: Umuzi, in press

Wednesday 19 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11136 INTERFAITH ISSUES IN CAPE TOWN

*Reverend Natalie Simons Arendse, chaplain, St Cyprian's School, Cape Town*

This lecture will begin by describing Face to Face/Faith to Faith, a multi-faith youth leadership programme that works annually with 55 Jewish, Muslim and Christian teenagers. The teenagers come from a range of socio-economic backgrounds in the United States, Northern Ireland, South Africa and the Middle East, to engage in dialogue and interactive activities relating to issues of peace, violence and social responsibility. The programme began in 2001 and takes its name and inspiration from the biblical text Genesis 33:10 ('For truly to see your face is like seeing the face of God.'), in which Jacob and his estranged brother, Esau – the twin sons of Isaac – reconcile.

In the South African context, the reality is that many young people from the Abrahamic (Jewish, Muslim and Christian) faiths have not had opportunities to engage one another on issues of faith because they have been taught that they are too different. Sacred texts, however, teach that Abraham is in fact the Father of many nations and therefore the similarities between the three faiths far outnumber the differences.

The Cape Town Interfaith Initiative and the *Charter of Compassion* will also be discussed.



Tuesday 25 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11115 MEDICAL REGULATION IN THE 21ST CENTURY: THE SHIPMAN EFFECT

*Dr David Whittaker, retired, Department of Family Practice, Faculty of Medicine,  
University of Cape Town*

In 2000, Harold Shipman, a trusted British general practitioner, was found guilty of murdering fifteen of his patients. Since that cataclysmic event the landscape of medical regulation in Britain has been totally transformed. This lecture will outline Dr Shipman's criminal behaviour, review Dame Janet Smith's Inquiry into his wrongdoing, and show how the state and the medical profession responded to the Inquiry's findings. It will also show how the contract between society and the health profession has been redrawn, and will review the legislative and regulatory consequences of these changes. Finally, it will invite the audience to consider the implications of this new contract for the future delivery of health care.

Friday 21 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11111 REFUGEES: WHOSE RESPONSIBILITY?

*Fatima Khan, Director of the Refugee Rights Project, University of Cape Town Law Clinic*

Many questions regarding the presence of foreigners in South Africa have arisen in the aftermath of the May 2008 xenophobic attacks and the recent post-World Cup threats to foreigners. Not just academics and politicians but ordinary South Africans are asking: Who are refugees? Whose responsibility are they? Why should the South African Government protect them? Are all displaced foreigners refugees? Conversely, why have they been killed, attacked or burnt alive by South Africans simply because they are foreigners? Why have only African foreigners been targeted? There is also an assumption that xenophobia only occurs in the poorer townships in South Africa. Is this indeed the case or is xenophobia all-pervasive, simply manifesting itself in different forms?

This lecture will focus on the different groups of foreigners present in South Africa and our legal and moral obligations toward each of them. To a lesser extent, the lecture will provide information about the Law Clinic's role in assisting refugees and asylum seekers to access legal rights in South Africa, including the right of all foreigners to safety and security.

Tuesday 18 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11139 THE RIGHT TO KNOW

*Judith February, Institute for a Democratic South Africa*

It is trite to say that access to information is the life-blood of any democracy. Over the past year there have been many debates regarding both our right to receive but also to impart information. These debates have mostly been located in the heated discussions surrounding the Protection of Information Bill and the Media Appeals Tribunal. Yet, there have been many moments in public life and discourse where our freedom to speak openly and honestly has been undermined by the politics of the day. How far has South Africa really come in creating a society in which the individual's viewpoint is respected, and what further impact might proposed laws and inward-looking politics have on our right to say and write what we like?



Thursday 27 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11110 BIRD BREEDING BIOLOGY

*Dr Hans-Dieter Oschadleus, bird ringing co-ordinator, Department of Zoology, University of Cape Town*

This illustrated introduction to the breeding biology of birds will begin by comparing mating systems and their frequency and occurrence in different bird groups. It will describe courtship behaviour and the building of nests, from the simplest scrape in the ground to the complex constructions of weaver birds, and indicate how sites are chosen to avoid predation. Eggs in their great variety will be illustrated, together with differences in the sizes of clutches. The course will trace the incubation and hatching of chicks and show how they feed, grow, and learn to forage for themselves, and how fledglings prepare for flight. Finally, it will examine brood parasitism and the one per cent of bird species that practise it, showing how birds such as cuckoos and honeyguides employ a wide variety of tricks to ensure that their young will be raised by the host species, which in turn have evolved their own defences against the intruders.

Examples will mainly be of southern African birds, but will include global birds such as the overly-adorned birds-of-paradise, the 'incubator nests' of the megapodes and parasitic cowbirds.

### LECTURE TITLES

1. Mating systems and courtship.
2. Nests and nest building.
3. Eggs and incubation.
4. Raising chicks.
5. Brood parasitism.



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00

## 11102 FORENSIC ANTHROPOLOGY

*Professor Alan Morris, Department of Human Biology, University of Cape Town*

The popularity of television shows such as *CSI*, *Silent Witness*, *Cold Squad* and *Waking the Dead* has made forensic anthropology a part of popular culture. But the magic of television representation is often quite different from reality. This course will not only introduce forensic anthropology but show 'what can and what cannot be done'. The examples are all South African and are drawn from past and current forensic cases.

Topics will include the collection of human remains at a discovery scene, to the process of decomposition from whole body to bone dust, the laboratory analysis of bones, and the technique and reliability of facial reconstruction. The last lecture will look beyond the immediate requirements of the police to the broader perspective of human rights, especially in relation to the issues of the repatriation of human remains and the evidence of genocide.

You have seen it all on *CSI*. Now is the time to learn how it is really done.

### LECTURE TITLES

1. Introduction to forensic anthropology.
2. Preservation and recovery of human skeletons.
3. Identifying demographic and biographical clues from bone.
4. Facial reconstruction.
5. Human rights in forensic anthropology.



17–21 January

**COURSE FEES** Full: 308,00

Staff: R154,00

9.15 am

Reduced: R77,00

## 11134 HUMAN–WILDLIFE CONFLICT IN THE CAPE PENINSULA

*Co-ordinated by Dr Justin O’Riain, Department of Zoology, University of Cape Town*

Worldwide efforts to balance human needs with those of wild animals have seen a surge in the number of studies on so-called ‘problem animals’. In the Cape Peninsula a number of species are in conflict with humans, ranging from Cape dune mole rats on the sandy flats to baboons and porcupines on the slopes of Table Mountain, and white sharks in False Bay. Humans have also introduced domestic animals such as cats into the local environment that can profoundly affect indigenous fauna. Scientists need to understand the biological needs of animals often regarded as ‘problems’ and then systematically test a range of innovative ideas that might provide sustainable solutions for them to co-exist with humans.

This course, presented by members of the UCT’s Department of Zoology, will explain the unfolding biology of several vertebrates that are currently fighting for survival in and around the Cape Peninsula. It will also explore questions of ethics, and the possibilities of public participation in animal research that may give wildlife a chance to persist as our permanent neighbours.

### LECTURE TITLES

1. Baboon battles: drawing the lines. *Dr Justin O’Riain*
2. Cape Town’s fat cats: where do they go, what do they eat?  
*Dr Rob Simmons, Percy Fitzpatrick Institute of African Ornithology*
3. Porcupines: pernicious, prickly and pervasive. *Christy Bragg*
4. Mole rats: undermining the urban landscape. *Prof Jenny Jarvis*
5. Living with *Jaws*: our complex relationship with great white sharks.  
*Alison Kock*

24–28 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00



## 11109 ISAAC NEWTON AND HIS ENEMIES

*David Wolfe, Emeritus Professor of Physics, University of New Mexico and Director, Oppenheimer Institute for Science and International Co-operation*

Isaac Newton has a good claim to being the most famous man of the last 500 years. Whilst no individual can claim to be the originator of what has come to be called the Scientific Revolution, surely Isaac Newton is more responsible than any other single person. If we look at the technology on which our modern world is based, from the existence of electricity to transport to telecommunications and much else, all are based on the science which developed from the 18th century onwards. The Enlightenment itself, and the concept of the individual, all developed as a result of his thinking. Even the reaction to these ideas, from Romanticism to Fascism, came about because of the rise of intellectual enquiry.

Yet Newton does not fit the picture of 'the scientist' that we hold today. He spent more of his life thinking about alchemy and religion than he did about mathematics or physics. Moreover, he was one of history's greatest misanthropes. Left by his mother at three years of age, he appears never to have recovered from that trauma. This course will investigate Newton's life and work in relation to his achievements and also to his arguments with such people as Robert Hooke, John Flamsteed, the first Astronomer Royal, and Gottfried Leibniz, the co-discoverer of the calculus. An astounding genius, Newton was a deeply flawed human being.

### LECTURE TITLES

1. Newton's life, and an introduction to light.
2. Robert Hooke, the pleasure of being correct and the agony of making a mistake.
3. John Flamsteed, Astronomer Royal.
4. Leibniz and the invention of the calculus.
5. The end of a life and lasting fame.



17–21 January

**COURSE FEES** Full: R308,00

Staff: R154,00

11.15 am

Reduced: R77,00

## 11144 THOMAS YOUNG: THE MAN WHO KNEW EVERYTHING

*David Wolfe, Emeritus Professor of Physics, University of New Mexico and Director, Oppenheimer Institute for Science and International Co-operation*

Light is the first thing we notice when we are born. We get most of our information about the world through the light that goes into our eyes. About half of our brains are associated with processing this information. Yet, what do we know about light? It was the English polymath Thomas Young who first showed us that light is a wave phenomenon, rather like the waves we see on water, although very much smaller, some 200 waves fitting across a human hair. In the 19th century Young contributed significantly to physics, demonstrated the focusing properties of the human eye, helped decipher the Rosetta Stone's hieroglyphics, spoke many languages and invented the term Indo-European, and contributed to engineering, music, insurance and many other areas. This two-lecture course will consider his legacy.

### LECTURE TITLES

1. Young's life and the discovery of the true wave nature of light.
2. Discoveries in medicine, engineering, music and the Rosetta Stone.



Thursday 27–Friday 28 January

**COURSE FEES** Full: R124,00

Staff: R62,00

6.00 pm

Reduced: R31,00

# 11112 YOUR WONDERFUL FOOT

*Professor J.P. Driver-Jowitt, orthopaedic surgeon*

This lecture will consider the foot as a structure often underrated by its owner in spite of its remarkable functional physiology. The fascinating and exquisite design of the foot will be considered, showing how it uses multiple features for safe ambulation, saving energy and protecting the individual from impact and accidental injury. The foot is also subject to a remarkable array of psychological expressions, with both positive and negative body-image interpretations. In many ways the foot is more important and more complex than the hand.

Although it is the site of the most common progressive deformities in humans, disease processes of the foot are often poorly understood, and the science of foot orthopaedics remains relatively immature.

Techniques of reconstructive surgery will also be briefly addressed in this lecture.

## Recommended reading

Any general anatomy textbook

Tuesday 18 January

1.00 pm

**COURSE FEES** Full: R65,00

Staff: R32,00

Reduced: R16,00

Tickets will be on sale at the door only if seats are available: R70,00; staff & reduced (on production of cards): R37,00.

## 11151 ITALIAN FOR BEGINNERS

*Tiziana Zambonini, freelance Italian teacher*

This introductory course is designed to teach participants with no prior knowledge of Italian how to understand and speak the language. Students will receive grounding in Italian grammar and conversational skills; each session will comprise both grammar and conversation. Class participation is an important element of the course, and participants will be expected to spend time each day working on homework tasks. On completion of the course participants should be able to communicate in everyday situations and enjoy access to a challenging and rewarding language.

The course fee includes all course materials and notes. Please note that this course runs for three weeks, including an extra week after Summer School ends.



17 January—4 February

6.00—7.30 pm

Mondays to Fridays

No admission to single sessions

**MAXIMUM** 20 participants

**COURSE FEES** Full: R1 560,00      Staff: R1 095,00      Reduced: R780,00

## 11150 PORTUGUESE FOR BEGINNERS

*Isabel de Barros, language and culture teacher, Ministry of Education, Portugal*

This course is designed for participants with no prior knowledge of Portuguese. It aims to provide students with skills that will enable them to understand and communicate in Portuguese in everyday practical situations. Participants will be encouraged to acquire a sound grammatical language base and to participate in classroom activities such as drills and role-plays designed to build fluency and confidence. Aspects of Portuguese cultural life, such as music and literature, will be introduced in context and there will be some PowerPoint illustrations of Portuguese landmarks, to promote discussion. Occasional homework will be required. On completion of the course, participants should be able to enjoy the benefit of being able to communicate in one of the most widely spoken languages in the world.

The course fee includes all course materials and notes. Please note that this course runs for three weeks, including an extra week after Summer School ends.



17 January—4 February

6.00—7.30 pm

Mondays to Fridays

No admission to single sessions

**MAXIMUM** 20 participants

**COURSE FEES** Full: R1 560,00    Staff: R1 095,00    Reduced: R780,00

## 11152 FUNCTIONAL XHOSA FOR BEGINNERS

*Emeritus Associate Professor Sandile Gxilishe, University of Cape Town*

Many people believe they have a relatively limited aptitude for learning Xhosa, because traditional classroom strategies tend to under-exploit the full potential of learners. This language course hopes to overcome language barriers using techniques which counteract negative suggestions or fears and instil positive feelings.

Through developing communication skills, the course will introduce large concentrations of rich language from the beginning. It will show participants that they are able to understand significant volumes of language material and can use this material to ask and answer questions, initiate and respond to various statements and maintain face-to-face conversation.

The course will foster positive and supportive attitudes, encourage active participation, and make use of a range of relaxation and language exercises. Homework will be minimal.

The course fee includes all course materials and notes. Please note that this course runs for three weeks, including an extra week after Summer School ends.



17 January–4 February

9.30 am–12.30 pm

15 morning sessions; Mondays to Fridays

No admission to single sessions

**MAXIMUM** 20 participants

**VENUE** Room 11a, Menzies Building, Library Road

**COURSE FEES** Full: R2 440,00    Staff: R1 710,00    Reduced: R1 220,00

## 11105 COLOUR: AN ART WORKSHOP

*Paul Birchall, professional artist, London and Cape Town*

Colour is probably one of the most expressive mediums in the making of art. Whether it be Picasso's blue period or Jackson Pollock's black and white paintings, throughout art history artists have favoured particular colours and developed personal signatures with their palettes.

Colour judgement is among the most difficult challenges for any artist. This practical course aims to give participants a greater understanding of the nature of colour, how the brain perceives it and how artists can use this to enhance what they make. Participants will use a variety of techniques and methods, and the focus will be on exploration and experimentation through painting, paying particular attention to balance and composition. Participants will learn to appreciate the subtle quality of colour mixing, using harmonic colour palettes and discordant juxtapositions, and should come away from the course with a renewed appetite for using colour in their work. This course is designed for artists at all levels of experience.

The course fee includes the cost of the materials required.



17–21 January

9.30 am–12.30 pm

No admission to single sessions

**MAXIMUM** 18 participants

**VENUE** Drawing Office 2, Snape Building, Engineering Mall

**COURSE FEES** Full: R1 415,00    Staff: R1 080,00    Reduced: R855,00

## 11104 BOTANICAL PAINTING IN WATERCOLOUR

*Vicki Thomas, botanical artist and teacher*

This foundation course is aimed at people who would like to draw plants more accurately from life and learn the basics of botanical illustration. It also offers a good starting point to improve technical drawing and painting skills prior to exploring other artistic avenues.

Sketching, drawing, shading and measurement are the foundations for creating an artwork that is pleasing and accurate. All these aspects form part of this practical course, along with theory on composition, colour mixing and the different methods of applying watercolour paint. These subjects will be covered in stages, leading to the completion of a painting.

The course comprises daily short lectures, demonstrations and examples of various aspects of botanical art. Participants will be working directly from plant material in order to improve their ability to translate a three-dimensional image onto paper.

### SESSION TITLES

1. A short history of botanical art in South Africa; tools of the trade.
2. Form, atmospheric perspective and cast shadows.
3. Spirals in nature.
4. Leaves and shine.
5. Painting white flowers.

### Recommended reading

Simblet, S. *Botany for the Artist*. London: Dorling Kindersley Limited, 2010

Fry, C. *The Plant Hunters*. London: Andre Deutsch, 2009

Arnold, M. *South African Botanical Art*. Cape Town: Fernwood Press, 2001

A list of equipment required will be available on registration.



17–21 January

9.15 am–12.45 pm

No admission to single sessions

**MAXIMUM** 18 participants

**VENUE** Room 13, Menzies Building, Library Road

**COURSE FEES** Full: R1 115,00    Staff: R780,00    Reduced: R555,00



## 11131 RE-CALL: NARRATIVE TECHNIQUES THROUGH ALTERED BOOKS – ART WORKSHOP

*Emma Willemse, contract lecturer, Department of Visual Arts, Art History and Musicology, University of South Africa*

In this practical art course participants will transform existing discarded books into artworks that explore a personal narrative by using a wide range of creative art techniques such as painting, drawing, printmaking (monoprinting), collage, stitching, weaving, cutting and making pop-ups. A variety of secondhand books from which to choose will be available to participants.

The course will consist of an introductory lecture to draw attention to narratives in art-making and the meanings generated by such narratives, followed by demonstrations of art techniques and practical sessions. Each day of the five-day course will be dedicated to specific art techniques. The end-products will tell a personal story in a visual way.

The course fee includes the cost of the materials required.



24–28 January

9.30 am–12.30 pm

No admission to single sessions

**VENUE** Drawing Office 2, Snape Building, Engineering Mall

**MAXIMUM** 18 participants

**COURSE FEES** Full: R1 365,00    Staff: R1 030,00    Reduced: R805,00

## 11124 CREATIVE FICTION WRITING

*Ron Irwin, freelance editor, literary agent and writer*

This course is intended for serious beginner writers of fiction who need practical, hands-on advice on how to improve their work. It will explore the fundamental elements of creative writing and offer participants an invaluable opportunity to have their fiction critiqued in class. Structured in a workshop-lecture format, the first hour of every class is spent reviewing student submissions; the second hour will usually be a short lecture on one element of the craft of fiction and an in-class exercise.

Students who attend this course should have ready access to email, and be prepared to submit their work to the group via email for discussion and to complete short assignments. Ideally students should also be serious about getting their work published.

## 11147 ADVANCED CREATIVE FICTION WRITING

*Ron Irwin, freelance editor, literary agent and writer*

This course is meant for the writer who has already done a substantial amount of writing or is working on an extended manuscript. It also is suitable for anyone who has completed the *Creative Fiction Writing* course at the UCT Summer School and would like advanced instruction. The *Advanced Creative Fiction Writing* course will be structured in a workshop-lecture format and will look specifically at the challenges facing novel writers.

The first hour of every class will be spent reviewing submissions from set assignments or from work people bring to the class. The second hour will consist of a lecture on one aspect of the novel.

Students who attend this course must have access to email and a printer. They also must be prepared to submit their work to group critique, and complete short assignments.

### Course 11124 CREATIVE FICTION WRITING

17–21 January

6.30–8.30 pm

### Course 11147 ADVANCED CREATIVE FICTION WRITING

24–28 January

6.30–8.30 pm

No admission to single sessions

**MAXIMUM** 20 participants

### COURSE FEES per course

Full: R790,00

Staff: R555,00

Reduced: R395,00

## 11107 WRITING POETRY

*Dr Finuala Dowling, poet and novelist*

This is an introduction to the writing of poetry, from sources of inspiration to possibilities for publication. The course is practical, and aims to discover each participant's unique voice through a series of prescribed exercises. Although not academic, the course makes extensive reference to contemporary and canonical poetic practice (poems will be supplied). Participants will receive constructive private comments on their work as well as feedback in class discussions. The course is suitable both for people who have never written poetry before, and for more experienced writers in search of creative support.

### SESSION TITLES

1. Sources of inspiration.
2. Genre and theme.
3. Shape, form, pattern.
4. Wit, irony, surprise.
5. Editing and publishing.



17–21 January

10.00 am–12.00 pm

No admission to single sessions

**MAXIMUM** 20 participants

**COURSE FEES** Full: R790,00

Staff: R555,00

Reduced: R395,00

## 11108 SCRIPTS FOR SOUTH AFRICA

*Vicki Bawcombe, scriptwriter, script editor and scriptwriting teacher*

This five-session course will help aspirant writers to develop their script ideas by refining them for appropriate media in the South African entertainment industry. Participants may be complete beginners or writers with existing stories which they wish to develop for stage, film, or any of the formats suited to television. There will also be assistance with techniques of planning and delivering a positive pitch for a script.

### SESSIONS WILL COVER:

- Scripts for South Africa: the current state of scriptwriting and opportunities for writers.
- Telling tales: the elements of story structure and ingredients for relevant and engaging South African narratives.
- Designing, defining and developing characters.
- Events for narrative: developing interesting and appropriate plots.
- Options for storytellers: the structural demands of various narrative formats and finding the appropriate one.
- Planning and delivering a positive pitch of the developed script.



17–21 January

10.00 am–12.00 pm

No admission to single sessions

**MAXIMUM** 20 participants

**VENUE** Room 3A, Graduate School of Humanities Building, University Ave

**COURSE FEES** Full: R790,00      Staff: R555,00      Reduced: R395,00

## 11106 IDENTIFYING FYNBOS PLANTS: AN INTRODUCTION

*Wendy Ann Hitchcock, botanist and environmental educator*

This practical course will introduce participants to the botanical classification framework, using examples of well-known plants. Building on existing knowledge, new information and necessary terminology will be introduced in appropriate steps until familiar. Participants will be expected to dissect, draw and record information about each plant investigated and to connect this to the respective family and genus, using available botanical texts. Participants will also learn how to use botanical keys. Features of the main fynbos families and relevant genera will be investigated and illustrated with a microscope connected to a data projector.

Learning how to place an unknown fynbos plant in the correct family and genus is a focus of this course and lays the foundation for identifying plants to species level. Flowering plant material will be provided.

The course fee includes the textbook required for reference and all course materials.

### Recommended reading

Manning, J. *Field Guide to Fynbos*. Cape Town: Struik, 2007

Trinder-Smith, T.H. *The Levyns Guide to the Plant Genera of the Southwestern Cape*. Contributions from The Bolus Herbarium. No. 21. 2003

Harris, J. & M. *Plant Identification Terminology: An Illustrated Glossary*. Payson, Utah: Spring Lake Publishers, 2001

Van Wyk, B. & Van Wyk, P. *How to Identify Trees in Southern Africa*. Cape Town: Struik, 2001



17–21 January

9.30 am–12.30 pm

No admission to single sessions

**MAXIMUM** 20 participants

**VENUE** Goldfields Education Centre, Kirstenbosch

**COURSE FEES** Full: R1 465,00    Staff: R1 130,00    Reduced: R905,00

## RECOMMENDED READING LIST

### **11122 Mobile people: New understandings of their language and literacy resources**

Heller, M. *Bilingualism: A Social Approach*. Basingstoke: Palgrave Macmillan, 2007

Baynham, M. & Prinsloo, M. *The Future of Literacy Studies*. Basingstoke: Palgrave Macmillan, 2009

Makoni, S. & Pennycook, A. *Disinventing and Reinventing Language*. Clevedon, England: Multilingual Matters, 2007

### **11125 The Algerian War of Independence: Confronting the colonial past to understand the present**

Dine, P. *Images of the Algerian War: French Fiction and Film (1954–1962)*. Oxford: Clarendon Press, 2002

House, J. & MacMaster, N. *Underground Memories, (1962–1979) IN Paris, 1961: Algerians, State Terror and Memory*. Oxford: OUP, 2006

Cole, J. Understanding the French Riots of 2005: What historical context for the 'crise des banlieues'? *Francophone Postcolonial Studies*, 5(2):69–100, 2007

### **11130 Children of the new democracy**

Bray, R., Gooskens, I., Kahn, L., Moses, S. & Seekings, J. *Growing Up in the New South Africa: Childhood and Adolescence in Post-Apartheid Cape Town*. Cape Town: HSRC Press, 2010

Swartz, S. *Ikasi: The Moral Ecology of South Africa's Township Youth*. Johannesburg: Wits University Press, 2010

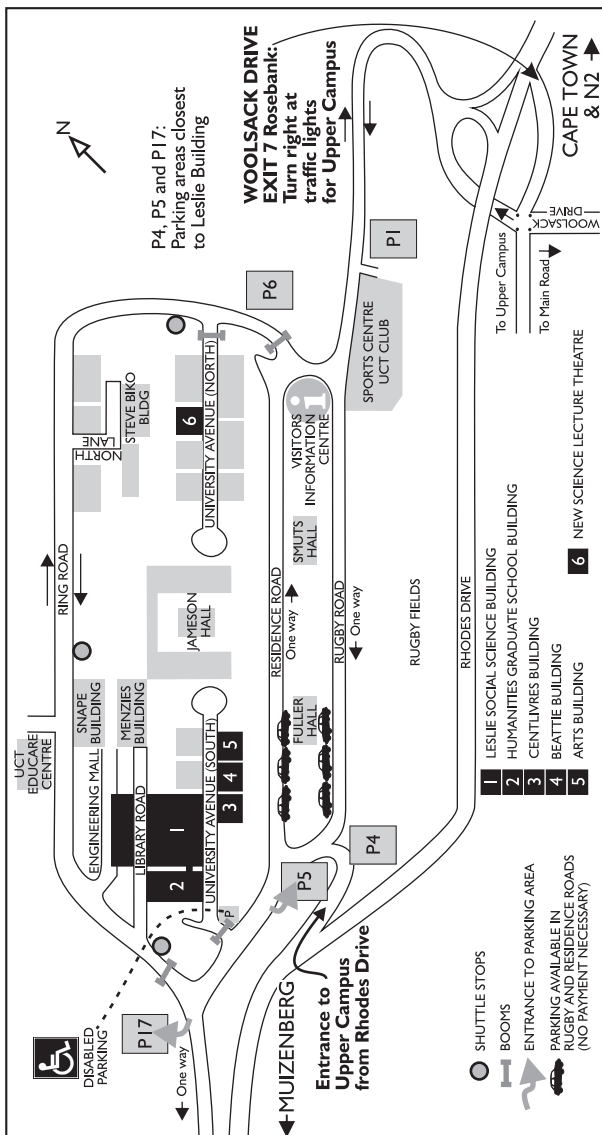
Swartz, S. & Bhana, A. *Teenage Tata: Voices of young fathers in South Africa*. Cape Town: HSRC Press, 2009

### **11143 Preventing child sexual abuse and maltreatment**

Van Dam, C. *Identifying Child Molesters, Preventing Child Sexual Abuse by Recognizing the Patterns of the Offenders*. New York: The Haworth Press Inc, 2001

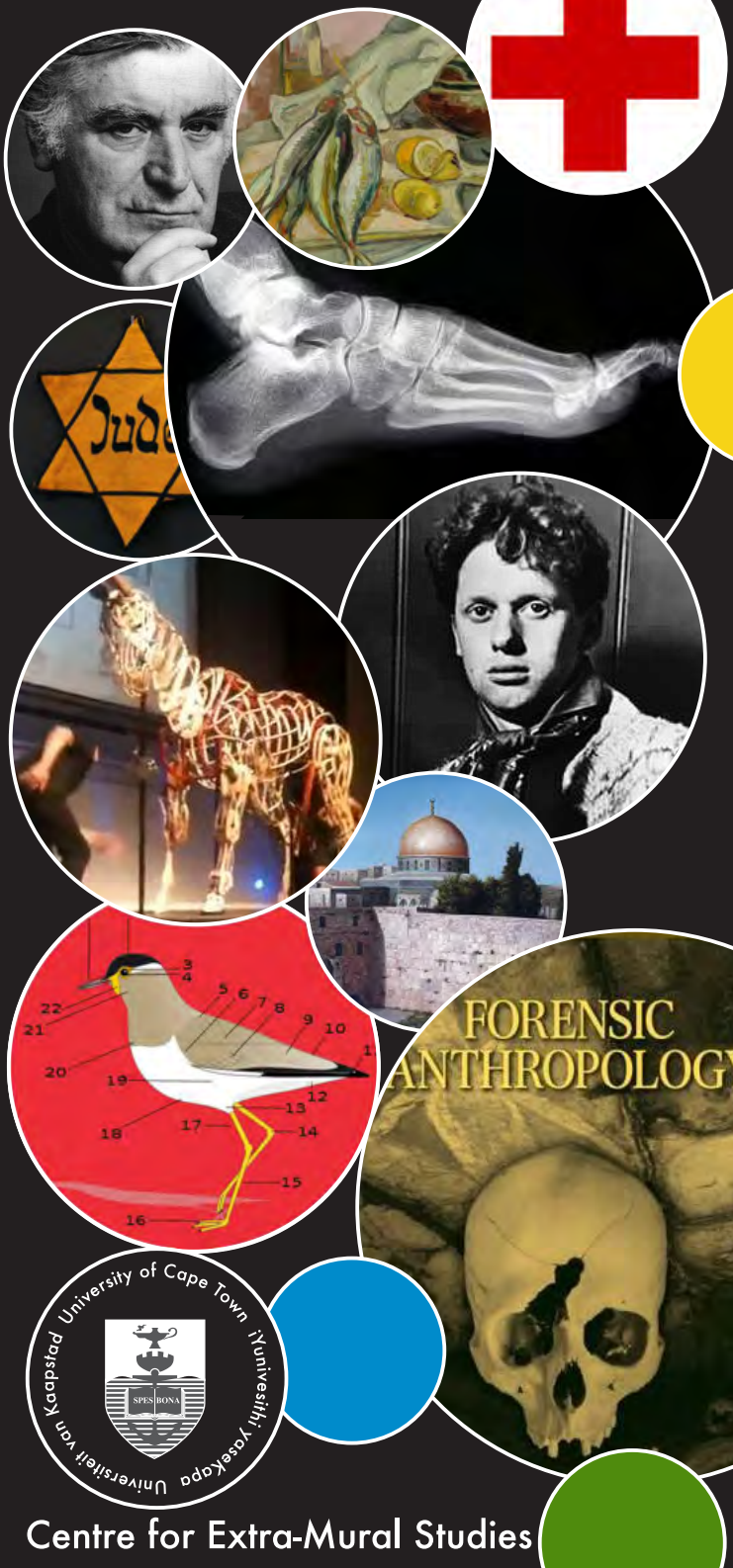
Van Dam, C. *The Socially Skilled Child Molester, Differentiating the Guilty from the Falsely Accused*. New York: The Haworth Press Inc, 2006

Richter, L., Dawes, A. & Higson-Smith, C. (eds). *Sexual Abuse of Young Children in Southern Africa*. Cape Town: HSRC Press, 2004



## Parking and shuttle

Parking is available at the south end of Upper Campus (P1, P4, P5 and P17). A shuttle bus service is available. Contact the shuttle office: 021 685 7135



Centre for Extra-Mural Studies