

Summer School

16–27 January 2006

Centre for Extra-Mural Studies
UNIVERSITY OF CAPE TOWN



SUMMER SCHOOL

16–27 January 2006

The Centre for Extra-Mural Studies at the University of Cape Town invites you to attend the 56th Summer School which runs from 16 to 27 January 2006.

This public education programme offers 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.

Fees have increased slightly this year. We do try to keep fees at a reasonable level, but we realise that the increase may impact on the number of courses you can afford to attend. We hope that you are still able to support and enjoy this public education venture.

Please note that Extra-Mural Studies now forms part of the Centre for Open Learning in the Centre for Higher Education Development. We will continue to offer our existing programmes and we are committed to making the academic resources of the University accessible to a wide range of students.

Staff of the Centre

Director:	Medeé Rall
Associate Professor:	Ingrid Fiske
Lecturer:	Janet Small
Summer School Extra Programme:	Terrill Nicolay
Senior administrative officer:	Theresa Thatcher
Senior secretary:	Janine Peters
Secretaries:	Xabisa Ngcayicibi Jeanne Fontaine
Technical assistant:	Ed Dryding
Clerical assistant:	Portia Phakamile

TIMETABLE

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

TIME	WEEK 1: 16–20 JANUARY (including Saturday 21)			TIME	WEEK 2: 23–27 JANUARY			
9.00 am	Poetry in the making	Course 161	(56)	9.00 am	Portraits and the person	Course 261	(57)	
	'Stories in-a-flash' (Tues 17, Thurs 19)	Course 162/163	(60)		WordWeaving	Course 262	(59)	
	Excursion: Royal Observatory (Sat 21)	Course 101	(42)					
	Excursion: Geological overview (Sat 21)	Course 102	(51)					
9.15 am	Napoleon and Africa	Course 111	(36)	9.15 am	Our engineering heritage	Course 211	(34)	
	Hill towns of central Italy	Course 112	(15)		Artists in the Sistine Chapel: not Michelangelo	Course 212	(21)	
					Australia: making of a nation	Course 213	(32)	
9.30 am	Still-life in the studio	Course 164	(58)	9.30 am	Structured drawing	Course 263	(54)	
	Functional Xhosa for beginners	Course 181	(63)		Functional Xhosa (<i>continues until</i> 3 Feb)	Course 181	(63)	
				10.00 am	Islamic art	Course 264	(55)	
11.15 am	Architecture as art	Course 121	(12)	11.15 am	Conquerors of the air	Course 221	(43)	
	Rocks and mountains of Cape Town	Course 122	(48)		Literary responses to the Holocaust	Course 222	(16)	
	Discovery of the unconscious	Course 123	(22)		Our future environment	Course 223	(45)	
1.00 pm	Shared growth in the Western Cape (Tues 17)	Course 191	(38)	1.00 pm	A new political discourse (Mon 23)	Course 291	(41)	
	Land redistribution (Wed 18)	Course 192	(39)		Mexican painting (Tues 24)	Course 292	(30)	
	Thomas Pringle (Thurs 19)	Course 193	(31)		Josephine Baker (Wed 25)	Course 293	(25)	
	Museums as tools for nation building (Fri 20)	Course 194	(40)		Baby-making in the 21st century (Wed 25)	Course 294	(24)	
					Gandhi and Mandela (Thurs 26)	Course 295	(37)	
2.00 pm	Chinese brush painting on silk	Course 165	(52)					
	Excursion: Royal Observatory (Sat 21)	Course 103	(42)					
	Excursion: Geological overview (Sat 21)	Course 104	(51)					
3.00 pm	Webpages (Mon 16, Tues 17 & Wed 18)	Course 171	(68)	3.00 pm	Learn PowerPoint	Course 271	(66)	
3.30 pm	The development of the French horn	Course 131	(14)	3.30 pm	Views of the human species	Course 231	(47)	
	Poetry and passion	Course 132	(20)		Jesus of Hollywood	Course 232	(17)	
5.00 pm	Tuscan & Umbrian towns (Sat 21)	Course 195	(23)					
5.30 pm	Critic's choice: <i>Birth of Venus</i> (Thurs 19)	Course 141	(26)	5.30 pm	Critic's choice: <i>Plot against America</i> (Mon 23)	Course 241	(28)	
	Critic's choice: <i>Saturday</i> (Fri 20)	Course 142	(29)		Critic's choice: <i>Deafening</i> (Tues 24)	Course 242	(27)	
	Personal computers	Course 172	(65)		Publisher (Mon 23, Tues 24, Wed 25 & Thurs 26)	Course 272	(67)	
			Writing crime		Course 265	(53)		
6.00 pm	Picasso (Mon 16, Tues 17 & Wed 18)	Course 143	(19)	6.00 pm	Fossil heritage at the Cape	Course 243	(46)	
	Origin & power of waves (Thurs 19 & Fri 20)	Course 144	(50)		Islam and Muslims in the contemporary world	Course 244	(35)	
	Italian for beginners	Course 182	(61)		Italian for beginners (<i>continues until</i> 3 Feb)	Course 182	(61)	
	Spanish for beginners	Course 183	(62)		Spanish for beginners (<i>continues until</i> 3 Feb)	Course 183	(62)	
	Internet (Mon 16 & Fri 20)	Course 145	(64)					
	Collective memory (Tues 17, Wed 18 & Thurs 19)	Course 146	(33)					
8.00 pm	Devastating diseases	Course 151	(44)	8.00 pm	What Mozart heard (Tues 24–Fri 27)	Course 251	(18)	
	Art Deco years	Course 152	(13)		UCT Sports Science research	Course 252	(49)	

CONTENTS

Course index by category	2
Registration information	4
Fee information	6
General information	8
Summer School Extra programme	11
Summer School courses	12
Recommended reading lists	Inside back cover
Map of UCT	Outside back cover
Timetable	Inside front cover
Registration forms	Centre of brochure

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@ched.uct.ac.za

Visit our website at: <http://www.ems.uct.ac.za>

PLEASE NOTE

Registration forms can be printed from this website.

COURSE INDEX BY CATEGORY

ARTS & HUMANITIES

Architecture as art: bridging points	12
The Art Deco years	13
The development of the French horn	14
The hill towns of central Italy	15
Literary responses to the Holocaust	16
Jesus of Hollywood	17
What Mozart heard	18
Preparing for Picasso	19
Poetry and passion: the transforming imagination	20
Artists in the Sistine Chapel: not Michelangelo	21
The discovery of the unconscious	22

Lectures

Artistic masterpieces of Tuscan and Umbrian towns	23
Baby-making in the 21st century	24
Josephine Baker: idol of the jazz age	25
Critic's Choice: <i>The Birth of Venus</i>	26
Critic's Choice: <i>Deafening</i>	27
Critic's Choice: <i>The Plot against America</i>	28
Critic's Choice: <i>Saturday</i>	29
Mexican painting: Diego Rivera and Frida Kahlo	30
Thomas Pringle: poet, pioneer, philanthropist	31

HISTORY, POLITICS & CONTEMPORARY STUDIES

Australia: making of a nation	32
Collective memory in Germany, South Africa and Israel	33
Our engineering heritage	34
Islam and Muslims in the contemporary world	35
Napoleon and Africa	36

Lectures on issues of consequence

Comparing Gandhi and Mandela	37
Shared growth in the Western Cape	38
Land redistribution in South Africa	39
Museums as tools for nation building	40
A new political discourse? Reclaiming citizen voices	41

Excursion

A history of the Royal Observatory	42
--	----

SCIENCE, MEDICINE & CONSERVATION

Conquerors of the air	43
Devastating diseases	44
Our future environment: issues for South African survival.	45
Fossil heritage at the Cape	46
Views of the human species: our place in nature	47
The rocks and mountains of Cape Town.	48
UCT Sports Science research.	49
The origin and power of waves	50

Excursion

Geological overview of Cape Town	51
--	----

PRACTICAL

Chinese brush painting on silk.	52
Writing crime: cops, creeps and crackheads	53
Structured drawing	54
An introduction to Islamic art.	55
Poetry in the making: a writing workshop.	56
Portraits and the person	57
Still-life in the studio.	58
WordWeaving	59
Writing 'stories in-a-flash'.	60

LANGUAGES

Italian for beginners	61
Spanish for beginners	62
Functional Xhosa for beginners	63

COMPUTERS

Searching the Internet.	64
Introduction to personal computers	65
Learn PowerPoint	66
Creating simple layout with Publisher 2002	67
Publishing webpages	68

REGISTRATION INFORMATION

Registration **by post** opens on **Monday 21 November 2005** and **in person** on **Monday 5 December 2005**.

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.* Complete both sides of the form (including address, telephone number, method of payment and other details).
- 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. *Incomplete forms and forms that do not include payment will not be processed.*
- Please note that from Monday 21 November to Monday 5 December only postal registrations will be accepted. This includes 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 21 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 5 December.
- **BY FAX:** These are only accepted if the registration form is completed on both sides with payment by credit card. Faxes are treated as postal registrations and should be sent to (021) 650-2893.
- **BY TELEPHONE OR ONLINE:** Please note that we cannot accept online, email or telephone registration.

HOW WILL I KNOW IF I HAVE BEEN ACCEPTED?

- Registrations are processed as quickly as possible, but it takes several weeks to process the first batch of forms. You will be informed in writing whether or not you have been accepted on the course(s) you applied for.

- If you do not receive your registration card, call at or phone the office at least two weeks before the commencement of your course. However, in view of the thousands of forms received, front office staff cannot respond to individual enquiries until after 12 December 2005.
- Please note that the Centre cannot be held responsible for the non-receipt of registration cards.
- Unfortunately even those who submit registrations by 21 November may find that the courses they wish to attend are already full.

MUST I REGISTER?

Casual attendance is possible at some larger courses and lectures. Please note that 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.

WHEN IS THE SUMMER SCHOOL OFFICE OPEN?

- 21 November–2 December 2005 (Mondays–Fridays)
8.30 am–12.30 pm / 1.30–4.00 pm
- 5–23 December 2005: 8.30 am–4.00 pm
- 3–13 January 2006: 8.30 am–4.00 pm
- 16–27 January 2006
8.30 am–1.15 pm / 3.00–6.15 pm / 7.15–8.15 pm
- CLOSED: Weekends; Friday 16 December; between 23 December 2005 and 3 January 2006.

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 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 you are placed on the waiting list. You will be contacted only if a vacancy occurs. Once a course starts, all waiting lists fall away.

LIMITATIONS ON ACCESS?

Small practical courses are in much demand. In order to make participation fairer, access to these courses is restricted. You may not be able to register for a practical course similar to any you have attended in the last three years.

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 members of UCT staff and their partners.
- Part-time members of UCT staff who currently hold an appointment of at least one year.
- Full-time members of staff (and their partners) of universities, technikons and nursing colleges in the Western Cape.

REDUCED FEES

- Individuals dependent on an income of less than R54 000 per annum (R4 500 per month), or members of families whose total income is less than R78 000 per annum (R6 500 per month).
- Registered UCT students. Please note that staff members who are doing post-graduate or other part-time studies do not qualify as students.
- Full-time students at universities, technikons, nursing colleges and schools in the Western Cape. Staff or others registered for a post-graduate 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.
- Credit card payments can only be made where 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 R30,00 is charged for cheque or credit card payments which are turned down. No registrations will be made until this is paid. Electronic payments are not accepted.

PAYMENT AND REGISTRATION AT THE DOOR

- Sometimes, if seats are available, you can attend an individual lecture for which you did not register. The fee is R48,00 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 50% reduction for single lectures. If you qualify for the reduced fee (see page 6) 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.

REFUNDS FOR OVERPAYMENT

You may not be accepted on all your chosen courses. In that case your cheque will be deposited to cover your successful registrations, and a refund cheque will be issued within a month.

CANCELLATIONS AND REFUNDS

- No refunds are 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. 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.
- No refunds are given once a course has begun.
- The University can only issue refunds in March 2006. Refunds for cheque or cash payments of less than R50,00 must be collected in cash from the office.

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 13 January 2006.

HOW DO I GET TO MY COURSE?

If travelling by car, enter the Upper Campus via the Woolsack Drive exit on Rhodes Drive (if travelling from the city) or directly after Rhodes Memorial/Princess Anne Avenue exit on the M3 (if travelling towards the city). Take the lefthand UCT dedicated lane which leads on to Upper Campus. (See map on outside back cover.)

WHERE DO I PARK?

Limited parking is available at the south end of the Upper Campus (P1, P4, P5, P17, and in Residence and Rugby Roads), as well as Proteem on Lower Campus. (See map on outside 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 A SHUTTLE SERVICE?

The University's Jammie Shuttle now has a fleet of new buses running on a regular, scheduled basis between the campuses, residences and a few public bus and train stations. They operate during the UCT vacation and it is possible to make use of the shuttle for getting to and from Summer School. We encourage you to do so. This will reduce the problems many of you experience with parking on Upper Campus. The detail of costs, tickets, routes and pick-up points will be posted on our website in January 2006. For details, you can phone the office or 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 to be found on Level 1 of the building.

IS THERE PARKING FOR DISABLED VISITORS?

- There are a few bays on campus specifically allocated for disabled visitors. *The wheelchair bays may not be used by anyone except wheelchair users.* The bays closest to the Leslie Social Science Building are in University Avenue, which you can access by passing through traffic control booms. Please indicate to the person on duty that you are attending Summer School by showing your 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 medical certificate from a medical doctor stating that you are able to drive but cannot walk long distances.
- Only a limited number of disabled parking disks are available, and these are issued on a first-come-first-served basis. The disks are only for students genuinely in need of disabled parking disks.

HOW SECURE ARE VENUES?

Thefts occur from cars and from bags left unattended. Please lock all vehicles securely and keep your possessions with you. If you lose something, contact Campus Protection Services in the booth on Level 1 (North), Leslie Social Science Building. Telephone (021) 650-2121.

LECTURE TIMES?

Please check the timetable on the inside front cover carefully to prevent booking courses that clash.

HOW LONG ARE THE LECTURES?

Unless otherwise specified, lectures are 45 to 60 minutes in length, with questions from the class invited afterwards at most courses.

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 TAPE THE LECTURES?

Please do not tape lectures without first obtaining the lecturer's permission.

HOW DO I GET THE BOOKS AND HANDOUTS?

Lecturers are asked to recommend readings available locally, but we cannot guarantee availability. 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. To use the facilities, 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 the Jameson Hall.
- Photocopies may be made by using a card purchased for R15,00 from the Loans Desk on Level 4.

WHAT ABOUT SMOKING & CELL PHONES?

Please note that smoking is not allowed indoors on the UCT campus. Kindly turn off all cell phones before going into the lecture venues.

WHERE CAN I EAT?

- The Leslie Cafeteria offers teas, snacks, lunches and a limited bar service from 7.30 am–8.00 pm (Mondays to Fridays).
- UCT Club, Sports Centre, Upper Campus, is fully licensed and open for meals from 12 noon–2.30 pm and from 5.00 pm–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 six years of age. Please phone (021) 650-3522 and speak to Marilyn Petersen for further information.

HOW CAN I RECEIVE THE BROCHURE?

- There is no charge for joining or for corrections to the mailing list. However, if you do not register for any course for more than three years, your name is automatically deleted. To rejoin, please request to be reinstated. Please also notify us of changes to your address and telephone numbers.
- All brochures are mailed on the same day. Any variation in arrival time (or non-arrival) is the responsibility of the postal service.
- Brochures obtained from the Summer School office cost R5,00.

SUMMER SCHOOL EXTRA PROGRAMME

- Summer School Extra is a free video and exhibition programme, designed around the courses. Please be aware that because of time and venue constraints popular videos cannot always be repeated, nor can clashes with individual lecture timetables be avoided. Requests for repeats should 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 noticeboards in the Leslie Social Science Building and on the EMS website from 11 January. Please check the noticeboards regularly during Summer School for information about any changes or additions to the programme.
- Please note that late-comers will not be admitted to any of the screenings after the first five minutes of the programme.

SUMMER SCHOOL 2007

Summer School 2007 will run from 15 to 26 January 2007.

You will receive a brochure with the 2007 programme details in November 2006.

121 ARCHITECTURE AS ART: BRIDGING POINTS

Emeritus Professor Neville Dubow, formerly Director of Michaelis School of Fine Art, University of Cape Town

What are the bridging points between sculpture and architecture? What qualities of architecture make it art? What factors allow us to talk of architecture as being sculptural? Has the 21st century abandoned the notion that High Art is best served by being shown in high places, that lofty purposes should be equated with elevated sites? Does the concept of a cultural acropolis, with its élite associations, have a place in our contemporary value system with claims to egalitarianism but domination by the market? What do we mean by a sense of place or the concept of processional space?

This illustrated course will respond to these and related questions about art and urbanism. It will draw on material spanning urban experience from east to west, and include significant developments in Hong Kong, Los Angeles and New York. It will also reflect on how more humble encounters with art in an urban context might enrich the experience of the street as urban theatre.

LECTURE TITLES

1. Bridging points and urban processionals.
2. The aesthetics of density: Hong Kong.
3. The new acropolis: the Getty Centre, Los Angeles.
4. New York redivivus: Ground Zero update, 1776 and all that.
5. ArchiSculpture: Gehry's Disney Concert Hall.

16–20 January

11.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

152 THE ART DECO YEARS

Barry Gibb, freelance lecturer and practising artist

The course will begin by taking participants on a journey from Art Nouveau to Art Deco, looking at influences from movements such as Cubism, Futurism, the Fauves, Die Blaue Reiter and De Stijl, as well as a variety of other exotic sources and influential events. Then, relating Art Deco style to the ambience of the jazzy 1920s, the lectures will include media and entertainment development of this time as well as touch on movements such as Surrealism, Constructivism, and Modernism. In approaching the contrasting and more streamlined Art Deco of the 1930s, there will be glimpses of the backdrop of that era's more sophisticated jazz escapist films and glamorous images. The final lecture will attempt to show how social movement impacted on architecture, design and painting as the world moved from depression towards war.

LECTURE TITLES

1. Art Nouveau as prelude to Art Deco and its sources.
2. Movements and Art Deco: pre- and post World War I.
3. The 1920s and Art Deco: the 'Jazz Age'.
4. The end of the decade: Deco, surrealism and the 'talkies'.
5. The 1930s streamlined Deco: social changes in the arts.

Recommended reading

Weber, E. *Art Deco Magna*. Wigston, Leicestershire, 1993.

Encyclopedia of Art Deco. Headline, London, 1988.

Cinema Year by Year. Harpers and Queen, Dorling Kindersley, London.

Johnson, P. *A History of the Modern World: from 1917 to the 1980s*.

Weidenfeld and Nicholson, London, 1983.

16–20 January

8.00 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

131 THE HORN OF PLENTY: THE DEVELOPMENT OF THE FRENCH HORN

Sean Kierman, Head, Brass Studies, South African College of Music, University of Cape Town

This course will provide an overview of the use of the horn as a musical instrument over time. The pre-musical horn was a signalling instrument for the military and for the hunt; thereafter it was adopted as an orchestral and solo instrument, and it spawned a repertoire of attractive and memorable pieces in various musical periods and styles. The course will review the technological changes in the instrument itself and the responses by composers to these changes, and discuss the modern popularity of the 'natural' valveless horn. Leading professional horn players, including Kerry Turner, leader of the American Horn Quartet and a noted composer for the horn, will play a selection of pieces, from duets to trios and quartets. The lectures will also be illustrated by recorded musical examples.

LECTURE TITLES

1. Horns, calls and signals.
2. Incorporation into orchestras.
3. Development as a solo and chamber instrument.
4. Technological change in the horn and resistance to it.
5. The modern horn and the renaissance of the natural horn.

Recommended reading

Herbert, T. & Wallace, J. (eds). *The Cambridge Companion to Brass Instruments*. Cambridge University Press, New York, 1997.

Tuckwell, B. *Horn*. Shirmer, New York, 1983.

Fennell, F. *Time and the Winds*. G. Leblanc Publications, Kenosha, Wisconsin, 1954.

16–20 January

3.30 pm

VENUE Chisholm Room, College of Music, University of Cape Town

COURSE FEES

Full: R225,00

Staff: R115,00

Reduced: R60,00

112 THE HILL TOWNS OF CENTRAL ITALY

Edward Saunders, freelance lecturer, United Kingdom

This course is condensed in a double lecture, Course No. 195 *Artistic masterpieces of Tuscan and Umbrian towns*. Please note that you may not register for both courses.

Once Etruscan strongholds, then part of the Roman Empire, and finally becoming independent medieval city states, each hill town of central Italy is a microcosm of Italian creativity. Assisi, associated so strongly with St Francis, is renowned for the frescos of Giotto and the Sienese masters. Siena, the city of Duccio and the Lorenzetti brothers, as well as of Simone Martini, is one of the most evocative medieval cities. Urbino was once a great centre of Renaissance culture, as were Pienza and Montepulciano. Arezzo boasts the magnificent frescos by Piero della Francesca. This course will consider these and other towns in Tuscany, Umbria and the Marshes in order to demonstrate the remarkable range of art and architecture that exists in Italy outside the main centres.

LECTURE TITLES

1. Perugia, Assisi and Giotto's frescos.
2. Siena and Pienza.
3. Arezzo, San Sepulcro and the frescos of Piero della Francesca.
4. Gubbio, Urbino, Montepulciano and Cortona.
5. Todi, Orvieto, Volterra and San Gimignano.

Recommended reading

- Hale, J.R. (ed). *A Concise Encyclopaedia of the Italian Renaissance*. Thames & Hudson, London, 1981.
- Murray, P. *The Architecture of the Italian Renaissance*. Thames & Hudson, London, 1986.
- Origo, I. *The Merchant of Prato*. Jonathan Cape, London, 1957.
- Clark, K. *Piero della Francesca*. Phaidon, London, 1951.

16–20 January

9.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

222 LITERARY RESPONSES TO THE HOLOCAUST

Co-ordinated by Dr Azila Reisenberger, Department of Hebrew and Jewish Studies, University of Cape Town

'Writing poetry after Auschwitz is barbaric.'

Theodor Adorno

Ordinary people, as well as philosophers, struggle with the question of whether the inexpressible can be expressed. How can appalling experiences and events be described in ordinary language? This course will argue that only art can describe the indescribable.

The tragic events of the Holocaust impelled literary responses from writers, victims, perpetrators and bystanders – responses which comprise a significant body of literature. The course will explore this literature's key themes, including alienation, guilt, and the absence of God. Writers such as Primo Levi, Giorgio Bassani, Eli Wiesel, Bernhard Schlink and others will be discussed. Bernhard Schlink, for instance, in his novel *The Reader*, investigates the challenges posed to the Germans who were born or grew up after the defeat of Nazi Germany. The allegory of love and revulsion, guilt, shame and contrition, attempts to come to terms with the vexing question of German guilt. The final lecture will reflect on the impact the passage of time will have on future literature dealing with the Holocaust. Will the character of this literature evolve or will it atrophy or disappear?

LECTURE TITLES

1. Writing after Auschwitz. *Dr A Reisenberger*
2. Victims' literature. *Dr A Reisenberger*
3. Italian Jewry: literary reflections. *Wilhelm Snyman*
4. German guilt and what to do about it? Reading *The Reader*.
Assoc Prof G Pakendorf
5. The impact of time. *Dr A Reisenberger*

Recommended reading

See inside back cover of this brochure.

23–27 January

11.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

232 JESUS OF HOLLYWOOD

**Professor Adele Reinhartz, Associate Vice-President,
Research, University of Ottawa**

*In association with The Kaplan Centre for Jewish Studies and
Research, University of Cape Town*

Representations of Jesus are everywhere – in our bookstores, churches, seminaries, museums, concert halls and theatres. Since cinema began, Jesus has also been vividly present in movie theatres and on television screens. This course will analyse mainstream movies about Jesus, their treatment of history and scripture and what they demonstrate about the culture and society which produced them and for which they were intended. It will examine examples of the ‘Jesus’ film genre, from the silent era to the present. Among the questions to be addressed are the representation of women such as Mary Magdalene, and the role attributed to the Jews in Jesus’ trial and crucifixion. Attention will also be paid to historical background, theology, and the impact of censorship codes and other socio-cultural aspects of the film industry.

LECTURE TITLES

1. Jesus movies as ‘biopics’.
2. The silent Jesus.
3. The epic Jesus.
4. The allegorical Jesus.
5. The suffering Jesus.

The following films will be shown in the same venue as the lectures, at 4.45 pm:

- Monday 23 January: *The Gospel according to St Matthew* (130 mins)
- Tuesday 24 January: *Jesus of Montreal* (115 mins)
- Wednesday 25 January: *The Last Temptation of Christ* (157 mins)
- Thursday 26 January: *The Passion of the Christ* (121 mins)

Recommended reading

The course will assume some familiarity with the Gospels. See inside back cover of this brochure.

23–27 January

3.30–4.30 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

251 WHAT MOZART HEARD**Allan Stephenson, composer and conductor**

On 27 January 2006, the world celebrates the 250th anniversary of the birth of Mozart. As this remarkable young composer developed, whose musical talents would have influenced him in the late 18th century? This course of four lecture-performances will attempt to analyse for a 21st century audience what Mozart heard and studied as he was growing up, and to perform some of that work. The first and last lectures will trace the rise of the symphony, from its origins in the Italian *sinfonia* of Vivaldi and Sammartini, via the Mannheim School of Stamitz, Richter and Abel, to Bach's sons, Johann Christian and Carl Philip Emmanuel. The second lecture will highlight some origins of the string quartet, from the trio sonatas of the early Baroque of Purcell and Handel, with their reliance on the basso continuo, to the individualisation of four equal voices, which led to the personal and expressive mediums attracting composers ever since. The third evening will follow the rise of opera, from the Florentine Camerata with composers such as Carissimi, Peri and Cavalli, through Handel and Gluck, whose reforms had a lasting influence not only on Mozart, but on every opera composer following.

Allan Stephenson will act as guide, aided by well-known singer and teacher Aviva Pelham and local musicians.

LECTURE-PERFORMANCES

1. The rise of the symphony.
2. The origins of chamber music.
3. Opera beginnings: before Mozart.
4. Celebrating the symphony: special birthday anniversary performance of Mozart's first symphony.

Please note that this course begins on Tuesday 25 January.

Tuesday 24–Friday 27 January

8.00 pm

VENUE Baxter Concert Hall, Rondebosch

COURSE FEES

Full: R300,00

Staff: R230,00

Reduced: R230,00

Tickets are on sale at the door only if seats are available: R80,00; staff & reduced: (on production of cards) R65,00.

143 PREPARING FOR PICASSO

Marilyn Martin, Director of Art Collections, Iziko Museums of Cape Town

This three-lecture course aims to stimulate interest in the work of Pablo Picasso, in the influence of African art on his art, and in the response of African artists to the revolution he brought about in Western art. The title 'Preparing for Picasso' refers to the immediate context for the lectures: a major exhibition in Cape Town and Johannesburg in 2006.

The first lecture will introduce Picasso's eclecticism, showing how he experimented with various styles, and how he developed Cubism with Georges Braque, to his classicism, surrealism, and the re-working of his paintings by other artists will be considered. The second lecture will explore the impact of African art on Picasso from his first encounter with it at the Trocadéro Museum, in 1907, and show how this encounter and his political convictions influenced his work in the early 20th century. The final lecture will focus on Africa, drawing parallels between Picasso and his Nigerian contemporary Aina Onabolu. Both were revolutionary in terms of the art of their time and place, but while Picasso assimilated the expressive, abstract and plastic character of African sculptural forms and achieved universal recognition, Onabolu's reputation as a seminal figure in African modernism was complicated by his rejection of his African art heritage, as well as the way he embraced European art. The complex questions raised by their different profiles are still being addressed by African artists, curators and others. Picasso's influence on such artists will also be discussed.

LECTURE TITLES

1. Pablo Picasso: the greatest eclectic of the 20th century.
2. Picasso and Africa.
3. Africa and Picasso.

Monday 16–Wednesday 18 January

6.00 pm

COURSE FEES

Full: R130,00

Staff: R65,00

Reduced: R32,00

132 POETRY AND PASSION: THE TRANSFORMING IMAGINATION

Marcia Leveson, formerly Professor of English, University of the Witwatersrand; researcher, writer, publisher

'To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life.'

Walter Pater

This course explores some ways in which the poetic imagination has mediated our thinking. We will discuss and examine certain key figures from Sappho to poets in present-day South Africa. The medium of poetry may only be words, but by harnessing the passionate imagination – the prism through which the 'hard gem-like flame' is refracted – the poet is able to penetrate barriers of time, place, politics, religion or convention.

Because human beings instinctively create forms in an effort to grasp the world and its ways, we will examine some of these forms, patterns and techniques. We will consider the poet's vision as a response to and transformation of experience, mediating between our world and the unseen. We will discover the way in which poetry can operate as a modality of healing and examine some of the philosophic and scientific underpinnings of its power.

LECTURE TITLES

1. 'The glass vessel'. Poetry: pattern and passion.
2. From Sappho to Dorothy Parker.
3. Prose is also poetry.
4. 'Apollo's Shriek'. John Keats: beyond Romanticism.
5. Poetry and Transformation. South Africa: beyond politics.

16–20 January

3.30 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

212 NOT MICHELANGELO: OTHER ARTISTS IN THE SISTINE CHAPEL

Michael Barbour, freelance lecturer, Florence, Italy

The Sistine Chapel is one of the most visited art sites in the world and is universally associated with Michelangelo. Overwhelmed by the splendour of Michelangelo's ceiling and *The Last Judgement* wall, the paintings of other extraordinary artists who worked in the Chapel are generally paid scant attention. Many visitors to the Chapel are uninformed both about the narratives of the stories depicted, and the artists who painted them. Appreciating the achievement of Michelangelo leaves the average visitor little time and inclination to look more closely at these other masterpieces.

This illustrated course will examine the works of the other seven artists responsible for the frescoed portraits of Popes and the cycles depicting episodes from the lives of Moses and of Christ. The lectures will demonstrate that these works, by artists such as Signorelli, Botticelli, Ghirlandaio and Perugino, also deserve our attention and admiration.

LECTURE TITLES

1. The Chapel and its decoration.
2. Depictions of Moses the leader.
3. After Egypt: Moses the law-giver.
4. The Christological cycle: Christ's mission.
5. The authority of Christ and the parallelism of the cycles.

23–27 January

9.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

123 THE DISCOVERY OF THE UNCONSCIOUS

Dr Kenneth Hughes, Department of Mathematics, University of Cape Town

This course will examine some of the many roads which led a number of 19th century thinkers including Myers in Cambridge, Charcot in Paris, Flournoy in Geneva, William James at Harvard and Sigmund Freud in Vienna, to the startling conclusion that the bulk of the mind's life goes on underneath the surface – that consciousness is a bright and fragile boat tossed on a dark and troubled ocean. We will look at the sources of this idea in religion, philosophy and Romantic art, and recount some of the histories of the early pioneers of the exploration of the unconscious mind and the people they studied.

LECTURE TITLES

1. Spiritism and the subliminal self.
2. Hysteria: the wandering womb, and the French peasantry.
3. From India to the planet Mars.
4. The unconscious mind and the New England mind.
5. Light will be thrown on Man: Darwin to Freud and beyond.

Recommended reading

Ellenberger, H. *The Discovery of the Unconscious*. Allen Lane, London, 1970.

MacGregor, J.M. *The Discovery of the Art of the Insane*. Princeton University Press, Princeton, 1989.

16–20 January

11.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

195 ARTISTIC MASTERPIECES OF TUSCAN AND UMBRIAN TOWNS

Edward Saunders, freelance lecturer, United Kingdom

This double lecture condenses Course No. 112: *The hill towns of central Italy*. Please note that you may not register for both courses.

The Middle Ages marked the emergence of the Italian hill towns as independent city states, in which art and architecture flowered. Assisi rose to prominence in the early 13th century, with the great monastic complex ordered by the Pope becoming the headquarters of the Franciscan order and attracting many pilgrims to the town of St Francis. Today, frescos by Giotto, Simone Martini and others continue to attract both Christians and art lovers. Siena, its wealth supported by its banking system, also attained importance around this time, and in 1311 Duccio completed his great *Madonna in Majesty* here. Between the 13th and 15th centuries, other small towns and city states of the region became highly important centres of Italian art, and this double lecture will also survey Arezzo, Pienza and Urbino. By the 1500s the era of the city state began to fade as the authority of Rome again dominated Italy. Fortunately, the artistic treasures of these centres of creativity remain.

There will be a short interval between the two lectures and refreshments will be available.

Saturday 21 January

5.00–7.15 pm

LECTURE FEES

Full: R87,00

Staff: R43,00

Reduced: R21,00

Tickets are on sale at the door only if seats are available: R95,00; staff & reduced (on production of cards): R45,00.

294 **BABY-MAKING IN THE 21ST CENTURY: PARADOX, DESIRE AND DESIGN**

Professor Joan Raphael-Leff, Head of MSc Programme, Anna Freud Centre, University College London

Procreation seems eternal, primordial and universal. Yet in the 21st century human reproduction is in a state of flux worldwide. Some paradoxical outcomes have occurred over the last decades, as contraception and reproductive technology make it possible to create babies by design rather than by desire.

This lunch-time lecture will highlight the ways in which reproductive expectations, choices and parenting practices are affected by both unconscious influences and societal factors such as rapid urbanisation, shrinking families and government policies. It will explore cross-cultural diversity in attitudes, as well as the uniqueness of personal meanings.

Wednesday 25 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

293 JOSEPHINE BAKER: IDOL OF THE JAZZ AGE

Desmond Colborne, freelance lecturer and writer

The 100th anniversary of the birth in St Louis, USA, of Josephine Baker is celebrated in 2006. At 19, as a dancer, singer and trend-setter, she took Paris by storm, inspiring artists and writers and becoming a symbol of the 'roaring twenties' or jazz age. More than an entertainer, she played a counter-espionage role in the French Resistance in World War II and, later, in adopting children of various colours and nationalities, created a 'rainbow nation' in miniature in a French chateau. In addition to telling Josephine Baker's life story, this lecture evokes her times and deals with some of her contemporaries, such as Louis Armstrong, another African-American 'cultural ambassador', as well as Ernest Hemingway and Scott Fitzgerald. The lecture touches on early black artistes and entertainers on the international stage, including the almost forgotten troupe of Zulu dancers who, like Josephine Baker, performed at Paris' famous *Folies Bergère*, thirty years earlier.

Wednesday 25 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

141 CRITIC'S CHOICE: *THE BIRTH OF VENUS*

Professor Elaine Newton, York University, Toronto

In turbulent 15th century Florence, Renaissance city of glorious art and fanatical piety, a talented and vibrant young woman, Alessandra Cecchi, struggles to develop her artistic talent and an independent romantic attachment. Despite being subject to an arranged marriage and the violent context of the period, her passionate nature finds expressive possibilities.

Sarah Dunant is one of Britain's most innovative writers, and this lecture will examine a novel described by Antonia Fraser as 'almost intolerably exciting at times, and at others, equally poignant'.

Recommended reading

Dunant, S. *The Birth of Venus*. Random House (Paperback), 2003.

Thursday 19 January

5.30–7.00 pm

VENUE Baxter Concert Hall, Rondebosch

LECTURE FEES

Full: R62,00

Staff: R32,00

Reduced: R20,00

Tickets are on sale at the door only if seats are available: R68,00; staff & reduced (on production of cards): R34,00.

242 CRITIC'S CHOICE: *DEAFENING*

Professor Elaine Newton, York University, Toronto

Deafening is the celebrated first novel by well-known Canadian poet and short story writer Frances Itani. Set in Canada on the cusp of World War I, it relates the story of Grania O'Neill, who loses her hearing as a child. The novel traces the development of her relationship to a hearing man, who is sent to France as a stretcher bearer, and, in quiet and understated tones, reflects on the nature of the domestic world, on war, sorrow and pain and on the way silence and language relate to each other.

Recommended reading

Itani, F. *Deafening*. Jonathan Ball, 2004.

Tuesday 24 January

5.30–7.00 pm

VENUE Baxter Concert Hall, Rondebosch

LECTURE FEES

Full: R62,00

Staff: R32,00

Reduced: R20,00

Tickets are on sale at the door only if seats are available: R68,00; staff & reduced (on production of cards): R34,00.

241 CRITIC'S CHOICE: *THE PLOT AGAINST AMERICA*

Professor Elaine Newton, York University, Toronto

Imagine the election of renowned aviation hero and isolationist Charles Lindbergh as President of the United States in 1940, instead of Franklin D Roosevelt. Imagine a cordial American 'understanding' with Germany and the inception of anti-semitic policies in the interest of 'national security'. Imagine this plot in the hands of Philip Roth, a writer whose wit and skill ranged from the early novels *Goodbye Columbus* and *Portnoy's Complaint* to the later accomplishments of *American Pastoral* and *The Human Stain*. This lecture will discuss Roth's controversial new novel, a discomfoting allegory about America.

Recommended reading

Roth, P. *The Plot against America*. Houghton Mifflin, 2004.

Monday 23 January

5.30–7.00 pm

VENUE Baxter Concert Hall, Rondebosch

LECTURE FEES

Full: R62,00

Staff: R32,00

Reduced: R20,00

Tickets are on sale at the door only if seats are available: R68,00; staff & reduced (on production of cards): R34,00.

142 CRITIC'S CHOICE: SATURDAY**Professor Elaine Newton, York University, Toronto**

Prize-winning British author Ian McEwan's graceful prose often invokes ominous and inexplicable encounters and forces. In his new novel, *Saturday*, he unfolds a single day in the life of a thoughtful and successful neurosurgeon named Henry Perowne, a day which begins with the character's reflections on the impending war on Iraq and its likely effects on his life. In the course of the day his life is shaken by a chance run-in with a street thug, whose pathology threatens Perowne's carefully sustained life of food, sport, music, love and family.

This lecture will reflect on a novel by a writer at the height of his achievement.

Recommended reading

McEwan, I. *Saturday*. Jonathan Cape, 2005.

 Friday 20 January

5.30–7.00 pm

VENUE Baxter Concert Hall, Rondebosch

LECTURE FEES

Full: R62,00

Staff: R32,00

Reduced: R20,00

Tickets are on sale at the door only if seats are available: R68,00; staff & reduced (on production of cards): R34,00.

292 THE REVOLUTIONARY SPIRIT IN MEXICAN PAINTING: DIEGO RIVERA AND FRIDA KAHLO

Ann Groves, guide and lecturer, Tate Gallery, London

Diego Rivera, the most famous painter in Mexico in the years following the 1910 Revolution, was a controversial figure. At one time General Secretary of the Mexican Communist Party, he supported its radical policies, urging change in Mexican society, dominated since Spanish occupation in the 16th century by colonial landowners and the Catholic Church, and in early 20th century by capitalist exploitation and the unpopular government of Profirio Diaz. Art, he felt, should reflect the 'people', and acknowledge the native traditions: Indian, Aztec, Mayan and pre-Colombian. Nevertheless, he accepted commissions from the United States ambassador for a large mural in the Mexican National Palace, and from Nelson Rockefeller for the Rockefeller Center in New York. Rivera initially overshadowed his exotic, younger wife, Frida Kahlo, who had suffered a crippling motor accident as a student. Her work developed on a smaller, more personal scale, stimulated by the vibrant colours of Mexican vegetation and the forms of Aztec and folk art. By the mid-1930s her talents were praised in Paris by Picasso and André Bréton and today she is given international recognition as evidenced by the recent successful exhibition of her work at Tate Modern.

Kahlo and Rivera's marital relationship was tempestuous, but they supported each other's work. This lecture will give an overview of their lives and work. It will comment on the contribution of Mexican mural painting to 20th century art and also refer specifically to the Tate Modern exhibition.

Tuesday 24 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

193 THOMAS PRINGLE: POET, PIONEER, PHILANTHROPIST

Randolph Vigne, historian and writer

Thomas Pringle is considered by many as 'the father of South African poetry' and is one of a trio who fought and won the battle for the freedom of the press, denied by the authoritarian Governor, Lord Charles Somerset. Though less recognised as a poet and substantial literary figure in his native Scotland, he was the first editor of *Blackwood's Magazine* and a protégé of Sir Walter Scott. He led the only Scottish settler party to the Cape frontier to the most dangerous of the locations made available to settlers. In his six years here he fought for the human rights of the indigenous people, and for freedom of expression for the colonists. In his last years, in England, he was prominent as poet and editor and continued to campaign for human freedom as Secretary of the Anti-Slavery Society, until the abolition of slavery in the British Empire in 1834.

Thomas Pringle achieved all this in spite of continual ill health, severe lameness and a constant shortage of funds. This lunch-time lecture will argue that he is a hero of whom English-speaking South Africans can be proud.

Recommended reading

Pringle, T. *Narrative of a Residence in South Africa* (with introduction and notes by A.M. Lewin Robinson). Struik, Cape Town, 1966.

Pereira, E. & Chapman, M. (eds). *African Poems of Thomas Pringle*. University of KwaZulu-Natal Press, Durban, 1996.

Thursday 19 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

213 AUSTRALIA: MAKING OF A NATION

**Professor Nigel Worden, Department of Historical Studies,
University of Cape Town**

A small group of rather motley Europeans land at a bay on the edge of a large continent. Their presence has a devastating impact on the local inhabitants but in due course a viable, if isolated, settler farming community develops. Later the discovery of gold brings the attention of the world to the region, with floods of new migrants, big riches to be made and the mushrooming of a major new city. After a fight against Kruger and the Boers, the different colonies form a union. The new nation is a key part of the British Empire but its inhabitants are also developing their own distinctive identities and arguing over what kind of a country they want to create.

A familiar story? Yet it is not only South Africa's history, it is also Australia's. In 2006 Australian history appears for the first time in the new South African school curriculum. But most of us know little about this huge island continent, beyond 'packing for Perth' and beating the Wallabies. In this course we will not only find out more about Australia's past, but also see why history is a lively and contentious matter in Australia today.

LECTURE TITLES

1. Dreamtime and a rude awakening.
2. From convicts to settlers.
3. Marvellous Melbourne: gold and its impact.
4. Making a new nation.
5. The contested nation.

Recommended reading

See inside back cover of this brochure.

23–27 January

9.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

146 COMING TO TERMS WITH AN UNSAVOURY PAST: COLLECTIVE MEMORY IN GERMANY, SOUTH AFRICA AND ISRAEL

Professor Heribert Adam, political sociologist, Simon Fraser University, Vancouver

There are no universally valid rules about how an emerging democracy should deal with the crimes of a previous regime. Examples range from amnesia and denial to trials and truth commissions. In this three-lecture course we will assume that post-conflict reconstruction and lasting peace requires coming to terms with a painful history. We will compare how collective memory was shaped in three different divided societies and how the politics of memorialisation affected victims, perpetrators and bystanders. In view of the worldwide praise for South Africa's negotiated settlement, the course will focus on the lessons that might be applied towards a resolution of the vexed Israeli-Palestinian conflict. Is the cultivation of mutual victimhood an obstacle to peacemaking? Could an Israeli-Palestinian Truth Commission bridge the cognitive disconnect that polarises two communities with conflicting narratives about their past? This discussion-based course draws on Professor Adam's co-authored book with Kogila Moodley, *Seeking Mandela: Peacemaking between Israelis and Palestinians* (Wits University Press, 2005).

Please note that each session extends to 7.15 pm.

Tuesday 17–Thursday 19 January

6.00–7.15 pm

COURSE FEES

Full: R150,00

Staff: R100,00

Reduced: R50,00

211 OUR ENGINEERING HERITAGE

**Co-ordinated by Tony Murray, Member, Executive Board,
SA Institution of Civil Engineering**

Southern African infrastructure, and particularly Cape infrastructure, owes much to the civil engineers and surveyors of the 19th and early 20th centuries. This illustrated course will recall some of the feats of these pioneers, whose skills contributed to the opening up of the country. They constructed bridges over formidable ravines and rivers, developed Table Bay harbour, (in so doing, doubling the area of a constricted city), opened up communication by building roads and passes to the interior, and were responsible for accurate surveying and mapping. Railways too have played a major role in the economics and politics of southern Africa and the history of their early construction in the Cape and its hinterland will be discussed. The course will highlight some of the ways in which diverse and historic engineering challenges were met.

LECTURE TITLES

- | | |
|--|----------------------|
| 1. Bridging the gap. | <i>Tony Murray</i> |
| 2. A tavern for all seasons. | <i>Neil Veitch</i> |
| 3. Roads to development. | <i>Bob Kingdon</i> |
| 4. Measuring the plains and mountains. | <i>Prof R Fisher</i> |
| 5. Making tracks to the hinterland. | <i>Tony Murray</i> |

 23–27 January

9.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

244 ISLAM AND MUSLIMS IN THE CONTEMPORARY WORLD: COMPARATIVE PERSPECTIVES

Co-ordinated by Dr Muhammed Haron, Department of Theology and Religious Studies, University of Botswana

Samuel Huntington's famous 'clash of civilizations' thesis, written more than a decade ago, seemed to have come true when the tragic 9/11 event occurred in New York. His thesis, however, was challenged and rebutted by prominent scholars in different parts of the academic world. While this course might be viewed as a general response to Huntington's thesis, it also opens up the debate by investigating issues that reveal the Muslim mind in the contemporary world. The course will address interconnected themes such as human rights and terrorism; Muslim educational institutions; Muslim and non-Muslim relations; the media and Islam, and Muslims' perceptions of gender, citizenship, and democracy. It aims to assess the position of Muslims in pluralistic societies, analyse the responses to events in the 'West' and 'East', explore developments in southern Africa, and to highlight different strands of thinking in the house of Islam.

LECTURE TITLES

1. Change and continuities in the Muslim world. *Dr M Haron*
2. The media and Muslims: a constructed relationship. *Dr M Haron*
3. Citizenship in Islam: contesting perspectives. *Lubna Nadvi*
4. Islamic educational theory: the possibility of imaginative action. *Prof Y Waghid*
5. Human rights, Muslims and the war on terror. *Prof F Esack*

Recommended reading

See inside back cover of this brochure.

23–27 January

6.00 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

111 NAPOLEON AND AFRICA

Christopher Danziger, formerly a lecturer at UCT and Durham; now freelance lecturer in the United Kingdom

The links between Napoleon and Africa may not be obvious, but they are all the more intriguing for that. The revolution which spawned Napoleon changed the face of western civilisation, and all its outposts in the rest of the world. The wars which he unleashed altered the fate of southern Africa. This illustrated course will reveal some unexpected connections, beginning with how the first Napoleon launched his career on the northern shore of Africa and died on an island off the African coast. The course concludes with the death of the last of the Bonaparte dynasty, the son of Napoleon III and Princess Eugénie, who met his end in a field in Zululand.

LECTURE TITLES

1. Napoleon in Egypt.
2. Napoleon: master of the world.
3. The Napoleonic wars and the Cape Colony.
4. Napoleon on St Helena.
5. The death of the Prince Imperial.

Recommended reading

Any short biography of Napoleon; any books on the Zululand Campaign of 1879 which deal with the death of the Prince Imperial.

16–20 January

9.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

295 COMPARING GANDHI AND MANDELA

Professor Kogila Moodley, Department of Educational Studies, University of British Columbia

Gandhi and Mandela are celebrated as global historical icons. They stand out among political leaders for their appealing moral clarity in the face of great odds, their universalising message for bridging seemingly unbridgeable divides, their humane vision as well as personal charisma.

Both succeeded in overcoming superior state forces by capturing the moral high ground and shaming their colonial oppressors rather than defeating them in military terms. Both fought against external and internal colonialism. External colonialism ends with the departure of the coloniser and political independence of the colony, although neo-colonial economic dependence may continue. Domestic colonialism ends with legal equality and peaceful co-existence. Relinquishing internal colonialism through reconciliation and post-conflict reconstruction arguably constitutes a much greater challenge.

This lecture explores the similar and dissimilar personal trajectories, philosophical contributions and political strategic choices of two icons often viewed uncritically as one and the same.

Thursday 26 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

191 SHARED GROWTH IN THE WESTERN CAPE: THE PATH TO A BETTER FUTURE FOR ALL

Lynne Brown, Western Cape Minister of Finance and Tourism

The two economies of South Africa are nowhere more evident than in the Western Cape where the gap between rich and poor is at its widest. Unemployment stands at approximately 26%, with some 80% of the unemployed under the age of 35. Poverty dominates the townships and many rural areas. Social welfare cannot resolve the situation. To tackle the problem the Provincial Government has developed a 'shared growth' strategy with a special focus on Micro Economic Development. Fourteen sectors of activity that show promise of strong growth have been identified and more than R500 million has been budgeted over the next three years to support and develop these sectors. Opportunities and incentives for local and foreign investment range from freshwater crayfish hatcheries to call centres.

Minister Lynne Brown will argue that these plans, part of the iKapa Elihlumayo growth and development policy, will succeed in bringing sustainable prosperity to the Western Cape to make it into a genuine 'Home for All'.

Tuesday 17 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

192 LAND REDISTRIBUTION IN SOUTH AFRICA: DEBATING THE PROPERTY CLAUSE

Associate Professor Lungisile Ntsebeza, Department of Sociology, University of Cape Town

The pace of land reform in South Africa is undeniably slow. At a 'People's Land Tribunal' in December 2003, the Deputy Director-General, Mr Glen Thomas, admitted, after listening to some witnesses describe the problems they had encountered in their attempt to access land through the land reform programme, that 'I understand perfectly their frustration. I think sometimes it is justifiable ... there are very difficult issues that we have to deal with.'

However, while there may be general acceptance that the South African land reform programme is not occurring fast enough, there is no agreement on the reasons for the slow pace. This lunch-time lecture will survey some of the reasons advanced by government and critics, in particular the argument that the property clause in the Constitution is one of the fundamental obstacles to land redistribution in South Africa.

Wednesday 18 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

194 MUSEUMS AS TOOLS FOR NATION BUILDING IN POST-APARTHEID SOUTH AFRICA

Sipho Mdanda, Curator, Freedom Park Trust

Freedom Park is a Presidential legacy project at Salvokop in Pretoria, intended to unite South African peoples through heritage, culture, history and spirituality. It seeks through the //hapo (museum) to tell a South African story dating back to 3.6 billion years.

This lunch-time lecture will focus on the role of legacy projects as tools for nation building in the new South Africa, with special reference to the Freedom Park project. It will draw on the work of significant heritage sites such as the District Six and Robben Island museums. It will also cover, in passing, the museums that developed during the colonial and apartheid periods, used to perpetuate a position of power over the conquered peoples of South Africa. A new era, influenced by the Truth and Reconciliation Commission and the pressures for reparation and redress, has heralded new approaches to the representation of images, objects and peoples in these institutions as well as in new projects. This lecture will outline some features of these new developments.

Friday 20 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

291 A NEW POLITICAL DISCOURSE? RECLAIMING CITIZEN VOICES

Judith February, Manager, Political Information and Monitoring Service, IDASA

The South African constitution envisages a democracy both representative and participatory, a form of democracy best expressed through the civil and political rights entrenched in that document. But South Africa remains one of the most unequal societies in the world. Despite its institutional framework, the recent wave of municipal protests indicates that citizens are increasingly becoming disillusioned by the slow pace of delivery and are demanding faster implementation of socio-economic rights. The contestation represents the 'voice' and agency of ordinary, mostly working-class people.

This lunch-time lecture will argue that the pockets of unrest reflect a failure of local democracy to accommodate the aspirations and grievances of ordinary citizens effectively, either through party politics or other institutions. Democracy depends on the circulation of information and many views and voices if it is to find solutions to the enormous challenges that we face. There is no one party, formation or grouping in South Africa which can claim a monopoly on wisdom regarding solutions to poverty and unemployment.

The lecture will focus on the role of citizens in our democracy and the way in which citizen agency can be used to change the political discourse and shape the future.

Monday 23 January

1.00 pm

LECTURE FEES

Full: R44,00

Staff: R21,00

Reduced: R11,00

Tickets are on sale at the door only if seats are available: R48,00; staff & reduced (on production of cards): R22,00.

101/103 EXCURSION: THE SALT ROAD – A HISTORY OF THE ROYAL OBSERVATORY

**Professor Brian Warner, Emeritus Professor of Natural
Philosophy, University of Cape Town**

This excursion will begin with an illustrated lecture, concentrating on the early history of the Observatory and the often rather eccentric astronomers who worked there. Later developments will also be discussed, particularly those that have led to the construction of the largest telescope in the southern hemisphere, known as SALT (Southern African Large Telescope), at Sutherland in the Karoo. The lecture will be followed by a tour of the Observatory grounds, and will include a visit to the original main building, dating from the 1820s, and to one or more of the later domes and telescopes, including the large refractor installed in 1896 in a building designed by Sir Herbert Baker. Finally, participants will look at a small museum that contains many items reflecting the work of the Observatory over almost two centuries.

Participants will meet at the old Royal Observatory at 9.00 am and at 2.00 pm. Now the headquarters of the South African Astronomical Observatory, it is situated on Observatory Road, Observatory. On registration students will receive a map to the Observatory.

Two identical excursions will be offered.

Course 101 Saturday 21 January 9.00 am–12.00 noon

Course 103 Saturday 21 January 2.00–5.00 pm

MAXIMUM 30 participants per excursion

EXCURSION FEES Full: R90,00 Staff: R60,00 Reduced: R45,00

Please note that no tickets will be sold at the site.

221 CONQUERORS OF THE AIR

Co-ordinated by Professor Anusuya Chinsamy-Turan,
Department of Zoology, University of Cape Town

This course explores the dynamics of flight and how various animals have overcome the difficulties of becoming airborne. The first lecture focuses on the physics involved in flight, and the human obsession with building machines that can fly. The second lecture reflects on insects, the first animals to conquer the air. Fossils of flying insects which date to about 360 million years ago show jointed wings capable of a flapping mode of flight, and this lecture investigates the advantages of flight in insects, the methods they use to keep airborne and their anatomical adaptations for flight. The next lectures look at the adaptations for flight in these flying reptiles, the pterosaurs, which were the first vertebrates ever to take to the air, delving into the origins of birds, particularly the adaptations evident among the non-avian dinosaurs for the evolution of flight. They also describe the 'flying kit' of modern birds. The final lecture focuses on flight and echolocation mechanics in the evolution of bats, the most recent conquerors of the air, and shows how measured flight and echolocation parameters can generate predictions about the ecology of co-existing bat species.

LECTURE TITLES

1. Getting airborne.
2. First flyers.
3. Flying reptiles.
4. Flying dinosaurs.
5. Flying mammals.

Prof A Fairall
Assoc Prof J Hoffmann
Prof A Chinsamy-Turan
Prof A Chinsamy-Turan
Corrie Schoeman

23–27 January

11.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

151 DEVASTATING DISEASES

Co-ordinated by Dr Lucille Blumberg, National Institute for Communicable Diseases

New emerging pathogens and the re-emergence of old diseases offer major challenges to medical expertise and the maintenance of public health. The mobility made possible by global travel makes containment of pandemics extremely difficult. Pathogenic organisms resistant to available medication have developed. Levels of preparedness to deal with outbreaks are highly variable from country to country. This five-lecture course will examine some of the principal diseases that have posed threats to humanity in the past, continue to do so today in sometimes new forms, and others which have the potential to have devastating effects on human populations. The use of pathogens as weapons in bio-terrorism is of special international concern, and some potential dangers of the use of disease in biological warfare will be touched upon.

LECTURE TITLES

1. Black death and black bane: old plagues and new pestilence.
Assoc Prof J Frea
2. The revenge of the birds: avian influenza and the pandemic influenza.
Prof B Schoub
3. When two plagues collide: HIV and TB.
Prof G Maartens
4. Marburg: mysterious origins, devastating consequences.
Prof A Duse
5. Malaria under the microscope.
Assoc Prof K Barnes

 16–20 January

8.00 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

223 OUR FUTURE ENVIRONMENT: ISSUES FOR SOUTH AFRICAN SURVIVAL

Co-ordinated by Dr David Fig, independent environmental policy analyst

Nearly twelve years into democracy, how secure is South Africa's environment for the future? Has democratisation helped to secure sustainability? How are we dealing with problems of industrialisation, pollution, conservation and environmental rights? Has South Africa learnt much from its engagement with the rest of the world at the World Summit on Sustainable Development? Are we leaving the next generation an appropriate legacy?

The course will address these key questions as five lecturers with individual experiences of environmental problems tackle a range of environmental issues facing South Africa today, challenging ideas about these problems and suggesting ways to attain a world in which sustainability and equity are important values.

LECTURE TITLES

1. Protecting our biodiversity and ensuring social justice.
Rachel Wynberg
2. Securing environmental rights.
Prof J Glazewski
3. Is bad air the death of us?
Prof E Cairncross
4. Land claims in conservation areas: the case of the Kgalakadi.
William Ellis
5. Pebble beds, smelters and gene splicing: are we making the right choices?
Dr D Fig

23–27 January

11.15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

243 CORPSES AND CATASTROPHES: FOSSIL HERITAGE AT THE CAPE

Dr John Almond, palaeontologist, natural history lecturer and specialist field guide

The Cape region glories in the richest fossil record in southern Africa, stretching back over half a billion years. This illustrated course offers an overview of Cape palaeontological highlights, from primeval vegetable life and antediluvian seashells to outrageous monsters of the third kind. Geological and fossil clues are used to reconstruct the ancient worlds inhabited by our marine and terrestrial predecessors. The history of extinct Cape wildlife will be considered in the context of major evolutionary events, with a catalogue of environmental catastrophes on contrasting scales, from sudden burial by floods and storms to global ice ages and mass extinctions. The course is intended for those with a broad interest in Cape natural history and a curiosity about its deeply-rooted past.

LECTURE TITLES

1. From the gardens of Ediacara to the shores of Gondwana.
2. Hard times: the Devonian of the deep south.
3. Brave new world of the Early Permian.
4. Lost world of the Late Permian.
5. African wildlife after Gondwana.

Recommended reading

Fortey, R. *Life: An Unauthorized Biography*. Flamingo, London, 1997.

MacRae, C. *Life Etched in Stone: Fossils of South Africa*. Geological Society of South Africa, Johannesburg, 1999.

McCarthy, T. & Rubidge, B. *The Story of Earth and Life. A southern African perspective*. Struik, Cape Town, 2005.

23–27 January

6.00 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

231 VIEWS OF THE HUMAN SPECIES: OUR PLACE IN NATURE

Professor Mario di Gregorio, University of L'Aquila, Italy

There is increasing interest in the way the human species has been understood and explained historically, particularly with regard to evolutionary theory and theories of 'race'. This course will refer in detail to the developments in natural science from the Enlightenment of the 18th century to Charles Darwin's theory of evolution by natural selection and to the reception of these theories. The views of Linnaeus, Buffon, Vosmaer, Darwin, Huxley, Haeckel and others will be considered in relation to their historical, social, and intellectual backgrounds. The course will also touch on South African themes since the views of the prominent 19th century evolutionist, Ernst Haeckel, influenced and were influenced by those of Wilhelm Bleek, the celebrated scholar of South African languages.

LECTURE TITLES

1. Linnaeus and the place of humans and apes in the system of nature.
2. Enlightenment and after: chimpanzees, ourangs, human races.
3. Evolution by natural selection and the origin of humans: Charles Darwin.
4. Evolution and theories of human races: Huxley, Haeckel, Vogt.
5. Evolution, 'race' and language: Wilhelm Bleek.

23–27 January

3.30 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

122 THE ROCKS AND MOUNTAINS OF CAPE TOWN

Associate Professor John Compton, Department of Geological Sciences, University of Cape Town

Have you ever wondered why Table Mountain is flat and why it rises so dramatically over 1 000 metres above the sea? Did the sea ever flood the Cape Flats? Should we worry about earthquakes in Cape Town? Will underground reservoirs of water solve Cape Town's water crisis? This course explores these and other questions generated by the Western Cape's spectacular scenery.

Cape Town is nestled within a large mountain amphitheatre looking out over the south Atlantic ocean, interior mountain belts and sand dunes. The landscape derives from all three of the major rock types: igneous, metamorphic and sedimentary. The exposed rocks provide a natural classroom for those interested in learning more about the natural history of the area, as they themselves support diverse landforms, soils and fynbos vegetation. This course investigates the nature of the dramatic landforms of the Cape Town area, by 'reading the rocks', going back through deep geological time and assessing the impact human activities have had on our environment through its history.

LECTURE TITLES

1. Understanding Cape Town's landscapes.
2. Reading the rocks: early geological history of the Cape Town area.
3. Reading the rocks: geological timelines.
4. Living on the rocks: human impacts.
5. Living on the rocks: sources of water and geohazards.

Recommended reading

Compton, J.S. *The Rocks & Mountains of Cape Town*. Double Storey Books (Juta), Cape Town, 2004.

16–20 January

11:15 am

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

252 UCT SPORTS SCIENCE: RESEARCH THAT 'MOVES' THE WORLD

**Co-ordinated by Prof Tim Noakes, director of UCT/MRC
Research Unit for Exercise Science & Sports Medicine**

Cutting-edge research in the field of sports science is beginning to change policies and practices to improve the health and sporting performance of South Africa's citizens. It is also shifting international paradigms related to health, sport and exercise. This course will provide an overview of focus areas of UCT's Research Unit for Exercise Science and Sports Medicine. It will demonstrate some of the challenges this research has posed to accepted understandings of the physiology of the human body, exercise and fatigue. For example, what is the 'central governor' model of exercise? To what extent should there be fluid intake during exercise? Evidence from research findings is having an impact on those concerned with physical well-being and also on commercial involvement in the sports and health sectors.

LECTURE TITLES

1. Research at UCT and the 'central governor' model of exercise.
Prof T Noakes
2. Unlocking the fatigue message during exercise.
Assoc Prof Z St Clair Gibson
3. Overdrinking during exercise: changing paradigms and commercial involvement.
Prof T Noakes
4. Living well: evidence-based strategies for life extension.
Assoc Prof W Derman
5. Active living: the role of physical activity in reducing risk and promoting health.
Prof V Lambert & Dr T Kolbe-Alexander

23–27 January

8.00 pm

COURSE FEES

Full: R218,00

Staff: R109,00

Reduced: R54,00

144 NEPTUNE THE DESTROYER: THE ORIGIN AND POWER OF WAVES

Steve Pike, weather consultant and SABC surfcaster

Storms are the engine rooms of the sea, but both wind-generated swells and faster moving ocean pulses created by other forces can pose terrible danger. This two-lecture illustrated course will examine the cause and effect of waves, from the forces that form them to the destruction they cause. The first lecture considers giant cyclones that form deep in the southern oceans, and tracks the formation of swell. It looks at how swell manifests itself and how it travels through the ocean. It studies the relationships between swell intervals, speed and wavelength, and explains how the energy of the wind is transferred exponentially into the water. It also looks at the generating forces needed to form different kinds of waves, from tsunamis to surf beats; from wind waves to swell waves; and even tides, in essence slow-moving waves.

The second lecture examines the different ways in which ocean 'waves' express the energy that formed them, with wind-swells, tsunamis and tides, coming from different origins and moving through the ocean in different ways. It not only looks at the type of destruction they cause, but also briefly shows how to predict and analyse the genesis of dangerous conditions by examining ocean modelling systems freely available on the Internet.

LECTURE TITLES

1. Engine rooms of power: the cause of waves.
2. Impact zones of energy: the effect of waves.

Thursday 19 & Friday 20 January

6.00 pm

COURSE FEES

Full: R87,00

Staff: R43,00

Reduced: R21,00

102/104 EXCURSION: SCENIC GEOLOGICAL OVERVIEW OF CAPE TOWN

Associate Professor John Compton, Department of Geological Sciences, University of Cape Town

This three-hour walk will start at 9.00 am and at 2.00 pm in the parking area at Rhodes Memorial. Participants will then proceed to the Rhodes Memorial viewpoint looking east and then continue up onto the contour path around Mowbray Ridge; from this point the group can look north over the city bowl. During the excursion the geology and evolution of the landscape of the area will be described, as well as the different types of rocks, soils and plants along the way. Commentary will cover not only the deep geological past, but also the more recent impact of human beings on the environment.

The walk is less than three kilometres long and is not strenuous, but sensible shoes, long-sleeved clothing and a hat are essential. Please bring adequate drinking water with you.

Participants would benefit from attending Course 122 or reading *The Rocks & Mountains of Cape Town*. However, neither is a prerequisite for the excursion.

Two identical excursions will be offered.

Recommended reading

Compton, J.S. *The Rocks & Mountains of Cape Town*. Double Storey Books (Juta), Cape Town, 2004.

Course 102 Saturday 21 January	9.00 am–12.00 noon
--------------------------------	--------------------

Course 104 Saturday 21 January	2.00–5.00 pm
--------------------------------	--------------

MAXIMUM 30 participants per excursion

EXCURSION FEES Full: R90,00 Staff: R60,00 Reduced: R45,00

Please note that no tickets will be sold at the site.

165 CHINESE BRUSH PAINTING ON SILK**Jane Dwight, exhibitor and lecturer, United Kingdom**

Silk was first made in China, and was used as a painting surface long before paper was invented. The silk painting tradition is therefore an ancient one, dating back to the third century BC. Both fine brush strokes, gongbi, and free brush strokes, xieyi, were applied to silk, but the fine brush techniques came to dominate this style of painting during the Song dynasty (960–1279 AD). This is the style participants will use in this practical course. A bird will be the central subject of the painting, which will involve very careful outlining, followed by the gradual layering of paint to give a three-dimensional effect. Participants will also paint on the back of the picture, following the custom of artists in those ancient times. Although no previous painting or drawing skills are necessary to do the course, it will require attentive, detailed and patient work.

The course fee includes R150,00 for two goat-hair brushes, an ink block, two squares of treated Chinese silk, and the use of colour paints.

A list of other required materials and equipment will be available on registration.

16–20 January

2.00–5.00 pm

No admission to single sessions

MAXIMUM 20 participants

VENUE Crit Room, Centlivres Building, University Avenue, Upper Campus

COURSE FEES

Full: R950,00

Staff: R740,00

Reduced: R560,00

265 WRITING CRIME: COPS, CREEPS AND CRACKHEADS

Mike Nicol, novelist, journalist and crime fiction writer

Writing crime fiction is one of the most exciting projects a writer can undertake. The characters are larger than life, the plot hums and the action comes thick and fast.

This course aims to help both beginner and practising writers get to grips with the genre and the essentials of writing fast-paced narratives. The emphasis is on the practical, examining what the crime novel demands of story, plot, characters, and dialogue.

The first session will provide a background to the various sub-categories within the genre – be it hard-boiled, cosy, PI, police procedural, gangster, or psychological thriller. Sessions two and three will focus on developing a crime story and credible characters, and the necessity of devoting effort to the construction of a solid plot. In the final sessions participants will have a chance to read and receive comment on their own 600-word crime stories. Some writing practice will be required between sessions.

23–27 January

5.30–7.00 pm

No admission to single sessions

MAXIMUM 20 participants

VENUE Classroom 2G, Leslie Commerce Building, Upper Campus

COURSE FEES

Full: R420,00

Staff: R310,00

Reduced: R210,00

263 STRUCTURED DRAWING

Paul Birchall, professional artist, London and Cape Town

This practical drawing course aims to expose students to the conventions of drawing, conventions which underpin how to approach any subject matter and represent it on paper. It aims to teach students what to look for in order to make accurate proportionate drawings of what they see. Emphasis will be placed on trying to create space and light within a drawing, using both line and tone.

The drawings made during the course will be a series of mechanical exercises that build skills for further exploration in expressive drawings. Students will concentrate on exercises that will enable them to represent a figure in real space.

SESSION TITLES

1. What to look for in measuring.
2. Adding space by using line.
3. Working with tone and a set space.
4. Introducing the figure.
5. Working with all the elements.

Students will need to bring a small selection of drawing implements of their own choice, such as pencils and charcoal. Cartridge paper will be provided.

23–27 January

9.30 am–12.30 pm

No admission to single sessions

MAXIMUM 20 participants

VENUE Crit Room, Centlivres Building, University Avenue, Upper Campus

COURSE FEES

Full: R785,00

Staff: R575,00

Reduced: R390,00

264 AN INTRODUCTION TO ISLAMIC ART

Mahmudah Begum Jaffer, Islamic art researcher and workshop facilitator

'I admit now: art means to search for the Eternal Being. That's the talent. The rest is nothing.'

Necip Fazil – Turkish poet

The term 'Islamic Art' conjures up pictures of beautiful Qur'anic calligraphy, mosques, geometric patterns and arabesque designs. This course will provide a window into that world – from the Alhambra Palace in Spain to the Taj Mahal in India. The contained art form appears abstract in its presentation, but becomes dynamic with interpretation. Analysing different elements in its repertoire leads to an increased sense of consciousness. Each session will consist of a short lecture followed by brief discussion, then practical exercises.

As there are significant links between Islamic art, mathematics and science, participants need to enjoy and be comfortable with using basic instruments such as a compass and protractor, although they do not need a mathematics background.

LECTURE TITLES

1. The arabesque.
2. Illumination: calligraphy.
3. Art and architecture.
4. Maths and science.
5. Symmetry and reflection.

The course fee includes a glass glazing kit and prescribed reference book.

A list of additional required materials will be available on registration.

23–27 January

10.00 am–12.00 noon

No admission to single sessions

MAXIMUM 18 participants

VENUE Room 13, Menzies Building, Upper Campus

COURSE FEES

Full: R630,00

Staff: R480,00

Reduced: R340,00

161 POETRY IN THE MAKING: A WRITING WORKSHOP

Sarah Johnson, poet and lecturer, University of Cape Town

Traditionally, poets have been regarded as 'makers'. Making worthwhile poems, however, is not merely a matter of inspiration, but demands skill, practice, and reading many significant poems. This practical course will introduce participants to some basic techniques of poetry, to enable them to practise writing poetry with greater expressive confidence. Each session will begin with a discussion of poems which exemplify a particular style, approach or theme. Participants will do short writing exercises in class, and each day will take a second exercise – such as an imitation of a poem of their own choice – to complete at home. Some of these will be discussed in class on the next day.

An introduction to the structural features of poetry – form, language, metre and rhythm – will be combined with practice in writing poems in a few poetic genres, such as spiritual, erotic and persona poetry. The emphasis will be on finding what techniques and styles of writing suit an individual student, in the belief that the greater number of tools writers have at their disposal, the more they are able to choose which will suit their needs.

The course is suitable for anyone who has already attempted writing poetry, whether for private enjoyment or publication.

LECTURE TITLES

1. Language, form and imitation.
2. Shaping, movement and metre.
3. Changing voices: persona poems.
4. Spiritual expression: religion poems.
5. The erotic life: poetry and sex.

16–20 January

9.00–11.00 am

No admission to single sessions

MAXIMUM 20 participants

VENUE Room 3.29, Centlivres Building, University Avenue, Upper Campus

COURSE FEES

Full: R560,00

Staff: R410,00

Reduced: R280,00

261 PORTRAITS AND THE PERSON

**Jill Trappler, artist, teacher and project co-ordinator,
assisted by Vuyile Cameron Voyiya**

'There is no art to find the mind's construction in the face,' remarked King Duncan in *Macbeth*. This interactive practical image-making course will to some extent challenge this view. Can 'art' penetrate below the surface to reveal a character beneath? Participants will use various materials and approaches to find the person expressed by the face and attempt to search below surface impressions to get at something closer to the essence of an image, something that 'emerges' and carries its own life.

To peel away these layers, different materials, like clay and photographs, will be used as substitutions and transpositions to help see beyond the literal. It is through this opportunity of 'play' and exploration that different levels of 'seeing' can be experienced, and where the 'imaginal' reality of image can be brought into 'portraiture'.

This course is suitable for beginners, but some painting skill would be useful.

A list of required materials will be available on registration.

23–27 January

9.00–12.00 noon

No admission to single sessions

MAXIMUM 18 participants

VENUE Drawing Office 2, Snape Building, Upper Campus

COURSE FEES

Full: R785,00

Staff: R575,00

Reduced: R390,00

164 STILL-LIFE IN THE STUDIO: RE-EXAMINING TRADITIONAL CONVENTIONS

Mary Anne Botha, teacher, painter and art workshop leader

This practical painting course aims to encourage a fresh look at the information available in still-life arrangements. Students will be guided through a series of looking and rendering exercises, as they begin a new drawing or painting each consecutive morning. The exercises will involve finding ways to unlearn habitual ways of seeing. These will include the scrutiny of light falling on three-dimensional objects; examining the illusion of pictorial space; structuring a composition and finding a new language for our interaction with artwork. Some time will be set aside each day for discussion. Students will be encouraged to select for completion a piece of work begun during the daily exercises, and in the final session work will be reviewed.

Please note that the course is not designed for complete beginners as it requires some confidence and experience to complete the daily tasks timeously. Time for individual attention is shared equally between all participants.

A list of required materials will be available on registration.

16–20 January

9.30 am–12.30 pm

No admission to single sessions

MAXIMUM 18 participants

VENUE Drawing Office 2, Snape Building, Upper Campus

COURSE FEES

Full: R785,00

Staff: R575,00

Reduced: R390,00

262 WORDWEAVING

Anne Schuster, writer and writing facilitator

Do you feel your writing is not imaginative or expressive enough? Would you like it to have more colour, imagery and rhythm? Would you like to write with more confidence and originality?

This introductory writing course will give you the tools and inspiration to have fun with your writing, to bring depth and authenticity to your work, to find moments of surprise and, for the beginner writer, to discover your natural ability to write. The course explores what it is that makes writing 'good' and exciting, and offers exercises for achieving this. It will also give you tools for integrating writing into your daily life, and for dealing with writing anxiety and the 'inner critic'.

The workshop uses games, drawing, free writing and other lively techniques to create a non-threatening, spontaneous and productive space for writing. Beginner writers are welcome.

23–27 January

9.00 am–12.30 pm

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R820,00

Staff: R580,00

Reduced: R400,00

162/163 WRITING 'STORIES IN-A-FLASH'

Anne Schuster, writer and writing facilitator

'Short-short stories are like short stories – only more so.'

Irving Howe

'Flash Fiction', 'Sudden Fiction', 'Micro-fiction' or even 'Smoke-long Fiction' (just long enough to read while smoking a cigarette), the short-short story is becoming increasingly popular.

Telling a story in under 2 000 words demands that a writer reveal the essence of a situation or moment in a few words. Like lightning, the 'short-short' flashes onto the page and imprints a powerful impression on the minds and hearts of readers.

This one-day writing workshop introduces you to the essential elements of the short story: character, setting, plot, and structure. Using exploratory techniques and exercises to source your inspiration and creative energy, it will enable you to write and edit a piece of short-short fiction in which every word counts.

Two identical courses will be offered.

Course 162 Tuesday 17 January 9.00 am–3.30 pm

Course 163 Thursday 19 January 9.00 am–3.30 pm

MAXIMUM 20 participants per course

COURSE FEES

Full: R320,00

Staff: R240,00

Reduced: R160,00

182 ITALIAN FOR BEGINNERS

Tiziana Zambonini, freelance Italian teacher

This course is designed for students with no prior knowledge of Italian.

The course aims to develop students' ability to understand and speak Italian. Students will receive a grounding in Italian grammar and conversational skills, and each session will comprise both grammar and conversation. Class participation is an important element of the course, and students are expected to spend time each day working on homework tasks. On completion of the course, students should be able to communicate in everyday situations and enjoy access to a challenging and rewarding language.

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

16 January–3 February

6.00–7.30 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 075,00

Staff: R765,00

Reduced: R550,00

183 SPANISH FOR BEGINNERS**Maria Luisa Hunter, freelance teacher**

This course is designed for students with no prior knowledge of Spanish. It aims to develop basic language skills as well as aspects of grammar, and will also provide a sound basis for students contemplating further studies in Spanish.

The course consists of a structured balance between conversation, exercises and the acquisition of basic Spanish grammar. Students should be prepared to participate actively during lessons and to spend time between sessions reviewing their work. On completion of the course, students should be able to converse in simple, everyday situations.

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

16 January–3 February

6.00–7.30 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 075,00

Staff: R765,00

Reduced: R550,00

181 FUNCTIONAL XHOSA FOR BEGINNERS

Professor Sandile Gxilishe, School of Languages and Literatures, 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 by 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 students 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 a positive and supportive attitude, encourage active participation, and make use of a range of relaxation and language exercises. Homework will be minimal.

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

16 January–3 February 9.30 am–12.30 pm

15 morning sessions

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES Full: R1 690,00 Staff: R1 130,00 Reduced: R875,00

145 SEARCHING THE INTERNET

Larry Margolis, Information and Communication Technology Services, University of Cape Town

Google is great, but is it always reliable? Aggressive website marketing with search engines is just one of the many factors which affect search results. Usually time is wasted on dead ends or redundant sites, or on unreliable information sources.

These two lecture-demonstrations are intended for Web users who want to explore the increasing possibilities and opportunities provided by the Internet, or who routinely need to find information on the World Wide Web. The sessions will explore search syntax, demystify the jargon and examine the different needs for casual, specific or dependable search results.

To receive maximum benefit, participants do already need to know how to go on-line and conduct basic searches on the Web. The course is composed of a Monday and a Friday session in order to give participants the opportunity for further exploration on their own computers between sessions.

The course fee includes all notes.

Monday 16 & Friday 20 January

6.00–7.30 pm

MAXIMUM 50 participants

COURSE FEES

Full: R125,00

Staff: R65,00

Reduced: R35,00

172 INTRODUCTION TO PERSONAL COMPUTERS

Dan Franco, Information and Communication Technology Services, University of Cape Town

This introductory course is intended for first-time users of personal computers installed with Windows XP. Participants will learn the basics about PCs (computer hardware and software), input and output devices, how to save, store and organise information (e.g. disks and CD-roms), how to use Windows Explorer to navigate files and folders, and starting and shutting down Windows. The course will also introduce participants to some of the common Windows programs and accessories such Outlook Express (email) and Internet Explorer (for surfing the World Wide Web).

Please note: participants need to have access to a computer to benefit fully from this course.

The course fee includes all notes.

16–20 January

5.30–7.30 pm

No admission to single sessions

MAXIMUM 10 participants

VENUE ICTS Computer Laboratory, Room 201.3, 1st floor, Computer Science Building, University Avenue, Upper Campus

COURSE FEES

Full: R1 300,00

Staff: R920,00

Reduced: R600,00

271 LEARN POWERPOINT

Joop Post, Information and Communication Technology Services, University of Cape Town

Increasingly, it is assumed that any presentation will include visual and graphic images. Are you concerned that you are not putting your material across as effectively as you could during presentations? This five-session course will teach you how to create a presentation using PowerPoint. Participants will be taught to work with WordArt, clip art and formatting techniques, how to proof, enhance slides, use the drawing tools and how to insert tables and charts.

Please note: no previous experience with PowerPoint is required, but a good working knowledge of Windows is essential.

The course fee includes all notes.

23–27 January

3.00–5.00 pm

No admission to single sessions

MAXIMUM 10 participants

VENUE ICTS Computer Laboratory, Room 201.3, 1st floor, Computer Science Building, University Avenue, Upper Campus

COURSE FEES

Full: R1 300,00

Staff: R920,00

Reduced: R600,00

272 CREATING SIMPLE LAYOUT WITH PUBLISHER 2002

Steffne Hughes, Information and Communication Technology Services, University of Cape Town

This introductory four-session course offers hands-on learning of the Publisher 2002 program, which is part of the Microsoft Office suite. This basic layout software provides an easy way to produce simple printed matter such as newsletters, invitations, business cards, catalogues and brochures, using standard templates. You will begin to learn how to create and format text, working with multiple pages, as well as how to include objects, graphics and tables in publications. The course also deals with the printing of the materials that are created.

Please note: no previous experience with Publisher is required, but a good working knowledge of Windows is essential.

The course fee includes all notes.

Monday 23–Thursday 26 January

5.30–7.30 pm

No admission to single sessions

MAXIMUM 10 participants

VENUE ICTS Computer Laboratory, Room 201.3, 1st floor, Computer Science Building, University Avenue, Upper Campus

COURSE FEES

Full: R1 040,00

Staff: R735,00

Reduced: R480,00

171 PUBLISHING WEBPAGES

Larry Margolis, Information and Communication Technology Services, University of Cape Town

This three-session course is designed for beginners who want to create or manage a website. It gives hands-on instruction on how to build a website and publish this site on the World Wide Web. During the course participants will be shown how to use a web authoring tool (FrontPage) and introduced to standard design and navigation principles. Participants who wish to register for this course should have basic Windows file-management literacy and access to the Internet.

Monday 16–Wednesday 18 January

3.00–5.00 pm

No admission to single sessions

MAXIMUM 10 participants

VENUE ICTS Computer Laboratory, Room 201.3, 1st floor, Computer Science Building, University Avenue, Upper Campus

COURSE FEES

Full: R580,00

Staff: R490,00

Reduced: R370,00

RECOMMENDED READING LISTS

Please note: Some of these books are only available at the UCT library. See page 10 of this brochure for information on library access.

Course 213: Australia: making of a nation

- Day, D. *Claiming a Continent: A New History of Australia*. Harper Collins, Sydney, 1997.
- Lyons, M. & Russell, P. (eds). *Australia's History: Themes and Debates*. University of New South Wales Press, Sydney, 2005.
- Macintyre, S. *A Concise History of Australia*. Cambridge University Press, Cambridge, 1999.
- Macintyre, S. & Clark, A. *The History War*. Melbourne University Press, Carlton, 2003.

Course 222: Literary responses to the Holocaust

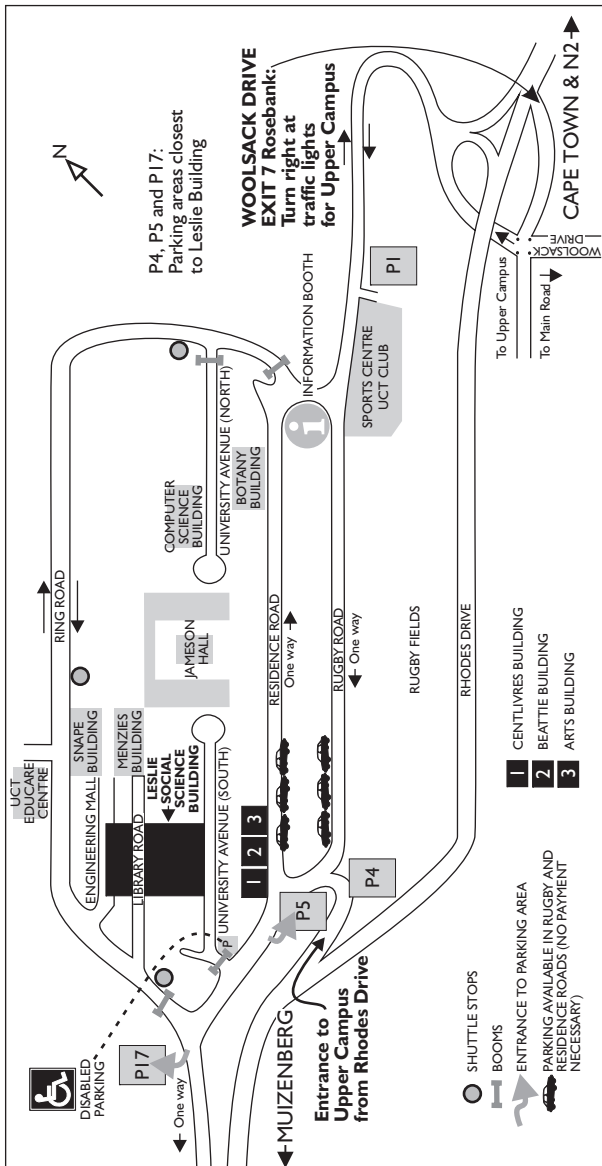
- Bassani, G. *The Garden of the Finzi-Continis*. Quartet Books, London, 1989 (or any other edition).
- Schlink, B. *The Reader*. Phoenix, London, 1989 (or any other edition).
- Levi, P. *If this is a Man*. Bodley Head, London, 1966 (or any other edition).

Course 232: Jesus of Hollywood

- Reinhartz, A. *Scripture on the Silver Screen*. Westminster John Knox, Louisville, KY, 2003.
- Stern, R.C., Jefford, C.N. & DeBona, G. *Savior on the Silver Screen*. Paulist Press, Mahwah, New Jersey, 1999.
- Tatum, W.B. *Jesus at the Movies: A Guide to the First Hundred Years*. Polebridge Press, Santa Rosa, Calif., 1997.
- Walsh, R. *Reading the Gospels in the Dark: Portrayals of Jesus in Film*. Trinity Press International, Harrisburg, 2003.

Course 244: Islam and Muslims in the contemporary world: comparative perspectives

- Tayob, A. *Islam in South Africa*. University of Florida Press, Gainesville, FL., 1998.
- Esack, F. *Qur'an, Liberation & Pluralism*. Oneworld, Oxford, 1997.
- Mamdani, M. *Good Muslim, Bad Muslim*. Pantheon, Pretoria, New York, 2004.
- Huntington, S. *The Clash of Civilizations*. Simon & Schuster, London, 1997.



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@ched.uct.ac.za

Visit our website at: <http://www.ems.uct.ac.za>