

SUMMER SCHOOL

19 to 30 January 2009

The Centre for Extra-Mural Studies at the University of Cape Town invites you to attend the 59th Summer School which runs from 19 to 30 January 2009.

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.

The Centre seeks to make the academic resources of the University accessible to a wide range of students by offering a variety of short courses and educational interventions throughout the year. For more information about what is on offer, visit our website at <http://www.ems.uct.ac.za>.

The Centre acknowledges the financial contribution from the University which helps to support the Summer School programme.

Staff of the Centre

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Associate Professor:	Ingrid Fiske
Summer School Extra programme co-ordinator:	Terrill Nicolay
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Senior administrative officer:	Theresa Thatcher
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Technical assistant:	Ed Drying

TIMETABLE

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

TIME	WEEK 1: 19–23 JANUARY (including Saturday 24)	TIME	WEEK 2: 26–30 JANUARY				
9.00 am	Writing the self (<i>Tues 20–Fri 23</i>)	Course 171	(55)	9.00 am	Losing and finding: art workshop	Course 261	(50)
	Plaster sculpture workshop	Course 161	(53)				
9.15 am	The art collection of Charles 1	Course 111	(13)	9.15 am	From Bismarck to Hitler	Course 211	(29)
	Space, time and relativity	Course 112	(47)		Evo-devo-ageing	Course 212	(44)
	Karoo rock engravings (<i>Mon 19–Wed 21</i>)	Course 113	(46)		Fantastical magical Shakespeare	Course 213	(25)
	Women in Japan (<i>Thurs 22 & Fri 23</i>)	Course 114	(19)				
9.30 am	Xhosa for beginners	Course 181	(60)	9.30 am	Xhosa for beginners (<i>continues until 6 February</i>)	Course 181	(60)
	Abstractions & nature: landscape painting	Course 162	(52)				
				10.00 am	Poetry writing	Course 271	(54)
11.15 am	The Renaissance garden	Course 121	(23)	11.15 am	Wonderful weavers	Course 221	(48)
	The Jews of South Africa	Course 122	(33)		Soldier poets of the First World War	Course 222	(21)
	Groote Schuur Hospital 1938–2008	Course 123	(31)		The Liberal predicament	Course 223	(34)
1.00 pm	The road to the 2009 general election (<i>Tues 20</i>)	Course 191	(38)	1.00 pm	The Nazarite Baptist Church (<i>Mon 26</i>)	Course 291	(39)
	Nuclear non-proliferation (<i>Wed 21</i>)	Course 192	(40)		Visiting Israel & Palestinian territories (<i>Tues 27</i>)	Course 292	(41)
	Bones: archaeology to forensics (<i>Thurs 22</i>)	Course 193	(49)		Online, real-time and connected (<i>Wed 28</i>)	Course 293	(42)
	A-capella music of South Africa (<i>Fri 23</i>)	Course 194	(27)		350 years of formal education in SA (<i>Thurs 29</i>)	Course 294	(37)
3.30 pm	Homage to Haydn	Course 131	(18)	3.30 pm	'All the world's a stage' (<i>Mon 26–Wed 28</i>)	Course 231	(26)
	'Lost voices': SA's history through words	Course 132	(36)		Smuts and Churchill (<i>Thurs 29 & Fri 30</i>)	Course 232	(35)
					Darwin: investigating an evolutionist	Course 233	(43)
5.00 pm	Charles 1's paintings (<i>Sat 24</i>)	Course 195	(28)				
6.00 pm	Italy in the contemporary world	Course 141	(32)	6.00 pm	The collaborative imagination	Course 241	(16)
	The origins of ballet	Course 142	(14)		China in Africa	Course 242	(30)
					Russia at war: through the eyes of its writers	Course 243	(24)
	Italian for beginners	Course 182	(57)		Italian for beginners (<i>continues until 6 February</i>)	Course 182	(57)
	Spanish for beginners	Course 183	(58)		Spanish for beginners (<i>continues until 6 February</i>)	Course 183	(58)
	German intermediate	Course 184	(56)		German intermediate (<i>continues until 6 February</i>)	Course 184	(56)
6.30 pm	Modern Turkish for beginners	Course 185	(59)	6.30 pm	Modern Turkish for beginners (<i>cont. until 6 February</i>)	Course 185	(59)
	Creative fiction writing	Course 172	(51)				
8.00 pm	Chaplin's harrowing laughter	Course 151	(15)	8.00 pm	The passions of Puccini	Course 251	(22)
	C. Louis Leipoldt's historical novels	Course 152	(20)		The Arabic linguistic tradition	Course 252	(12)
	Freshwater questions	Course 153	(45)		Psychological realism in American drama	Course 253	(17)

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FOR ALL SUMMER SCHOOL ENQUIRIES

Phone: 021 650 2888

Fax: 021 650 2893

Write to: Centre for Extra-Mural Studies
UCT, Private Bag, Rondebosch, 7701

Email: ems@uct.ac.za

Website: <http://www.ems.uct.ac.za>

PLEASE NOTE REGISTRATION FORMS CAN BE PRINTED FROM THE WEBSITE.

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REGISTRATION INFORMATION

Registration **by post** opens on **Thursday 20 November 2008** and **in person** on **Monday 1 December 2008**.

HOW DO I REGISTER?

- Please complete the registration form in the centre of this brochure (or a photocopy). *Use a separate form for each person enrolling.* Please include your address, telephone number, method of payment and other details. *Incomplete forms and forms that do not include payment will not be processed.*
- Please provide an accurate address where registration details and cards should be sent if you will be away from Cape Town during December and January.
- Please note that from Thursday 20 to Friday 28 November 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 Thursday 20 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 1 December.
- **BY FAX:** Send to 021 650 2893. These are only accepted if the registration form is completed with payment by credit card. Faxes are treated as postal registrations. *Please note that the Centre cannot be held responsible for the non-receipt of faxes.*
- **BY TELEPHONE & ELECTRONIC MAIL:** Please note that registrations by telephone or email cannot be accepted.

HOW WILL I KNOW IF I HAVE BEEN ACCEPTED?

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

- If you do not receive your registration card, call at or phone the office at least two weeks before commencement of your course. In view of the thousands of forms received, front office staff cannot respond to individual enquiries until after Monday 8 December 2008.
- Please note that the Centre cannot be held responsible for the non-receipt of registration cards.
- Unfortunately even those who submit registrations by Thursday 20 November may find that the courses they wish to attend are already full because of the random processing system.

MUST I REGISTER?

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

WHAT MUST I DO WITH MY REGISTRATION CARD?

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

HOW DOES THE WAITING LIST WORK?

If you cannot register for a course because it is full, you will be put on a waiting list. Please note that the staff are not able to tell you where on the waiting list you are placed. You will be contacted only if a vacancy occurs. Once a course starts, all waiting lists fall away.

LIMITATIONS ON ACCESS

Small practical courses are in demand. To make participation fairer, access to these courses is restricted. You may be unable to register for a practical course similar to one you have attended in the last three years.

WHEN IS THE SUMMER SCHOOL OFFICE OPEN?

Monday to Friday

- **20–28 NOVEMBER 2008:** 8.30 am–12.30 pm; 1.30–4.00 pm
- **1–23 DECEMBER 2008:** 8.30 am–4.00 pm
- **5–16 JANUARY 2009:** 8.30 am–4.00 pm
- **19–30 JANUARY 2009:** 8.30 am–1.15 pm; 3.00–6.15 pm; 7.15–8.15 pm
- **CLOSED:** 24 December 2007 from 12 noon to 5 January 2009

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 and universities of technology in the Western Cape.

REDUCED FEES

- Individuals dependent on an income of less than R60 000 per annum (R5 000 per month), or members of families whose total income is less than R92 400 per annum (R7 700 per month).
- Registered UCT students. Staff members who are doing post-graduate or other part-time studies do not qualify as students.
- Full-time undergraduate students at universities, universities of technology and schools in the Western Cape. Staff or others registered for a PhD degree are not considered students.

TO QUALIFY FOR STAFF OR REDUCED FEES

- The reduced fee section on the registration form must be completed and signed. *Failure to complete this section will result in your registration being processed at the full course fee.*
- Reduced fees allow people on limited incomes to attend a course. Please make use of this concession only if necessary.
- Please note that on some courses the number of reduced fee and staff fee places is limited. They are allocated on a first-come, first-served basis. Thereafter all places are allocated at the full fee. This is necessary to make courses financially viable.

PAYING BY CHEQUE OR CREDIT CARD

- Cheques must be made payable to 'UCT' or 'University of Cape Town' only. They may not be altered or endorsed. On the back of your cheque, please write 'Reference: SS09' or 'Summer School 2009'. Post-dated cheques are not accepted.

- Credit card payments can only be made where the card expiry date is still valid and the account is not overdrawn. The CVC number (the last three digits printed on the reverse of the credit card) must be filled in on your registration form.
- An administrative fee of R150,00 is charged for cheque or credit card payments which are turned down. No registrations will be made until this is paid.
- We do not accept electronic payments.

PAYMENT AND REGISTRATION AT THE DOOR

- Sometimes, if seats are available, you can buy a ticket for an individual lecture for which you did not register. The fee is R60,00 per lecture except where otherwise specified. To save time please have the correct change ready. Cheques and notes larger than R100,00 cannot be accepted at the door.
- Staff and students, on production of their staff or student cards, and EMS 'reduced fee payers' may obtain a reduction for single lectures. If you qualify for the reduced fee (see page 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. We require a doctor's certificate if you withdraw for medical reasons. Students are not able to change courses after the second lecture has taken place in a five-lecture course.
- No refunds are given once a course has begun.
- The University can only issue cancellation refunds in March 2009. 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 16 January 2009.

HOW DO I GET TO MY COURSE?

If travelling by car from the city, enter the Upper Campus by taking the Woolsack Drive exit off Rhodes Drive and then turn uphill towards the campus. If driving towards the city on the M3, take the UCT dedicated lane just after the Princess Anne Avenue/Rhodes Memorial exit. (See map on inside back cover.)

WHERE DO I PARK?

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

IS THERE A SHUTTLE SERVICE?

The University's Jammie Shuttle Service starting from the Leo Marquard and Tugwell residences in Rosebank is limited during the University vacation. For information about timetables and routes the Jammie Shuttle may be contacted 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 SPECIAL PARKING?

- 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 recent medical certificate from a medical doctor stating that you are able to drive but cannot walk long distances. Only a limited number of Summer School disabled parking disks are available; these are issued on a first-come, first-served basis only for students genuinely in need of disabled parking disks.
- Students proposing to use municipal parking disks must inform the Summer School office in writing, and will receive an additional Summer School disk.

HOW SECURE ARE VENUES?

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

WHAT ABOUT SMOKING, CELL PHONES & AIR CONDITIONING?

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

WHAT ARE THE 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 about 60 minutes in length, including questions from the class. The lecture-performances at the Baxter Theatre are 90 minutes in length.

CAN I RESERVE A SEAT?

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

MAY I RECORD THE LECTURES?

Please do not record 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 this. Handouts may be given free or sold at cost.

MAY I USE THE UCT LIBRARY?

- Library staff have kindly agreed to permit Summer School students to use the reading facilities in the Chancellor Oppenheimer Library. Please show your Summer School registration card and sign the visitors' register at the reception desk. Where possible, recommended books and journals will be made available. However, it is not permissible to take material out of the library.
- To reach the library, walk down University Avenue and up the steps on the Cape Town side of the Jameson Hall.
- Photocopies may be made by using a card purchased for R14,00 from the Loans Desk on Level 4.

WHERE CAN I EAT?

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

ARE THERE CHILDCARE FACILITIES?

UCT's Educare Centre is located on Upper Campus and provides child-care for children from three months to six years of age. Please phone 021 650 3522 and speak to Marilyn Petersen for further information.

CAN I STAY IN RESIDENCE?

For information or to book, please contact Lee Ann Alexander directly at 021 650 1050, indicating that you are a Summer School student. The Summer School office cannot provide information or take bookings.

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 ask to be reinstated. Please also notify us of changes to your address and telephone numbers.
- Please note that all brochures are mailed on the same day. The wide variation in arrival time (or non-arrival) is the responsibility of

the postal service. Students who live overseas are charged R25,00 for postage.

- Extra brochures may be obtained from the Summer School office at a cost of R7,00.

SUMMER SCHOOL EXTRA PROGRAMME

- Summer School Extra is a free video and exhibition programme, designed around the courses. This programme is only finalised shortly before Summer School begins. 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 during Summer School; the information will be available on the EMS website from Wednesday 14 January. Please check the noticeboards regularly during Summer School for information about any changes or additions to the programme.
- Please note that latecomers will not be admitted to any of the screenings after the first five minutes of the programme.

SUMMER SCHOOL 2010

2010 is the 60th anniversary of Summer School. Join us to celebrate this important milestone. Please note that the Summer School will extend for eight days rather than the usual ten, and that courses will also be held on the weekend of Saturday 16 and Sunday 17 January.

The dates for 2010 are Friday 15 January through to Saturday 23 January.

252 THE ARABIC LINGUISTIC TRADITION

Ameenullah Abderoef, lecturer in Arabic, and Dr Sulaiman Nordien, researcher of classical Arabic dictionaries

Islaam, Arabs and the Muslim world are seldom absent from the daily news, but few know how Arab petro-dollars have triggered a huge expansion in the educational systems of Muslim countries from Morocco to Indonesia. Trained expertise has facilitated the retrieval and the publication of Islaam's classical heritage from the world's libraries, museums and mosques.

The Arabic language started its history as Islaam's religious, liturgical, intellectual and international medium, over 1 400 years ago. From the Arabian Peninsula it was cultivated in cities like Basra, Kufa, Damascus, Baghdad and Cairo. Who were the scholars who wrought this desert language into such a rich linguistic vehicle? What were its special features?

This course will introduce the history and personalities of the Arabic linguistic tradition, spanning 13 centuries of research and production. It will interest the student of Islaam and of Islamic literature, as well as anyone wishing to know more about this aspect of world history, culture and general linguistics. No knowledge of Arabic will be assumed.

LECTURE TITLES

1. An overview of Arabic pioneers.
2. Systematisers: versifiers of rhymed rules and thesauruses.
3. Language purists: critics, simplifiers, puritans.
4. Broader literature: linguistic monographs and language theories.
5. Jumbo compendia: the Alfiyya's commentaries and Taajul Aroos.

Recommended reading

See page 63 in this brochure.

26–30 January

8.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

111 'THE SALE OF THE CENTURY': THE ACQUISITION AND DISPERSAL OF THE ART COLLECTION OF CHARLES 1

Edward Saunders, freelance lecturer, United Kingdom

This course is condensed in Course No 195 *'The Late King's Goods': Charles 1's collection of paintings*. Please note that you may not register for both courses.

Charles 1 was without question the most cultured and artistic monarch to sit on the British throne. During his turbulent reign, from 1625 to the beginning of the Civil War in 1642, he managed to assemble an extraordinary collection of works of art, its importance matched only in magnificence by the royal collections in France, Spain and Austria. Following his execution in 1649, however, the Commonwealth took immediate steps to dispose of the possessions of the royal family in order to support the navy and pay off royal creditors.

This course will commence with the early Stuart court of Charles' father, James 1, and will then describe how Charles amassed his collection, including who influenced his choices and where the paintings came from. It will consider the details of the Commonwealth sale, who the initial purchasers were and where the paintings eventually went. Finally, with the restoration of the monarchy in 1660, the role of Charles 11, in his attempt to recover and replace his father's lost works, will be discussed.

LECTURE TITLES

1. The courts of James 1 and Charles 1.
2. The acquisitions.
3. The final years, the execution and the sale.
4. The dispersal.
5. The restoration.

19–23 January

9.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

142 THE ORIGINS OF BALLET

Svetlana K. Lloyd, freelance lecturer, United Kingdom

The urge to dance seems to be a basic human instinct. Sacred dancing to praise nature's elements or to propitiate various gods, and group bonding dances to instil courage before battle, date back thousands of years. Eventually dancing became a social activity for all, and alongside ritual and social dancing, ballet took on a specialised identity.

This course will trace the history of ballet, with a particular focus on the Russian tradition and influence. It will consider ballet's development in Renaissance Italy, followed by its popularity within the 17th century French court, and its adoption by the Imperial Russian court in the 18th century. By the 19th century Russia was taking the lead in classical ballet, but it was not until the early years of the 20th century that the apotheosis was reached under the stewardship of Sergei Diaghilev. Diaghilev's genius was to combine the finest and newest in art, music and ballet, embracing French impressionist art and the Russian Slavophile movement of the time. His work was shattered by the 1917 Revolution, although he continued to steer the *Ballets Russes* to many triumphs abroad. The company's influence was considerable, and Diaghilev's legacy can still be detected in the main ballet companies of France, America and England. After decades of stagnation, post-Soviet ballet has now re-emerged and is beginning to cross-pollinate with the rest of the ballet world.

LECTURE TITLES

1. Origins of ballet: antiquity to Renaissance Italy.
2. From the Royal court of France to Imperial Russia.
3. The age of Romanticism: classical ballet.
4. The Slavophile movement in Russia and its influence.
5. Sergei Diaghilev: the apotheosis of Russian ballet.

19–23 January

6.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

151 CHAPLIN'S HARROWING LAUGHTER

Guy Willoughby, writer, actor and lecturer

During the long filmic career of Charlie Chaplin (1914–67), he witnessed cinema transformed from an obscure fad to a central creative force in world culture. Chaplin had everything to do with this. His brilliant comic gifts are legendary, but it is also significant that he had total control of his product from 1923 on and an adroit grasp of the power of commercial media to change – literally – the way we see. This overview of Chaplin's life and work will examine his greatest movies. It will consider how the cinema's finest comic actor-writer shaped his times and how the times, in turn, shaped Chaplin.

- Please note that before each lecture, relevant films (or extracts from films) will be screened at 6.00 pm for participants in this course .

LECTURE TITLES

1. Enter the Tramp (1914–22).
2. Tramp triumphant (1925–31).
3. Chaplin's modern times (1936–46).
4. The long goodbye (1952–67).
5. Reprise: Chaplin in world culture.

Recommended reading

- Chaplin, C. *My Autobiography*. Simon & Shuster, 1964.
- Kimber, J. *The Art of Charlie Chaplin*. Sheffield Academic Press, 2000.
- Robinson, D. *Chaplin: His Life and Art*. Collins, 1985.

19–23 January

8.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

241 THE COLLABORATIVE IMAGINATION

Dan Simon, publisher, Seven Stories Press, biographer and translator

As society becomes more technology-based and less based on reading and writing, it has become urgent to understand the nature of collaborative interactions. This course will look at selected literary collaborations and the way different epochs develop models suited to their historical moments. Each lecture will look at a particular historical moment and group of collaborative processes. The first lecture will consider Kafka and his collaboration with publisher Kurt Wolff and friend and editor Max Brod. Then we will look at the relationships between the American editor Maxwell Perkins and Thomas Wolfe, F. Scott Fitzgerald and Ernest Hemingway, and why they were tinged with tragedy. The writers that coalesced around Allen Ginsberg and the Beats, Kerouac and Burroughs in particular, raise the issue of why that moment required the attempted destruction of their literary forefathers. We will also discuss contemporary technologies such as YouTube, FaceBook and others which are intensely collaborative, although in ways dissimilar to past collaborations. The last lecture will reflect on how to make our collaborations as fruitful as possible. Using the established roles of writer and editor as examples, how do these paradoxical relationships, where intensely individual activity is immersed in collaborative processes, really work?

LECTURE TITLES

1. Kafka: most solitary of writers.
2. Wolfe, Fitzgerald and Hemingway: achievement and tragedy.
3. Ginsberg and the Beats: literary parents under attack.
4. New technologies, new forms of collaboration.
5. Collaborations: containing and/or exploding contradictions.

Recommended reading

See page 63 in this brochure.

26–30 January

6.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

253 PSYCHOLOGICAL REALISM IN AMERICAN DRAMA

Dr Dana Rufolo, writer, broadcaster, art therapist

This course will explore 20th century American drama by looking at five major playwrights who changed the way we look at theatre. It will focus on the way psychoanalytic theories and the emotional realities of characters are intertwined with experiments in dramatic style. The concept of 'psychological realism' will be defined and biographical information offered alongside a focus on the playwrights' expressed attitude to the use of psychological realism in their plays.

In the first lecture, Nobel Prize winning dramatist Eugene O'Neill's work will be considered, followed by an exploration of the psychological realism techniques of Tennessee Williams, Edward Albee, Sam Shepard and Tony Kushner. Special attention will be paid to the set of writers – Albee, Williams and Kushner – whose dramatisations of issues of sexual identity interrogate the psychological role of the victim.

LECTURE TITLES

1. Psychological realism: Eugene O'Neill's love affair with Freudian psychology.
2. Tennessee Williams: the victim as heroic and mad.
3. Edward Albee: the drive towards psychological integration.
4. Sam Shepard's theatrical world: the spooky and abnormal.
5. Tony Kushner's dramatic forays: shock and consequence.

Recommended reading

See page 63 in this brochure.

26–30 January

8.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

131 HOMAGE TO HAYDN

**Dr Barry Smith, organist, conductor and musicologist, and
Rodney Trudgeon, broadcaster, Fine Music Radio**

Josef Haydn has usually suffered the fate of being coupled with the name of Mozart. It is always 'The Age of Mozart and Haydn', never 'Haydn and Mozart', just as we always hear of 'Bach and Handel' never 'Handel and Bach'. It has been the whim of fate to place Haydn on a slightly inferior pedestal when, in fact, he was one of the most prolific and innovative composers of his time. Not for nothing is he called the 'father' of the symphony, having produced 104 of these between 1757 and 1795. But there is much more to Haydn than great symphonic music. During his long life of 77 years he also composed operas, masses, cantatas, oratorios, concertos, chamber music, vocal and keyboard music. From this vast array of splendid music Rodney Trudgeon and Barry Smith have selected outstanding recordings for this course, marking the 200th anniversary of Haydn's death.

■ Please note that this course does not include live performances.

LECTURE TITLES

1. Haydn vs. Mozart: a 21st century personal perspective.
Rodney Trudgeon
2. Symphonies and their 'father'.
Rodney Trudgeon
3. Chamber: Haydn in small scale.
Dr B Smith
4. Music for a prince: opera and instrumental.
Dr B Smith & Rodney Trudgeon
5. Choral: fruits of an old age.
Dr B Smith

 19–23 January

3.30 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

114 WOMEN IN JAPAN: NOT JUST A GEISHA

Suzanne Perrin, visiting lecturer, Brighton University of Art, United Kingdom

The popular image of a Japanese woman is that of the Geisha, or professional entertainer, encapsulating the ideals of beauty, culture and intelligence packaged like a perfect porcelain doll for the entertainment of men. But these women formed only a tiny percentage of educated females from the 18th to the 20th centuries and there were periods in history when Japanese women had significant rights and influence.

This two-lecture course will explore the cultural stereotypes of women in Japan as depicted in prints and paintings from the 6th century to the present. It will contrast images portraying the traditional conformity of women with the reality and complexity of women's roles in history. It will demonstrate how modern women reject the stereotypes of the past, seeking instead to shape new and independent lives, with a voice, and choice, in the evolving global market.

LECTURE TITLES

1. Empress to entertainer.
2. Workhouse to fashion house.

Thursday 22 & Friday 23 January

9.15 am

COURSE FEES

Full: R108,00

Staff: R54,00

Reduced: R27,00

152 C. LOUIS LEIPOLDT AND HIS ENGLISH HISTORICAL NOVELS

Professor Trevor Emslie, publisher and Faculty of Law, UCT

N.P. van Wyk Louw said of C. Louis Leipoldt after his death: 'In the days of our greatest distress Leipoldt was the heart of the Afrikaans nation ... [he] gave words to our grief'. While Leipoldt's Afrikaans work is well known, few people realise the full extent of his literary legacy, and this course hopes to stimulate greater appreciation of his English oeuvre.

Leipoldt was not only a poet, playwright and novelist, but a paediatrician, botanist, journalist, cook and wine connoisseur. In *The Valley*, a historical trilogy set in the Cederberg, Leipoldt preserves priceless gems from South Africa's heritage. He wrote the trilogy, which delves deep into the South African psyche, in his fifties, during a particularly productive period of his creative life. In the three related novels (*Gallows Gecko*, *Stormwrack* and *The Mask*) he portrays the harmony of pre-war Cape Colonial life on the farm; the calamity of the Anglo-Boer War; and conflicting allegiances in a village recognisable as Clanwilliam in the 1920s. The course will offer biographical insights into Leipoldt in all his facets, in order to convey a sense of a man ahead of his time, who critically appraised life in South Africa in a manner both sympathetic and startlingly modern.

LECTURE TITLES

1. C. Louis Leipoldt: South African man of the world.
2. *Gallows Gecko*: comedic insight in a pre-war colonial valley.
3. *Stormwrack*: civil war in the Cederberg.
4. *The Mask*: the aftermath of war and polemical life in a bucolic Cape village.
5. Leipoldt the connoisseur: the poetry's in the taste, the flavour in the words.

Recommended reading

Leipoldt, C. Louis. *The Valley: A trilogy comprising Gallows Gecko, Stormwrack & The Mask*. Stormberg Publishers, 2002, or the individual novels, all published by Cederberg Publishers.

19–23 January

8.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

222 SOLDIER POETS OF THE FIRST WORLD WAR

Dr Jean Moorcroft Wilson, biographer and lecturer, Faculty of Lifelong Learning, Birkbeck College, University of London

The First World War was a milestone in English history and also in literature. Unlike the wars that preceded it, this was a total war, in which not only soldiers but also civilians were affected. (Over three-quarters of a million died in the fighting and countless more were injured). It is notable, however, that the most powerful literature to emerge from the war was written by combatants. Their heightened experience in war appears to have stimulated new intensities of imagination. This is particularly true of the poetry of the period, with its insights into changing attitudes towards the war, attitudes which in turn affected the development of the war itself.

This course will approach the subject chronologically, the great dividing line being the Somme battles from 1916 to 1917 which separate what one might call the first generation of war poets – Rupert Brooke, Julian Grenfell and Charles Hamilton Sorley among them – from the second, which includes such great poets as Siegfried Sassoon, Edward Thomas, Wilfred Owen and Cape Town's own Great War poet Isaac Rosenberg. Rosenberg was staying with his sister in District Six when war was declared in August 1914, a circumstance which radically influenced his poetry and attitude towards the conflict.

LECTURE TITLES

1. From jingoistic sacrifice to patriotic realism: Rupert Brooke, Julian Grenfell, Charles Hamilton Sorley.
2. Siegfried Sassoon: 'My killed friends are with me where I go'.
3. Edward Thomas: 'Now all roads lead to France'.
4. Wilfred Owen: 'The Pity of War'.
5. Isaac Rosenberg: 'On First Receiving News of the War: Cape Town'.

Recommended reading

See page 62 in this brochure.

26–30 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

251 THE PASSIONS OF PUCCINI

Professor Angelo Gobbato, former director of UCT Opera School

Women played a key role in the creative and social life of composer Giacomo Puccini, who was born in Lucca on 22 December 1858 and grew up against the changing social and cultural background of the newly created Italian state. In commemorating the recent 150th anniversary of his birth, this course of lecture-performances will investigate how female figures dominated Puccini's life and influenced the nature of his operas, both lesser and well-known.

Beginning with his early works, *Le Villi* and *Edgar*, which show the influence of a powerful mother and loving sisters, the course will reveal parallels between Puccini's own romantic involvements and the contents of the operas. After focusing on *Manon Lescaut*, *La Bohème* and *Tosca*, there will be discussion of *Madama Butterfly*, *The Girl of the Golden West*, *La Rondine*, and finally his triptych of one-act operas *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, and his last fairy tale opera, *Turandot*.

Extracts from the operas, to piano accompaniment, will be performed by acclaimed singers from the Cape Town Opera Studio and talented vocalists from the UCT Opera School.

LECTURE-PERFORMANCES

1. Wild dances with the Willis, and the gypsy charms of Tigrana.
2. Seduced by Elvira Gemignani and the irresistible Manon Lescaut.
3. Living with the Gemignanis in the company of Mimì, Musetta and Tosca.
4. The suicide of a little Butterfly and of a humble chamber-maid: redemption in England and the New World.
5. Doretta's swallow, Lauretta's father, Angelica's child and a Princess of ice.

26–30 January

8.00 pm

VENUE Baxter Concert Hall, Rondebosch

COURSE FEES

Full: R380,00

Staff: R280,00

Reduced: R280,00

Tickets are on sale at the door only if seats are available: R100,00; staff & reduced (on production of cards): R85,00.

121 THE RENAISSANCE GARDEN

**Dr Paula Henderson, independent architectural historian,
lecturer at Courtauld Institute of Art Summer School**

The idea of the garden in the Renaissance was remarkably complex. Used as a metaphor and symbol in literature and the visual arts, the garden itself developed into one of the most ambitious and exciting of all art forms. From the 15th century, the artists, architects and philosophers responsible for the design of gardens sought to surpass the achievements of the ancients, who had been their initial inspiration. Gardens, now more expansive and dramatic in their situation, became repositories of fine sculpture, sometimes organised into propagandistic or literary iconographic programmes.

This course will consider the development of Italian, French, Northern European and English Renaissance gardens and show how landscape can be considered one of the great Renaissance art forms.

LECTURE TITLES

1. The ancient Roman garden in the Renaissance mind.
2. The garden as symbol.
3. The Renaissance garden in Italy.
4. The Renaissance garden in France, Holland, Spain and England.
5. The legacy of the Renaissance garden.

Recommended reading

See page 61 in this brochure.

19–23 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

243 RUSSIA AT WAR: THROUGH THE EYES OF ITS WRITERS

Dr Sara Pienaar, Research Fellow, South African Institute of International Affairs

The experience of war gave birth to some of Russia's finest literature, including work by Pushkin, Tolstoy and Pasternak, as well as those less known in the West, such as Mikhail Bulgakov, Mikhail Lermontov and Valery Grossman. Although all were subjected to censorship of some kind, their works remain powerful depictions of human beings under conditions of conflict.

This course will discuss selected works of familiar Russian writers and introduce you to a number of less familiar ones. It will survey some of the wars Russians have fought in the last 250 years, and will focus on the relationship between the writers, their works and the social conditions they describe. The course will not involve close textual analysis. While students are encouraged to read or reread the fiction listed below, the course will not assume full familiarity with the works; not all of them will be discussed in the same detail.

LECTURE TITLES

1. Historical and literary framework: wars, writers and their contexts.
2. Rebellion and invasion: the Pugachev Revolt and 1812. (Pushkin's *Captain's Daughter* and Tolstoy's *War and Peace*.)
3. The Caucasus, Crimea and the Chechens. (Lermontov's *Hero of our Times*, Tolstoy's *Hadji Murad*, *The Cossacks* and *Sevastopol Tales*.)
4. War and Revolution. (Sholokhov's *Quiet Flows the Don*, Solzhenitsyn's *1914*, Babel's *Red Cavalry*, Bulgakov's *White Guard*, Pasternak's *Dr Zhivago*.)
5. The Great Patriotic War 1941–45. (Solzhenitsyn's *Incident at Krechetovka Station* and Grossman's *Life and Fate*.)

Recommended reading

The books and stories listed above, in any edition.

26–30 January

6.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

213 FANTASTICAL MAGICAL SHAKESPEARE

Nigel Bakker, School of Education, University of Cape Town

Shakespeare's *A Midsummer Night's Dream* and *The Tempest* have been subject to many interpretations. Some studies argue that they are pre-eminently plays of magic and fantasy, farce and romance. But recent interpretations have suggested that there are much darker ways of 'making sense' of them. This course will look at these two of Shakespeare's most frequently staged plays by exploring them primarily as scripts rather than academic texts: moments of theatre that need actors and audiences to become the theatrical experiences for which they were created. In that context, some interpretations might seem to offer no sense at all, while others may provoke ways of seeing that enrich a production for a modern audience.

LECTURE TITLES

1. 'Of imagination all compact': Shakespeare and the theatrical imagination.
2. 'This is the silliest stuff that ever I heard': What makes *A Midsummer Night's Dream* funny?
3. 'Merry and tragical? Tedious and brief?' Evil patriarchs? Wife battering? Bestiality?
4. 'We are such stuff as dreams are made on': The theatricality of *The Tempest*.
5. 'Sounds and sweet airs': Renunciation and reconciliation.

Recommended reading

- Butler, M. *The Tempest*. Penguin Books, 2007.
- Holland, P. *A Midsummer Night's Dream*. Oxford University Press, 1998.
- Orgel, S. *The Tempest*. Oxford University Press, 1998.
- Wells, S. *A Midsummer Night's Dream*. Penguin, 2005.

26–30 January

9.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

231 'ALL THE WORLD'S A STAGE': ACTORS, ARTISTS AND THE SHAKESPEARE PHENOMENON

Angela Lloyd, freelance historian, writer and lecturer

At the time of his death in 1616, Shakespeare was only one of several successful writers for the stage, less well-connected to the court and society than his contemporaries Jonson, Beaumont and Fletcher, and therefore with a lesser reputation. Yet within a century he had outstripped them all, and today his impact is universal. This three-lecture course will suggest how that happened.

The particular focus will be on Shakespeare as a man of the theatre: actor, manager, proprietor, and above all playwright. It was through his plays that his reputation grew, and it was actors and artists who brought to life the 'infinite variety' of his stage world.

After the Restoration, theatre flourished, and new techniques of printing made the work of artists accessible to an ever-increasing public. The course will trace the great actors and managers of the 18th and 19th centuries, the plays they presented, the roles they chose, and the way they were depicted in works of art by artists of their day. The plays themselves will be explored, for they provided themes for paintings, political, satirical, or narrative, and became a limitless source of inspiration for the Romantic Movement.

In the 21st century millions visit Shakespeare's birthplace, while the Bard straddles countless websites. David Garrick, trudging through the mud after his disastrous Great Shakespeare Jubilee, would have been amazed to know what forces he had set in motion.

LECTURE TITLES

1. 'My picture is my stage': David Garrick with Hogarth, Hayman and Zoffany.
2. 'All the splendour of the stage': John Philip Kemble and Sarah Siddons, with Reynolds, Lawrence, Blake.
3. *Imagination à la Shakespeare*: Romantic Europe, Imperial Britain and the 'Universal Genius'.

Monday 26–Wednesday 28 January

3.30 pm

COURSE FEES

Full: R162,00

Staff: R81,00

Reduced: R40,00

194 A-CAPPELLA MUSIC OF SOUTH AFRICA: 'A NATION SCORED IN 4 PARTS'

Neo Muyanga, composer and musician

Vocal music accompanied South Africa as the nation shaped itself into our fledgling democracy. This lunch-time lecture will argue that there are two reasons why the a-cappella music of our past is so beloved internationally and locally: while the world outside admired how our communal singing gave 'voice' to our struggles against colonialism and apartheid, choral singing was regarded locally not only as a way to vent frustration and despair about our political situation but also as a means of expressing sophistication, erudition and 'cool'.

A number of South Africa's SADC neighbours adopted *Nkosi sikelel' i-Africa* (written by Enoch Sontonga in 1897), each fashioning the famous melody into its own song of patria. The 1960s saw Miriam Makeba become the first world superstar from Africa, following the release of the collaborative album *An Evening with Belafonte and Makeba*, featuring a number of a-cappella struggle songs. More recently, in 2008, the 'scathamiya' supergroup Ladysmith Black Mambazo and the Soweto Gospel Choir received Grammy awards in the USA. Yet we seldom hear their music on South African radio stations and their videos are not on high rotation on our TV channels.

This lecture will ask why this is so. It will consider whether South Africans have lost interest in our vocal music and whether it still has the potential to serve as a mirror reflecting our current socio-political condition.

Friday 23 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

195 'THE LATE KING'S GOODS': CHARLES 1'S PAINTINGS

Edward Saunders, freelance lecturer, United Kingdom

This double lecture condenses Course No 111, *'The sale of the century': the acquisition and dispersal of the art collection of Charles 1*. Please note that you may not register for both courses.

Following his execution in 1649, all the possessions of Charles 1 – his jewels, plates, tapestries, hangings, furniture, bronzes and sculptures – were sold by Cromwell and the Parliamentarians. Amongst the cascade of goods that flooded onto the market was the collection of paintings the king had assembled, acquired largely from 1623 onwards. Among the finest in Europe, the collection reflected the taste and connoisseurship of both the king and his intimate circle of advisers. It also represented the desire of the time to project an image of regal culture and sophistication. The dispersal of the collection was possibly the greatest artistic tragedy that Britain has suffered, equalled elsewhere in Europe by the sale of royal property during the French Revolution and the looting by the Nazis in the 1940s.

This double lecture will discuss the background to the collection and how Charles came to acquire such magnificent works of art in such a short space of time. It will trace the story of the Commonwealth sale in the 1650s, including an account of who purchased the paintings and where they finally went. With the restoration of the monarchy in 1660, Charles 11 endeavoured to recover what he could of his father's possessions and laid the foundation for the Royal Collection as it exists today.

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

Saturday 24 January

5.00–7.15 pm

LECTURE FEES

Full: R108,00

Staff: R54,00

Reduced: R27,00

Tickets are on sale at the door only if seats are available: R120,00; staff & reduced (on production of cards): R65,00.

211 FROM BISMARCK TO HITLER: THE RISE AND FALL OF A SUPERPOWER

**Christopher Danziger, formerly at UCT and Durham, now
freelance lecturer at Oxford and Warwick, United Kingdom**

Germany is widely considered the most prosperous state in Europe. In the space of 30 years it twice took on and almost defeated the whole world. Yet the reality is that in 1865, Germany, later to be considered a superpower, was a powerless collection of small states. In 1945 it was shattered and divided into four zones of occupation. The period of German paramount power lasted for less than 80 years. Why did such a giant lie sleeping for so long? And why was such a giant so comprehensively slain? Indeed, has the giant been slain, or is it merely lying dormant?

This course aims to familiarise students with the creation of a German national state in the 1860s, and its attempt to dominate the world between 1914 and 1945. Students will be encouraged to question what constitutes a superpower and to decide what, if any, are its limits.

LECTURE TITLES

1. Before Bismarck: political powerlessness.
2. Bismarck and the creation of a superpower.
3. From Bismarck to Versailles: testing the limits.
4. The Weimar Republic: acceptance and denial.
5. Hitler: the shattering of an illusion.

Recommended reading

- Carr, W. *A History of Germany 1818–1990*. Hodder, 1991.
- Craig, G. *Germany 1866–1945*. Oxford University Press, 1980.
- Kershaw, I. *Hitler: Profiles of Power*. Longmans, 2000. (Or any other book by Iain Kershaw.)
- Taylor, A.J.P. *Bismarck*. Hamish Hamilton, 1985.

26–30 January

9.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

242 CHINA IN AFRICA

Co-ordinated by the Centre for Chinese Studies, University of Stellenbosch

China's engagement on the African continent has increased dramatically over the last few years, with levels of trade and investment continuing to rise. Hunger for raw materials has also influenced China's greater interest in mineral-rich African countries. Its commitment to long-term engagement in Africa was illustrated through the PRC Government's Africa Policy White Paper released in 2006 and the creation of the Forum on China-Africa Co-operation (FOCAC). This course, with speakers from the Centre for Chinese Studies at the University of Stellenbosch as well as other specialists, will provide greater understanding of the China-Africa dynamic by introducing China's political system and offering an overview of China's relations with Africa. The nature of the emerging relationship will also be contextualised in relation to the activities of other powers engaging with the African continent, such as India.

LECTURE TITLES

1. Introduction to China's political system.
Dr L Haifang, Chinese Academy of Social Sciences
2. China's foreign policy in Africa: historical and contemporary relations. *Dr L Haifang, Chinese Academy of Social Sciences*
3. Africa and the emerging powers from the South: China and India.
Sanusha Naidu, China in Africa Programme, FAHAMU
4. Chinese investment in Africa and engagement in Africa's extractive industries. *Dr M Davies, Centre for Chinese Studies*
5. China's role in infrastructure development in Africa.
Christopher Burke, Centre for Chinese Studies

 26–30 January

6.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

123 GROOTE SCHUUR HOSPITAL 1938–2008: HISTORICAL PERSPECTIVES

**Professor Howard Phillips, Department of Historical Studies,
University of Cape Town and Professor Anne Digby, Oxford
Brookes University**

This illustrated course will provide an overview of the rich history of Groote Schuur Hospital, South Africa's premier public hospital, using contemporary photographs, sketches, cartoons and film footage.

It will examine the four main phases of the history of the hospital, focusing on its construction, operation, ethos and people. Among the particular issues that will be discussed is why the hospital was built on the slopes of Table Mountain and in its particular building style, how World War II affected its construction, why it was the site of the world's first heart transplant in 1967, and how and why its functioning has been compromised in the last two decades.

LECTURE TITLES

1. Location, design and construction. *Prof H Phillips*
2. War and peace. *Prof A Digby*
3. The golden years. *Prof H Phillips*
4. Operating in a new political environment. *Prof A Digby*
5. The people of Groote Schuur Hospital.

Prof H Phillips & Prof A Digby

Recommended reading

Phillips, H. & Digby, A. with Deacon, H. & Thomson, K. *At the heart of healing in Cape Town: Groote Schuur Hospital 1938–2008*. Jacana Press, 2008.

19–23 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

141 ITALY IN THE CONTEMPORARY WORLD

Paolo Bernardini, Professor, Università degli Studi dell'Insubria Como, Italy, Director of Boston University Centre for Italian and European Studies, USA

Italy is currently experiencing a political, economic and cultural crisis. The new Berlusconi government, a centre-right coalition backed by the autonomist Lega Nord party, faces zero economic growth, a static population, and a perceived decline in Italy's prestige and power in comparison with other European Union (EU) states, including new entries. Many Italians, especially the well-educated, have become emigrants, and there is concern for Italy's future ability to maintain its status in the European Union, despite retaining some of its cultural magnetism. The gulf between the north and south of the country is once again widening, so that there are at least 'two Italys', one still relatively well off (Lombardy, Veneto, Emilia-Romagna and to a certain extent Piedmont) with all the rest close to recession. Italy also has to deal with the social complexity of absorbing immigrants from poorer non-EU countries, and its recent handling of migrants and refugees has incurred internal and international criticism as well as support.

This course will analyse Italy's current social, political and economic situation and role in the world as well as its future prospects.

LECTURE TITLES

1. Modern Italy: the historical background.
2. Italy in 2009: the political trends.
3. Economic crisis.
4. The failure of education, university and research.
5. Options for the future: federalism, regional independence, centralisation.

19–23 January

6.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

122 THE JEWS OF SOUTH AFRICA: PAST, PRESENT AND FUTURE

Professors Richard Mendelsohn and Milton Shain,

Department of Historical Studies, University of Cape Town

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

The course seeks to recover the historical experience of South African Jews, a significant minority that never comprised more than four per cent of the white population in South Africa. Today it numbers about 80 000, less than one quarter per cent of the total population. The course will examine broad themes and issues in the South African Jewish experience, focusing on the making of the community, anti-Semitism, the transformation of South African Jewish identity, and Jews and apartheid. The final lecture will reflect on the future of South African Jewry.

LECTURE TITLES

1. 'New wine in old bottles': the making of South African Jewry.
2. Trials, tribulations and *tzores*: anti-Semitism and South African society.
3. From South African Jews to Jewish South Africans.
4. Community with a conscience? Jews and apartheid.
5. Whither South African Jewry?

Recommended reading

See page 61 in this brochure.

19–23 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

223 THE LIBERAL PREDICAMENT

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

With the fall of communism and the fraying of conservatism, it seems that the only one of the three traditional major Western political philosophies left standing is liberalism. Yet, in many parts of the world, liberalism is also not in good shape. Was it ever different? The great liberal thinkers were often 'men in dark times'. This course will attempt to throw some light on the liberal predicament by sketching aspects of the history of liberal thought and the development of liberal politics in a number of different countries.

LECTURE TITLES

1. From Locke to *The Federalist*: liberalism and the Enlightenment in the 18th century.
2. de Tocqueville to Halévy: liberalism under the shadow of the French Revolution.
3. Max Weber and the tragedy of Germany's lost liberalism.
4. Liberalism takes wings: Scandinavia, Italy, Spain and the Americas.
5. Dilemmas of contemporary liberalism: liberalism, socialism and nationalism at home and abroad.

Recommended reading

- See page 62 in this brochure.

26–30 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

232 POLITICS AND FRIENDSHIP: THE RELATIONSHIP BETWEEN SMUTS AND CHURCHILL

**Emeritus Professor Noel Garson, Department of History,
University of the Witwatersrand**

The relationship between Jan Smuts and Winston Churchill began in 1906, when they first met, and ended with Smuts' death in 1950. Their association developed during the First World War and blossomed into firm friendship in the 1920s. The final crucial phase of their mutual dealings came with the Second World War, which brought Smuts to the Union premiership in 1939 and Churchill to the premiership of Britain in 1940. After their meeting in Cairo in 1942, as Allied 'war leaders', their relationship became even closer.

This two-lecture course will draw on the published and unpublished Smuts and Churchill papers. It will discuss their opinions of each other and their attitudes to important 20th century issues, notably race, anti-Semitism and the constitutional future of India. Finally, it will probe the extent of the 'dethronement' in revisionist writing of the influence of 'great men' in history and the relative loss of reputation sustained by these two leaders.

LECTURE TITLES

1. Early encounters, common ground and the start of a friendship (1906–1929).
2. World War II: two old war leaders, now close friends.

Recommended reading

See page 62 in this brochure.

Thursday 29 & Friday 30 January

3.30 pm

COURSE FEES

Full: R108,00

Staff: R54,00

Reduced: R27,00

132 'LOST VOICES': SOUTH AFRICA'S HISTORY THROUGH THE WORDS OF ITS PEOPLE

Co-ordinated by Dr Elizabeth van Heyningen, Honorary Research Associate, Department of History, UCT

This course aims to bring to life some of South Africa's vibrant history through the words of selected historical figures, many of whom have been unknown until recently. It will draw attention to the voices of slaves; to Le Vaillant, a man of the Enlightenment; to Wauchope, a Xhosa poet; to Jane Waterston, South Africa's first acknowledged woman doctor; and to a Canadian soldier in the South African War. These intriguing perspectives, drawn from original historical sources and published by the Van Riebeeck Society, will help to illuminate South Africa's complex society.

From its inception 90 years ago, the Van Riebeeck Society has published readable primary documents on a wide range of topics including those in discussion in this course. As far back as 1919, the historian W.M. Macmillan reflected that these publications provided an 'atmosphere' lacking in official documents. In the 21st century the Society aims to broaden its focus to embrace many more once silent and silenced voices.

LECTURE TITLES

1. Slave voices. *Gerald Groenewald, University of Johannesburg*
2. A Frenchman of the Enlightenment explores the Cape: Le Vaillant's travels. *Prof I Glenn, Centre for Film and Media Studies, UCT*
3. Isaac Williams Wauchope, Xhosa linguist and poet.
Dr A Nyamende, School of Languages and Literatures, UCT
4. Jane Elizabeth Waterston, missionary, teacher and pioneering doctor. *Dr E van Heyningen*
5. A Canadian horseman in the South African War.
Prof A Morris, Department of Human Biology, UCT

Recommended reading

See page 61 in this brochure.

19–23 January

3.30 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

294 350 YEARS OF FORMAL EDUCATION IN SOUTH AFRICA: THE *AMERSFOORT* LEGACY

Professor Crain Soudien, School of Education, University of Cape Town

In 2008 South Africa commemorated 350 years of formal schooling. The first formal school in the country was established by Jan van Riebeeck, the Dutch East India Company commander at the Cape of Good Hope, on 17 April 1658. The entry in his journal announces the event thus: 'Fine morning. Arrangements were started for establishing a school for the Company's male and female slaves brought here from Angola by the *Amersfoort*, which had taken them off a prize Portuguese slaver ...'

This initial experiment did not last long. The children were ill-treated and simply ran away. However, schooling as a practice was firmly instituted and a number of schools came into being shortly thereafter, mainly for Europeans, but regularly including slave and Khoisan children.

This lunch-time lecture will consider the significance of these developments 350 years later. What legacy did they leave behind? Two key points will be addressed. First, these early schools have many of the characteristics that frame the modern colonial and apartheid schooling experience. Second, while these schools were extremely oppressive, there were instances where slaves and Khoisan children organised themselves in their own self-interest, working creatively with the education they received. The lecture will argue that we need to recover this creative legacy as we confront the intense difficulties that our schools are presently experiencing.

Thursday 29 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

191 THE ROAD TO THE 2009 GENERAL ELECTION: ECONOMIC POLICY AND THE PARTY SYSTEM

Zwelethu Jolobe, Department of Political Studies, University of Cape Town

By definition, political transitions are moments of uncertainty. Whether they involve regime change, intra-party succession, or occur at the end of electoral cycles, they enable new political interests and ideas to contest existing interests. They can either be incubators for new policy ideas and visions for the future, or they can confirm existing perspectives and policies. The ANC's Polokwane conference was an intra-party transition on the eve of South Africa's fourth post-1994 electoral cycle. While the election of Jacob Zuma as party president arguably created a vacuum in national government leadership, a key question is whether this has set the stage for changes in economic policy. Markets continue to speculate whether Trevor Manuel and Tito Mboweni's market-friendly policies could be replaced by COSATU and SACP interests, given the political capital the alliance invested in the Polokwane rebellion. Could this herald a 'decisive shift to the left'?

This lunch-time lecture will analyse the main trends in electoral policy-making since 1994 and will examine whether Zuma's victory at Polokwane signifies the development of a new economic programme favouring the ANC's alliance partners. It will conclude by sketching a possible scenario for the post-2009 era.

Tuesday 20 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

291 THE NAZARITE BAPTIST CHURCH (SHEMBE): A VANGUARD OF AFRICAN CULTURE

**Dr Sibusiso Masondo, Department of Religious Studies,
University of Cape Town**

This lunch-time lecture will encourage participants to consider the Nazarite Baptist Church (also known as the Shembe Church) and other African Indigenous Churches (AICs) as important movements in the creation of a new South African identity. It will argue that Shembe has managed to construct a religion that reconciles African and Christian world views in ways that are meaningful and coherent to its followers.

Through a historical tour of the Nazarite Baptist Church and the life of its founding prophet, Isaiah Shembe, the lecture will describe the various strategies that were employed to conserve African culture and values. Shembe aimed to develop a Christian religion with a foundation of Zulu ways and values. The restoration of Zulu pride and morality was his priority. Ekuphakameni, the elevated place, was constructed in order to start the process. The lecture will explore some of the contradictions in Shembe's approach and how he attempted to reconcile them for his followers. It will then look at the relevance of such initiatives and strategies for identity formation in the new South Africa.

Monday 26 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

192 RECENT PROBLEMS IN NUCLEAR NON-PROLIFERATION

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

The Non-Proliferation Treaty (NPT) was signed 40 years ago by over 170 nations. It requires adherence to a basic set of rules designed to prevent the spread of nuclear weapons. It requires the five nations who have weapons (the USA, Russia, the United Kingdom, France and China) to reduce their numbers and eventually disarm. Further, it requires non-weapons states to permit United Nations access to all sites and it expects access to information where any fissionable material is used, such as in reactors. Although it is not perfect, the treaty has worked relatively well in the past. Changes and updates are now urgently needed.

This lunch-time lecture aims to convince students of the severe threat to humankind that nuclear weapons represent. It will discuss their dangers, the advantages and disadvantages of the NPT, and the ease of constructing a weapon given the correct material. Since gaining access to fissile material is a core concern, it will explore the problems of enrichment of uranium, using Iran as an example.

Wednesday 21 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

292 WHAT WE LEARNED: VISITING ISRAEL AND THE OCCUPIED PALESTINIAN TERRITORIES

Geoff Budlender, advocate, and Fatima Hassan, senior attorney

In July 2008 a South African human rights delegation, including twenty-three academics, politicians, religious leaders, activists, journalists, judges and lawyers embarked on a mission to Israel and the Occupied Palestinian Territories. Hosted by the Joint Struggle Coalition, the delegation declared that the visit was intended to provide support for people, 'Palestinian and Israeli, working daily by non-violent means to bring an end to the post-1967 Israeli occupation, to end all human rights abuses and breaches of international law, and to move towards peaceful relations and a just settlement'. During the tour the delegation heard from a wide variety of groups and organisations as well as leading scholars on Israel and Palestine concerning different aspects of the occupation and its context.

One of the delegation's aims was to contribute to a rational public discussion that responds to the situation on the basis of a commitment to universal human rights. In this lunch-time lecture, two of the delegation's members will report back on the visit, giving personal accounts of what they learned while in the region.

Tuesday 27 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

293 ONLINE, REAL-TIME AND CONNECTED: THE IMPACT ON OUR LIVES

**Harris Gordon, consultant in Customer Management Practice,
Boston, USA**

Many of us express a general desire to live the simple life 'off the grid'. Despite our reluctance, we are being drawn into a new world that has massive advantages as well as negative consequences for the quality of our lives. Just as the 'technology' of the written word has changed forever the custom of inter-generational storytelling and shared song, so too will the subtle changes wrought by digitisation, wireless communication, business technology and other related developments change the culture of our world. Not only individuals but large institutions, businesses and non-profit organisations have to consider the opportunities and pitfalls they will encounter as this new environment evolves.

This lunch-time lecture will suggest a framework for understanding our new world and will illustrate this with case studies drawn from corporations and non-profit organisations in the USA, Japan and elsewhere.

Wednesday 28 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

233 DISTINCTIVELY DARWIN: INVESTIGATING AN EVOLUTIONIST

Professor Mario Di Gregorio, History of Science, University of L'Aquila, Italy

2009 is the second centenary of the birth of Charles Darwin and 150 years since the publication of his major work, *The Origin of Species*. Few other scientific texts are still quoted 150 years after their publication; no other thinker is as frequently discussed. This course will demonstrate why this is the case, by framing his theories in their historical context. It will begin by considering Darwin's early scientific education at Edinburgh and Cambridge and his experience on the voyage of the *Beagle*, which also visited the Cape. It will then discuss the crucial years he spent building his theories and will analyse his evolutionary views and the idea of natural selection as revealed in his private papers and publications. What is so new and so unsettling there? After considering the reception of *The Origin of Species*, the course will focus on his most debated and radical idea – human evolution – including puzzling questions concerning language, race, intelligence, instincts and ethics. South Africa's role in the debate will emerge, especially in relation to the work of the Cape Town based anthropologist Wilhelm Bleek, a leading expert on African languages who was also the cousin of the controversial German evolutionist Ernst Haeckel. This will lead to a discussion of the often misunderstood problem of the relationship between science and religion.

LECTURE TITLES

1. The young Darwin, the voyage of the *Beagle* and Darwin at the Cape.
2. The path to evolution and natural selection.
3. *The Origin of Species* and its reception.
4. Human evolution, language, race, intelligence, Wilhelm Bleek.
5. Science and religion.

Recommended reading

See page 62 in this brochure.

26–30 January

3.30 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

212 EVO-DEVO-AGEING: DEVELOPMENT, EVOLUTION AND AGEING

Professor Brian Hall, Department of Biology, Dalhousie University, Canada

Co-sponsored by the South African Association of Canadian Studies

This course will provide an up-to-date overview of how animal embryos develop; how organs form; the comparative role of mothers' and individuals' genes; how patterns such as stripes on fish or spots on butterfly wings develop and evolve; how ageing and becoming senile are the last (and normal) phases of ageing; how novel structures such as turtle shells or the ability of fish to climb waterfalls evolve; how one genome can produce such different animal forms as tadpole and frog or queen, soldier and worker ant. By the end of the course, participants should have an appreciation of how the embryonic development of animals is controlled and the importance of changes in embryonic development for evolutionary change.

LECTURE TITLES

1. Animal development: from egg to embryo.
2. Animal development: organs and patterns.
3. Evo-devo: how skeletons develop and evolve.
4. Evo-devo: how novel structures arise.
5. Ageing: the end of development.

Recommended reading (All available on the Internet)

- Hall, B.K. Review of *Endless Forms Most Beautiful; the New Science of Evo-Devo* by Carroll, S. *Scientific American*, 2005.
- Hall, B.K. *Phylogenic Stages*. *Encyclopedia of Evolution* (Pagel, M. (ed.)), Volume 2, 904–905. Oxford University Press, 2002.
- Hall, B.K. *The Paradoxical Platypus*. *BioScience*, 49: 211–218, 1999.

26–30 January

9.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

153 FRESHWATER QUESTIONS

Co-ordinated by Prof Jenny Day, Freshwater Research Unit,
Department of Zoology, University of Cape Town

Seventy per cent of the surface of the Earth is covered by water but less than one per cent is fresh and available for human consumption. Water scarcity is a critical impediment to development in many regions of the world and in other areas extreme weather events wreak havoc on lives and livelihoods. There is now greater understanding of the interdependence between humans and natural ecosystems, and the ways in which human activity can impact on the quality and quantity of available water. There is also a greater understanding of the consequences of climate change for water availability. The news for the Western Cape is not encouraging.

This course will provide an overview of the state of freshwater resources and the ways in which they are currently being used and abused. Drawing on examples from South Africa as well as the rest of the world, the course will examine the ways in which surface water (dams, rainfall harvesting) and ground water (aquifers, borehole water) are being exploited. Critical questions about the sustainability of these uses will be addressed and integrated water resource management investigated.

LECTURE TITLES

1. The state of our water resources.
Toni Belcher, Environmental Monitoring Consulting
2. The ways we use water. *Gareth McConkey, Jantech, H₂Oasis*
3. Solutions: dams and the problems with dams.
Dr J King, Freshwater Research Unit
4. Solutions: plumbing the depths – ground water. *Julian Conrad, Geohydrological & Special Solutions International*
5. Integrated water resource management. *Prof J Day*

Recommended reading

Davies, B.R. & Day, J.A. *Vanishing Waters*. University of Cape Town Press, 1998.

19–23 January

8.00 pm

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

113 KAROO ROCK ENGRAVINGS

**Professor John Parkington, Department of Archaeology,
University of Cape Town**

Rock engravings, incised, pecked or scraped into the patinated surfaces of boulders, are widespread across the Karoo and beyond. They are usually located on rocky dolerite ridges somewhat elevated above the plains. In their content they resemble the paintings of the Cederberg in some aspects, but not in others. Animal representations are more frequent, humans a lot less so, suggesting at least a partial difference in meaning. The comments of formerly hunting and gathering /Xam informants of the 19th century are valuable but offer only indirect insights into the meanings of the engravings and paintings. Nor do they directly refer to the enigmatic rock gongs that are found with the engravings. This three-lecture course will investigate the form, context and meaning of Karoo rock engravings and compare these with the rock paintings.

LECTURE TITLES

1. Rock engravings and rock paintings compared.
2. /Xam people as engravers.
3. The archaeology of engraving.

Recommended reading

- Parkington, J., Morris, D. & Rush, N. *Karoo Rock Engravings*. Krakadouw Trust, 2008.
- Parkington, J. *Cederberg Rock Paintings*. Krakadouw Trust, 2008.

Monday 19–Wednesday 21 January

9.15 am

COURSE FEES

Full: R162,00

Staff: R81,00

Reduced: R40,00

112 SPACE, TIME AND RELATIVITY

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

Questions about the origin and structure of the Universe, about what we mean by time and how big space is, have puzzled humans since ancient times. Throughout history, philosophers and theologians have puzzled over these concepts. St Augustine, in the 4th century, said, 'What then is time? If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know.' The explosion of science in the 17th century began to provide answers. The idea that the Earth was no longer the centre of the Universe, the use of the telescope, and huge advances in mathematics led to new and daring concepts. Led by Isaac Newton, this revolution in thinking lasted for some two hundred years and culminated in Einstein's Special and General Theories of Relativity.

This course will first deal with the simple ideas of space and time developed by the Greeks. It will then consider the rebirth of knowledge in the High Middle Ages and the work of Descartes and Newton himself, who rearranged our ideas of 'common sense' and gave rise to our modern world. It will explain the experiments which proved how even Newton's great achievement was incorrect. Einstein's theory will then be explained: it is easily grasped and involves no mathematics beyond square roots and the use of the Pythagorean theorem. The course will show how thrilling and puzzling it is to think about the constancy of the speed of light, the speed limit of the Universe, and the vastness and age of the Universe.

LECTURE TITLES

1. Greek ideas: Aristotle and pre-Socratic thought to the early Middle Ages.
2. High Middle Ages: Descartes to Newton.
3. Newton and classical mechanics.
4. Einstein: Special Relativity.
5. Einstein: Special Relativity.

Recommended reading

See page 61 in this brochure.

19–23 January

9.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

221 WONDERFUL WEAVERS

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

This introductory course will focus on the familiar but poorly understood weaverbird family, a family subject to many myths. Known for their conspicuous nests, often in gardens and parks, there are about 117 species of weaverbirds, distributed across Africa, some Indian Ocean islands and southern Asia.

The course will consider how the bird family exhibits a range of adaptations in their pair bonding and nesting habits. It will examine the ecological role of weaver nests for different animals and plants. It will also look at some pest species of weavers, such as the Red-billed Quelea, which cause enormous damage to small grain crops and is described as the most numerous land bird. The course will end with an examination of the latest biological research that shows how the brilliant breeding plumage of male weavers is related to either male-male competition or female selection.

LECTURE TITLES

1. Diversity, distribution and groups of weaverbirds.
2. Breeding biology: pair bonds, nests, eggs and brood parasitism.
3. The ecological role of weaver nests.
4. The rarest, the common and the most numerous species.
5. Bright plumages and long tails: competition and sexual selection in weavers.

 26–30 January

11.15 am

COURSE FEES

Full: R270,00

Staff: R135,00

Reduced: R70,00

193 BONES: FROM ARCHAEOLOGY TO FORENSICS

Nonhlanhla Dlamini, researcher, Department of Human Biology, University of Cape Town

What can we learn from bones? How can they help us understand the past? This lunch-time lecture will discuss the applications and principles of archaeology and biological anthropology by using case studies to highlight what we can learn from the study of bones. The case studies will include: collaborations with the police to solve cases of unidentified human remains in a forensic setting; contract archaeology projects in which human remains are unearthed accidentally during earth-moving construction or development activities; and scholarly research that attempts to understand the impact of the environment and culture on the human body. The lecture will also describe some of the clues biological anthropologists and archaeologists look for when trying to interpret life stories from the remains of the dead, clues that indicate such aspects of their lives as disease, diet and trauma experienced.

Thursday 22 January

1.00 pm

LECTURE FEES

Full: R54,00

Staff: R27,00

Reduced: R14,00

Tickets are on sale at the door only if seats are available: R60,00; staff & reduced (on production of cards): R32,00.

261 LOSING AND FINDING/FINDING AND LOSING: ART WORKSHOP

Jill Trappler, artist, teacher and project co-ordinator

There are many ways of approaching image-making. In most situations images are preconceived and then executed. An alternative method is when the material and images themselves determine the direction a painting will take. In this process the artist can lose the preconceived image and allow a new image to evolve during the working process.

In this practical course a combination of both processes will be explored, to develop the idea that an image may be preconceived and executed but then needs to be 'lost and rediscovered' to carry its own presence or reveal its own autonomy.

The springboard for this exploration will be landscape.

- The course is open to anyone interested in image-making, beginners or more advanced students.
- Any water-based medium, crayon or collage may be used. A list of required materials will be available on registration. Students are requested to bring cameras to the sessions.

26–30 January

9.00 am–12.00 pm

No admission to single sessions

MAXIMUM 20 participants

VENUE Drawing Office 2, Snape Building, Engineering Mall

COURSE FEES

Full: R960,00

Staff: R700,00

Reduced: R490,00

172 CREATIVE FICTION WRITING

Ron Irwin, freelance editor, literary agent and writer

This course is intended for the serious beginner writer of fiction who needs practical, hands-on advice on how to improve his or her work. Structured in a workshop-lecture format, the first hour of every class is spent reviewing student submissions; the second hour is usually a short lecture on one element of the craft of fiction and an in-class exercise. Students who attend this course should have ready access to email, should be prepared to submit their work to the group via email for discussion and to complete short homework assignments. Ideally students should also be serious about getting their work published.

LECTURE TITLES

1. Beginnings.
2. Characters.
3. Conflict.
4. Dialogue.
5. Publishing.

19–23 January

6.30–8.30 pm

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R685,00

Staff: R500,00

Reduced: R340,00

162 ABSTRACTION AND NATURE THROUGH LANDSCAPE PAINTING

Paul Birchall, professional artist, United Kingdom and Cape Town

The aim of this practical course is to explore abstraction through landscape, and students will create at least one finished painting on canvas.

The course will look at the work of painters who have used colour in a dynamic way and try to convey some of their ideas in the work we make. This will be done through colour studies and through planning a series of paintings based on collected source material. The course will focus on colour and composition, approaches to painting techniques, and the use of colour as an expressive means to making a painting that goes beyond mere representation.

At the end of the course, through the finished work of each participant, the group itself will have created a body of work around a central theme.

■ The course fee includes the cost of the materials required.

19–23 January

9.30 am–12.30 pm

No admission to single sessions

MAXIMUM 18 participants

VENUE Drawing Office 2, Snape Building, Engineering Mall

COURSE FEES

Full: R1 140,00

Staff: R880,00

Reduced: R670,00

161 PLASTER SCULPTURE: MOVING FROM REALISM TO ABSTRACT FORM

André Kalunga-Peters, sculptor, object maker and painter, Germany

This practical course will assist participants in the process of sketching from a realistic subject and eventually transforming it into an abstract plaster sculpture of approximately 30 to 40 cm in height. After the first phase of sketching, the second phase of the process will involve the making of a maquette, using clay to translate sketch into form, then a phase of subtractive plaster sculpting, removing plaster from all sides of the work to arrive at a final form which emphasises movement.

- Beginner sculptors are welcome, but students should have a sound three-dimensional sense and basic drawing skills. Before the course, participants should look at images of abstract works of sculpture, such as those by Henry Moore and Barbara Hepworth.
- Clay and plaster will be provided but a list of additional required materials will be available on registration.

19–23 January

9.00 am–12.00 pm

No admission to single sessions

MAXIMUM 18 participants

VENUE Crit Room, Centlivres Building, University Avenue

COURSE FEES

Full: R1 140,00

Staff: R880,00

Reduced: R670,00

271 POETRY WRITING

Dr Finuala Dowling, poet and novelist

This five-session practical course is designed to encourage and generate the writing of poems by course participants. It will involve focused discussion of the poems, illustrate selected aspects of poetic practice and technique, and provide pointers to editing and publication. Contemporary poetic texts will provide a stimulus for thinking about the question of what constitutes poetry. Both aspirant and more experienced poets are welcome.

Participants will be invited to submit rough drafts during morning sessions. They may also email homework assignments although there is no obligation to work at this level of intensity.

- Participants are requested to bring to the first session a poem of their own composition on any topic; ideally this should not exceed 22 lines.

SESSION TITLES

1. Poetry sources.
2. Poetry and the human voice.
3. Imagery and form.
4. The grammar of poetry.
5. Editing and publishing.

26–30 January

10.00 am–12.00 pm

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R685,00

Staff: R500,00

Reduced: R340,00

171 WRITING THE SELF

Anne Schuster, writer and writing facilitator

Jung called the chakras – the hidden energy centres of the body – the gateways of consciousness. Many writers speak about the ‘inner well of creativity’, suggesting that in the creative process there is a sense of drawing upon a powerful source within ourselves. This four-session practical course offers a way of connecting the craft of writing to this source, through a range of approaches and techniques which can be applied to writing personal memoir, fiction and poetry.

■ Beginner writers are welcome.

Recommended reading

- Cameron, J. *The Right to Write*. Pan Books, 1998.
- Ueland, B. *If You Want to Write – A Book about Art Independence and Spirit*. Graywolf Press, 1987.
- Schuster, A., Fisher, M. & Hendrikz, A. (eds.) *Writing the Self – An Anthology of New Writing*. Women’s Writing Workshops, 2008.

Tuesday 20–Friday 23 January

9.00 am–12.30 pm

No admission to single sessions

MAXIMUM 20 participants

VENUE Room 3A, Graduate School of Humanities Building, University Avenue

COURSE FEES

Full: R770,00

Staff: R560,00

Reduced: R390,00

184 GERMAN INTERMEDIATE**Elke Funk, freelance German lecturer**

This course is designed for participants who already have a basic knowledge and command of the German language, including an understanding of simple grammar.

The course will build on basic grammatical structures, introduce tenses such as the perfect, future, passive and past tenses and explain the conjugation of regular, exceptional and auxiliary verbs. It will include conversation about everyday topics. Readings of stories and contemporary articles will be integrated into class discussion.

The course aims to improve students' comprehension and enjoyment of the German language as well as German culture; it will enable them not only to communicate about daily issues but to begin to participate in more serious conversations.

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

 19 January–6 February

6.00–7.30 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 360,00

Staff: R965,00

Reduced: R685,00

182 ITALIAN FOR BEGINNERS

Tiziana Zambonini, freelance Italian teacher

This course is designed to teach participants with no prior knowledge of Italian to understand and speak the language.

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

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

19 January–6 February

6.00–7.30 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 360,00

Staff: R965,00

Reduced: R685,00

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

This course is designed for participants with no prior knowledge of Spanish and is suitable for those wishing to develop a basic understanding of spoken Spanish for social or business purposes. It aims to develop basic language skills as well as aspects of grammar and will also provide a sound basis for those 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 materials and notes. Please note that this course runs for three weeks, including an extra week after Summer School.

 19 January–6 February

6.00–7.30 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 360,00

Staff: R965,00

Reduced: R685,00

185 MODERN TURKISH FOR BEGINNERS

Hüseyin Gencil, Turkish teacher, Star School, Cape Town

This course is designed for participants with no prior knowledge of Turkish.

It will introduce students to modern Turkish grammar and vocabulary, and each session will include grammar, writing, reading and conversation. Students will also learn a Turkish song and poem. By the end of the course they should be able to understand and speak Turkish at a basic level. The course will form the basis for further studies of the spoken and written language.

Class participation is an integral part of this course, and students are expected to complete daily homework tasks.

- 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.

19 January–6 February

6.30–8.00 pm

Mondays to Fridays

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R1 360,00

Staff: R965,00

Reduced: R685,00

181 FUNCTIONAL XHOSA FOR BEGINNERS

**Prof Sandile Gxilishe, School of Languages and Literatures,
University of Cape Town**

Many people believe that 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 participants that they are able to understand significant volumes of language material and can use this material to ask and answer questions, initiate and respond to various statements and maintain face-to-face conversation.

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

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

19 January–6 February

9.30 am–12.30 pm

15 morning sessions

No admission to single sessions

MAXIMUM 20 participants

COURSE FEES

Full: R2 130,00 Staff: R1 410,00 Reduced: R1 100,00

RECOMMENDED READING LIST

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

Course 112 – Space, time and relativity

- Gould, S.J. *Time's Arrow, Time's Cycle*. Harvard University Press, 1988.
- Russell, B. *The ABC of Relativity*. Taylor & Francis Ltd, 1997.
- Aristotle. *Physics*. Oxford University Press, 2008.

Course 121 – The Renaissance garden

- Henderson, P. *The Tudor House and Garden: Architecture and Landscape in the Sixteenth and Early Seventeenth Centuries*. Yale University Press, 2005.
- Hobhouse, P. *The Story of Gardening*. DK Publishing, 2002; or *Plants in Garden History*. Anova Books, 2004.

Course 122 – The Jews of South Africa; past, present and future

- Mendelsohn, R. & Shain, M. *The Jews in South Africa: An Illustrated History*. Jonathan Ball, 2008.
- Mendelsohn, R. & Shain, M. (eds.) *Memories, Realities and Dreams: Aspects of the South African Jewish Experience*. Jonathan Ball, 2002.
- Shain, M. *The Roots of Antisemitism in South Africa*. University Press of Virginia/Witwatersrand University Press, 1994.
- Shimoni, G. *Community and Conscience: The Jews in Apartheid South Africa*. David Philip, 2003.

Course 132 – 'Lost voices': South Africa's history through the words of its people

- Worden, N. & Groenewald, G. (eds.) *Trials of Slavery*. VRS, 2005.
- Glenn, I. (ed.) *Francois Le Vaillant. Travels into the Interior of Africa via the Cape of Good Hope*. VRS, 2005.
- Opland, J. & Nyamende, A. (eds.) *Isaac Williams Wauchope. Selected writings*. VRS, 2008.
- Bean, L. & Van Heyningen, E. *The Letters of Jane Elizabeth Waterston, 1866–1905*. VRS, Cape Town, 1995.
- Morris, A.G. *A Canadian Mounted Rifleman at War, 1899–1902. The Reminiscences of A.E Hilder*. VRS, 2000.

Course 222 – Soldier poets of the First World War

- Bergonzi, B. *Heroes' Twilight: a Study of the Literature of the 1st World War*. Carcanet, 1997.
- Fussell, P. *The Great War and Modern Memory*. Oxford University Press, 1975.
- Wilson, J.M. *Isaac Rosenberg: the Making of a Great War Poet*. Weidenfeld & Nicolson, 2008.
- Wilson, J.M. *Siegfried Sassoon: the Making of a War Poet*. Duckworth, 2004.
- Wilson, J.M. *Charles Hamilton Sorley: a Biography*. Cecil Woolf Pubs, 1985.

Course 223 – The Liberal predicament

- da Ruggiero, G. *History of European Liberalism*. Translated by Collingwood, R.G. Beacon Press, 1964.
- Brogan, H. *Alexis de Tocqueville*. Profile, 2006.
- Stern, F. *The Failure of Illiberalism*. Columbia University Press, 1992.
- Merquior, J.G. *Liberalism, Old and New*. Twayne Publishers, 1991.
- Lipton, M. *Liberals, Marxists and Nationalists*. Palgrave Macmillan, 2007.
- de Tocqueville, A. *The Ancien Régime and the French Revolution*. Translated [from the French] by Stuart Gilbert; with an introduction by Hugh Brogan. Fontana, 1966.

Course 232 – Politics and friendship: the relationship between Smuts and Churchill

- Hancock, K. *Smuts: the Sanguine Years 1870–1919*. Cambridge University Press, 1962.
- Hancock, K. *Smuts: the Fields of Force 1919–1950*. Cambridge University Press, 1968.
- Ingham, K. *Jan Christian Smuts: the Conscience of a South African*. Weidenfeld and Nicolson, 1986.
- Gilbert, M. *Churchill: a Life*. Vintage Press, 2000.
- Keegan, J. *Churchill*. Orion Publishing Co., 2003.

Course 233 – Distinctively Darwin: investigating an evolutionist

- Darwin, C. *The Origin of Species*. Penguin, 2003.
- Browne, J. *Charles Darwin: voyaging*. Knopf, 1995.
- Browne, J. *Charles Darwin. The Power of Place*. California-Princeton Fulfillment Services, 2003.

Course 241 – The collaborative imagination

- Scott Berg, A. *Max Perkins: Editor of Genius*. Berkley Publishing Group, 2008.
- Scott Fitzgerald, F. *The Great Gatsby*. (Any edition.)
- Algren, N. *Nonconformity: Writing on Writing*. Seven Stories Press, 1998.

Handouts of other selected material will be provided at the lectures.

Course 252 – The Arabic linguistic tradition

- Versteegh, K. *The Arabic Language*. Edinburgh University Press, 2001.
- Haywood, J. *Arabic Lexicography*. Brill, 1959 (2nd revised edition, 1965).
- Chejne, A.G. *The Arabic Language, its Role in History*. University of Minnesota Press, 1969.

Course 253 – Psychological realism in American drama

- O'Neill, E. *Long Day's Journey into Night*. Yale University Press, 1956.
- Albee, E. *Who's Afraid of Virginia Woolf?* Penguin Group (USA), 1983.
- Williams, T. *A Streetcar Named Desire*. New Directions, 1947.
- Shepard, S. *Buried Child*. Dramatists Play Service, 1997.
- Kushner, T. *Angels in America*. Theatre Communications Group, 1992.

(Or any other editions of the plays.)