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CONTENTS

| | |
|---|----|
| ISEA Board | 5 |
| Donors | 7 |
| Staff | 9 |
| Conspectus | 11 |
| Staff News | 11 |
| ISEA Publications | 12 |
| The DALRO Poetry Prizes | 14 |
| Other Publications | 15 |
| Poetry and Drama Performed on Radio and Audio-Visual Websites | 26 |
| Poetry Performances | 27 |
| Conferences and Public Lectures | 27 |
| Research | 28 |
| Secondary Schools Language Project | 28 |
| Masters in Creative Writing | 29 |
| Campus Creative Writing Programme | 32 |
| Shakespeare Society | 33 |
| Wordfest 2015 Report | 34 |
| Distinguished Visitors | 40 |
| Graduate Supervision and Examining | 40 |
| Degrees in Progress (Staff) | 40 |
| External Responsibilities | 40 |
| Conclusion | 41 |

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CONSPECTUS

This report covers the period from January 2015 to December 2015.

Landmarks for this year include the following (further detail is included in the body of the report):

- The BEd in English Language Teaching programme graduated 19 students, one with a distinction.
- The Northern Cape teacher development initiative, funded by the Sishen Iron Ore Company Community Development Trust was renewed. A new first year cohort of 36 teachers from the John Taole Gaetsewe district in the Northern Cape registered for the BEd in English Language Teaching.
- Simultaneously, a cohort of 12 English teachers and Subject Advisers from a range of districts in the Eastern Cape registered for their first year of the BEd in English Language Teaching, funded by the provincial Basic Education Department.
- The first post-graduate teacher education offering, an Honours module, Bilingual Education for Diversity and Access, was taught in the first semester of 2015.
- The ISEA (together with the Department of African Languages and the Education Faculty) co-hosted International Visiting Professor, Kathleen Heugh.
- Ms Ntombekhaya Fulani was awarded her Master of Education in April.
- The MA in Creative Writing (MACW) graduated 7 students, 4 with distinctions.
- The Mellon-funded 'Writer-in-Residence' programme hosted Oregon-based Cameron Pierce and his partner, Kirsten Alene, also a writer.
- The MACW has been awarded a further three-year grant from the Mellon Foundation to host a Writers in Residence programme, and another colloquium on creative writing in 2017.

STAFF NEWS

- Ms Ntombekhaya Fulani has been appointed to the Researcher post (vacant since April 2014).
- The Director was on sabbatical leave from 1 May-31 July and Madeyandile Mbelani acted as ISEA Director in that period.
- Dr Madeyandile Mbelani was awarded a Thuthuka Grant from the NRF.

ISEA PUBLICATIONS

PERIODICALS

The Director, Beverley Cummings-Penlington, Carol Leff, Nomangesi Kelemi.

Income from the electronic distribution and marketing of our periodicals continues to rise as their international presence registers more widely.

| | |
|------------------------------|---|
| <i>English in Africa</i> | 42.1 (May 2015). Ed. Gareth Cornwell. pp.138. |
| <i>English in Africa</i> | 42.2 (September 2015). Ed. Gareth Cornwell. pp.141. |
| <i>English in Africa</i> | 42.3 (December 2015). Ed. Dirk Kloppe. pp.176. |
| <i>New Coin Poetry</i> | 51.1 (June 2015). Ed. Gary Cummiskey. pp.116. |
| <i>New Coin Poetry</i> | 51.2 (December 2015). Ed. Gary Cummiskey. pp.98. |
| <i>Shakespeare</i> | |
| <i>in Southern Africa</i> | 27 (2015). Ed. Christopher Thurman. pp.154. |
| <i>SOSSA Newsletter/OPaR</i> | (December 2015). Ed. Hildé Slinger . (in process). |
| <i>Writing is Fun</i> | 16 (September 2015). Ed. Monica. pp.8. |

English in Africa 42.1 specialized on Olive Schreiner featuring: articles by Tony Voss on *Undine* and Childhood Reading, Dorothy Driver on *From Man to Man, or Perhaps Only –*, Liz Stanley on *Letters Online* and *The World's Great Question*, and Matthew Fike *The Story of an African Farm*; a Resource by Paul Walters and Jeremy Fogg on “This morning a year ago...”: Annotated Extracts from Samuel Cronwright’s Diaries and a Review by Paul Walters and Jeremy Fogg on A Great Olive Schreiner Question – Brilliantly Answered.

English in Africa 42.2 carried articles by Eckard Smuts on “The Country of His Heart”: J. M. Coetzee, Wordsworth and the Karoo Farm, Christo Doherty on Trauma and the Conscript Memoirs of the South African ‘Border War’, Eva Kowalska on Part Pattern Whole: What Matters Most in Wopko Jensma’s Visual Poetry, Deirdre Byrne and David Levey on South African Identities on the Edge: Lauren Beukes’s *Moxyland*, James Hodnap on Imagining Unmediated Early Swahili Narratives in Abdulrazak Gurnah’s *Paradise*, Lynda Gichanda Spencer on Visible Wars and Invisible Women: Interrogating Women’s Roles During Wartime in Goretti Kyomuhendo’s *Waiting: A Novel of Uganda at War* and Stephen Gray on The Daring Fictions of Bilingual Lindsey Collen.

English in Africa 42.3 South African Literary History Project. Special issue: South Africa: The Emancipation Moment.. Guest edited by Tony Voss, featured a foreword by Tony Voss, *Plaatje’s Resistance* by Shane Moran, Clements Kadalie, the ICU, and the Language of Freedom by David Johnson, *Emancipation and “the Great Wheel of Labour”*: Enduring Liminality in Rayda Jacob’s *The Slave Book* (1988) and a Painting of Two Slave Women (1859) by Thomas Baines by Neville Smith, Organic Intellectuals in Zakes Mda’s *The Heart of Redness* by Pravina Pillay and Catherine Addison, Rethinking Historiography in Russel Brownlee’s *Garden of the Plagues* by Beth Wyrill, Longing and Belonging: Emancipation Moments and Ubuntu in Claire Robertson’s *The Spiral House* by Cheryl Stobie and The Theme of Freedom in André Brink’s Slave Novels by John Kearney.

New Coin 51.1 ran poems by Haidee Kruger: *Time leaps through us*; Stephen Symons: *Mapwork*; Kyle Allan: *I don't know*; Kerry Hammerton: *coming back*, *Tearing Apart*, *First Time*; Medzani Musandiwa: *Blood moon*; Diana Bloem: *Painting strokes*; Kelwyn Sole *Vigil*; Alan Finlay *leaving (iv)*, *leaving (v)*, *leaving (vii)*; Kirsten Holmes: *Flying Home in Funeral Clothes*; Tania Haberland: *Pullover*, *Beloved*; Lucas Zulu: *For my daughter*; Lezel van den Berg: *Yours*, *Arousal*, *His*; Vanessa-Lynn Neophytou: *Sunday*; Jennifer Lean: *A secret language*; Sindiswa Busuku Mathesse: *Stone Wall*; Sandhya Mathura: *Stones in a Bucket*; Elizabeth Trew: *The unknown valley*; Kobus Moolmank: *Untitled film stills*; Khulile Nxumalo: *Judo's # 13*; Anton Krueger: *Uncle Noodle*; Catfish McDaris: *Tour De Force*, *The Last Poem*; Gerard Rudolf: *Christ Re-entering Cape Town*, *Stones*; Raphael d'Abdon: *my god*, *Fear and loathing in my teenage days*; Bruno Sourdin: *The sixth hour*, *Blues for Brautigan*, *Haikus*; Denis Hirson: *Making place*; Silke Heiss: *Table of five*; Richard Fox: *Black beads dont roll*, *going to watch your plane*, *punctuation lung*; Mbongeni Khumalo: *Behind Buzz*; Phillippa de Villeirs: *Police line*, *Horse*; Dawood Mahmood Gabru: *Weary contemplation*; Azola Dayile: *Claustrophobia*, *Pursuit of Happiness*; Yuan Changming: *Snowy Siamese Stanzas*, *Winter View*; Ian C Smith: *Barcelona Song*; David Wa Maahlamel: *My God*, *Unloneliness*; Musawenkosi Khanyile: *When Poverty Happens*, *Pietermarisburg*, *mothers whose sons erupt into monsters*; Subhankar Das: *sending a cake virtually*, *When I was a tree*; Mark Espin: *Unreachable*, *After reading*, *Salt River, 1974*, as well as an interview by Jan Trude, Marcia Trude and Jonathan Mandel on *From Rimbaud to Verne: a conversation with Ari Sitas* and reviews by Denis Hirson on That he may still be *A Book of Rooms* by Kobus Moolman and Raphael d'Abdon on *Twelve + One: Interviews* by Mike Alfred (ed. Allan Kolski Horwitz).

New Coin 51.2 carried poems by Kelwyn sole, *Triptych*. Stuart a Paterson, *High Tide at Sandybills*, *At Douglas Hall*. Lionel Murcott, *River*. Gail Dendy, *The Book*. Gerard Rudolf, *International Bastard*, *Puke and Love in the Bathhouse*, *Personal Hygiene Department*. Mangaliso Buzani, *Winter season*. Angifi Dladla, *A scoop*. Allan Kolski Horwitz, *Black Consciousness*, *Cemetery of Driftwood*. Alan Finlay, *sonnet with prepared dog*, *questions*. Catfish McDaris, *The Gordian Knot*, *Old Man Blues*. Karin Schimke, *Pig*, *sensor*. David Loudon, *It would be Great*, *Talk is Cheap*. Lee-Mari Gower, *Merry-go-round*. Medzani Musandiwa, *To the child in dark days*. Marike Beyers, *instructions*, *you will break*. Diana Bloem, *Four Cars*, *One dishwasher*. Sue Woodward, *midwinter exchange*. Musawenkosi Khanyile, *Alone*, *Conversation with my father*. Yannis Livadas, *Mystic conversation*, *Friend*, *Night at Marais*. Mick Raubenheimer and Louise Anne Buchler, *Ensmiled*, *Mouthing*, Myesha Jenkins, *Another night at the club*, *Jazz club*, *Bra Themba*. Raphael d'Abdon, *first night outta jail*, *don't you meditate?*, *tell me stories*, *or else....* Ilyas Tunc, *seagull shit*. Kyle Allan and Khulile Nxumalo, *Chain poem*. Alan Britt, *Taste of Honey*. Spree MacDonald, *John Brown's Grave*. Leroux Brits, *Void*. Dawood Mahmood Gabru, *When will it be that summer's day?*. Teenage Mawuto, *Orlando Pirates 0 – SuperSport United 2*, *Is there poetry after death?*. Mak Manaka, *Oncoming traffic*, *Earth*, *wind and hunger*. Lazola Pambo, *Promise from the Elders*. Harry Owen, *Children of Israel*. Felicia Zasman, *Cosmic conspiracy*. Lezel van den Berg, *Stolen kisses*. Abigail George, *Bottomland*. Stephen Symons, *Home for the aged*. Mxolisi Nyezwa, *Vertebrae*, *Dust*, *Book*. Walter Willies, *Clever people*. Jennifer Lean, *Before words*. Reviews by Marike Beyers, *Beyond Touch* by Arja Salafranca. Kyle Allan, *Home is where the mic* is edited by Mandi Vundla and Allan

Kolski Horwitz and For the duration by Rosamund Handler, Natalie Railoun and Jana van Niekerk. Alan Finlay, *Bilakhulu!* by Vonani Bila.

Shakespeare in Southern Africa 27 (2015) featured articles: by Daniel Roux on Shakespeare and Tragedy in South Africa: From *Black Hamlet* to *A Dream Deferred*, John Atkinson on Coriolanus, Hazlitt and the Insolence of Power and Jennifer de Reuck on “Plagued in Art”: The fashioning of an aesthetics of sacrifice in *The Duchess of Malfi*; essays: by Conrad Kemp on Pig and Ham: Performer meets Shakespeare and Josiah Nyanda on Macbething Lear and the Politics of Succession in Zimbabwe; *Othello at Maynardville*: by Tara Leverton on Back to Basics: Abrahamse and Meyer’s digestible *Othello* and Geoffrey Harsnape on Black and White: *Othello* at Maynardville, 1970-2015; a review essay: recent books: by Tony Voss on South Africa in Shakespeare’s “wide and universal theatre” and theatre reviews: by Sonja Loots “*U mis natuur se groot genesing: slaap*”: Sovereign insomnia and *Macbeth* in Afrikaans and Andrew Dickson on Verdi’s *Macbeth* Repurposed: Postcolonial critique or Africa off-the-peg?

Writing is Fun 16 (2015): Monica Hendricks, with Beverley Cummings-Penlington, edited this year’s issue of the Secondary Schools’ Language Project broadsheet. The current issue carries material produced by English teachers and learners from the Eastern Cape, and reports of several of our teacher alumni who have been on study tours abroad.

THE DALRO POETRY PRIZES

The awards for the 2014 DALRO poetry prizes were judged by Kobus Moolman who writes:

There were many poems in these two volumes that moved me and made me think. But the ones I enjoyed most, in no particular order, were:

“Durban CBD” by Eva Jackson; “One Way Out” by Mxolisi Nyezwa; “Ice” by Diana Bloem; “Stones” by Lionel Murcott; “Divine Intervention” by Mzi Mahola; “Jo’burg Lullaby” by Gerard Rudolf; “Mother’s Lyric” by Sindiswa Busuku-Mathese; “In Sickness and Divorce” by Jeannie Wallace McKeown; and “Waving” by Tim van Niekerk.

However, for the DALRO prizes, I have selected the following winners:

First Prize – “From: a naked bone” by Mangaliso Buzani

Second Prize – “voices, breaking” by Alan Finlay

Third Prize – “Borotho” by David wa Maahlamela

“The poems by these three winners, and others in the two volumes of *New Coin*, excite me because they show just how powerfully and innovatively the generation of poets writing today are grappling with the medium of their message. I thank them.”

OTHER PUBLICATIONS

BOOKS

Berold, R. and Wessels, P. (eds). 2015. *Tyhini 2015*. Prose and poetry from MA in Creative Writing students: Jo-Ann Bekker, Ayanda Billie, José Claassen, Jana du Plessis, Connie Fick, Zukile Fundakubi, Kerry Hammerton, Stacy Hardy, Napo Masheane, Maakomele R Manaka, Zongezile Matshoba, Jean McKeown, Kabelo Mofokeng, Thabiso Mofokeng, Mmatshilo Motsei, Moses Mtleni, Tariro Ndoro, Mxolisi Nyezwa, Maruping Phepheng, Lesego Rampolokeng, Tania Terblanche, Antoinique van Staden, Daniel Whitehorn. Grahamstown: ISEA.

Bila, V. 2015. *Bilakhulu!* Grahamstown: Deep South.

Bila, V. and Marhanele, M.M. 2015. *Tiblungu ta Rixaka: Dikixinari ya Ririmi ra Xitsonga*. Elim: Timbila Books. (Forthcoming).

Cilibe, M. 2015. *A Poem is Not a Bomb*. Los Gatos, California. Mcilwords @ Smashwords.

----- 2015. *Madlina And The Crocodiles +5 Other South African Children's Stories*. Los Gatos, California. Mcilwords @Smashwords.

----- 2015. *The Black Bastard – The Black Experience in Verse*. Seattle, Washington. Amazon Createspace.

Hardy, S. 2015. *Because the Night*. London: Pocko Books.

Mofokeng T. 2015. *Neo Ya Lefa*. (Sesotho Folklore). Cape Town: Cambridge University Press.

----- 2015. *Ke Hopotse Ho Hetla*. (Sesotho Poetry). Phuthaditjhaba: Mosa Media & Book Distributors (Pty) Ltd.

----- 2015. *Moqogo o sa feleng*. (Sesotho Essays). Phuthaditjhaba: Mosa Media & Book Distributors (Pty) Ltd. (forthcoming).

----- 2015. *FAL Learner's book (Grade 3)*. Cape Town: Cambridge University Press. (forthcoming).

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----- 2015. *Ditjeho ke tsa mang?* (Sesotho Novella). Cape Town: Cambridge University Press. (forthcoming).

Phepheng M. 2014. *Of Anger and Revenge*. Christiana: thirty Seven layers.

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Winterbach, I. 2015. *It Might Get Loud*. Cape Town: Human & Rousseau.

----- . 2015. *Vlakwater*. Cape Town: Human & Rousseau.

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Hardy, S. 2015. "Black Consciousness, Black Holes, Black Suns, and Black Collectivity." *After Year Zero: Geographies of Collaboration*. Ed Annett Busch, Anselm Franke. Museum of Modern Art in Warsaw, Haus der Kulturen der Welt, University of Chicago Press. p.162.

----- . 2015. "When Day Crosses Into Night." *Carrefour / Meeting Point*. Ed Alya Sebt. Stuttgart: ifa (Institut für Auslandsbeziehungen). p.58.

Hardy, S. and L. Rampolokeng. 2015. "Bound by Violence". *The Ties That Bind: Race & the Politics of Friendship in South Africa*. Ed Shannon Walsh & Jon Soske. Wits University Press. (forthcoming).

Krueger, A. 2015. "Reza de Wet". *Methuen Drama Guide to Contemporary South Drama*. Edited by Greg Homann. London: Methuen (forthcoming).

----- . 2015. "Ama-Xhosa on the Main: Traditions of Indigenous Performance." *New Territories: Reconfiguring Theatre and Drama in Post-Apartheid South Africa*. Edited by Greg Homann and Mark Maufort. Brussels: Peter Lang. (forthcoming).

Leff, C. 2015. 'Gravesites in the Stories of Herman Charles Bosman: An Exploration of History, Memory, Ritual, Identity, and Landscape' in *The Final Crossing* Eds Han, J and C Triplett. New York: Peter Lang Publishing. (forthcoming) pp. 12–23.

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Hirson, D. 2015. Ukutshona Kwelanga: The Drowning of the Sun: Introducing Translation into Creative Writing Courses. *Current Writing: Text and Reception in Southern Africa*. London: Routledge. Vol 27, No.2. p.154-158.

Holland, N. 2015. On Creative Ambivalence. *Current Writing: Text and Reception in Southern Africa*. London: Routledge. Vol 27, No.2. p.151-153.

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Venter, E. 2015. Olga Kirsch: 'n Vreemde boom op hierdie aarde. *werkwinkel: Journal of Low Countries and South African Studies*. Vol 9, Iss 2. Poznan. p.17-28

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Bila, V. 2015. “The shifting fortunes of a performing poet”. *Chronic Books*. February. Chimurenga, Cape Town. p.22-23.

Du Plessis, J. 2015. “Women. Bodies. Self.” *Entropy*. September. <http://entropymag.org/women-bodies-self/>.

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----- . 2015. "Baloyi's art gallery". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).

----- . 2015. "Goats in my town". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).

----- . 2015. "When age catches up with you". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).

----- . 2015. "The toilet cleaner at OR Tambo International Airport". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).

- , 2015. "Hotel". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- , 2015. "Boys from Seshego". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- , 2015. "Stella's parrot". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- , 2015. "Burgersfort Landfill". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- , 2015. "Indonesia". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- , 2015. "Outside the Blue Waters Hotel". *Sweep of the Violin*. Eds. Luka Mkuti & Naomi Nkealah. Elim: Timbila Poetry (forthcoming).
- Billie, A. 2015. "Horn Screaming". *The Sol Plaatje poetry anthology. Vol IV*. Selected by Ingrid de Kok, Johann de Lange and Goodenough Mashego. Johannesburg: Jacana. p.19.
- Hammerton, K. 2015. "I am falling". *McGregor Poetry Festival 2014 Anthology*. Ed Patricia Schonstein. Cape Town: Africa Sun Press. p.71.
- , 2015. "County Kerry". *McGregor Poetry Festival 2014 Anthology*. Ed Patricia Schonstein. Cape Town: Africa Sun Press. p.72.
- , 2015. "Maps". *McGregor Poetry Festival 2014 Anthology*. Ed Patricia Schonstein. Cape Town: Africa Sun Press. p.73.
- , 2015. "On New Year's Eve". *Hallelujah for 50ft Women*. Ed Raving Beauties. Newcastle: Bloodaxe Books. p.27.
- Metelerkamp, J. 2015. "Bulls". *Stray: An anthology of animal stories and poems*. Edited by Helen Moffett and Diane Awerbuck. Cape Town. Modjaji. p.141.
- Mofokeng, T. 2015. "Dinaledi tse ntlenyana". *The Sol Plaatje European Union Poetry Anthology: Volume 5*. Johannesburg: Jacana Media. (forthcoming).
- , 2015. "Ke Hopotse Heso". *The Sol Plaatje European Union Poetry Anthology: Volume 5*. Johannesburg: Jacana Media. (forthcoming).
- Motsei, M. 2015. "Who am I?". *Stray: An anthology of animal stories and poems*. Edited by Helen Moffett and Diane Awerbuck. Cape Town. Modjaji. p.73.

POETRY IN LITERARY JOURNALS – PRINT AND ONLINE

Poems published in an accredited academic journal are indicated by an asterisk:

- Billie, A. 2015. "President I have no time". *Numsa News*. No 2. August 2015. p 23.
- , 2015. "Amandla Akho Msebenzi". *Numsa News*. No 2. August 2015. p 23.
- Hammerton, K. 2015. "To Upstage the Dead is Easy". *New Contrast*. Volume 43. No 2. p.7.*
- , 2015. "coming back". *New Coin*. Volume 51. No 1. p.19.
- , 2015. "Tearing Apart". *New Coin*. Volume 51. No 1. p.21.
- , 2015. "First Time". *New Coin*. Volume 51. No 1. p.22.

- , 2015. "How poets count". *Itch*. Issue 14: Value. www.itch.co.za/poetry/how-poets-count.
- , 2015. "My other life". *Itch*. Issue 15: Hiatus. www.itch.co.za/submissions/my-other-life.
- , 2015. "A Chant Against Love". *Aerodrome*. 16 February <http://thisisaerodrome.com/poem-a-chant-against-love/>.
- Krueger, A. 2015. "Uncle Noodle". *New Coin* Vol 51. No 1. p.53.
- , 2015. "Garbage", *Aerodrome*. June. <http://thisisaerodrome.com/poem-garbage/>.
- Leff, C. 2015. "Clinic Day". *Stanzas Poetry Quarterly*. Issue 2. pp.16-19.
- Manaka, M R. 2015. "Oncoming Traffic". *New Coin*. Vol 51. No 2. December (forthcoming).
- , 2015. "Earth, Wind and Hunger". *New Coin*. Vol 51. No 2. December (forthcoming).
- , 2015. "Leano On My Mind". *Botsotso*, October. <http://botsotso.org.za/2015/10/two-poems-by-mak-manaka/>
- , 2015. "The City and the Sky". *Botsotso*, October. <http://botsotso.org.za/2015/10/two-poems-by-mak-manaka/>
- , 2015. "Leano On My Mind". *Mind Power Magazine*. NMMU. Vol.2. (forthcoming).
- , 2015. "The City and the Sky". *Mind Power Magazine*. NMMU. Vol.2-----2015. "At the foot of Uhuru". *Mind Power Magazine*. NMMU. Vol.2. (forthcoming).
- , 2015. "Children Born of Children". *Kotax*. Vol 5, No 3.(forthcoming).
- , 2015."Bophelo Ke Ntwa". *Kotax*. Vol 5, No 3.(forthcoming).
- , 2015."Open Wound". *Kotax*. Vol 5, No 3.(forthcoming).
- Matshoba, Z. 2015. "Iingcali Ezi". *Makana Sharp, Grocott's Mail*. 16 October. p.3 <http://www.grocotts.co.za/content/iingcali-ezi>.
- Metelerkamp, J. 2015. "Behind everything". *Stanzas* Vol 1. pp.11-13.
- , 2015. "Now the world takes these breaths". *Wanted/Business Day*. 2 October. p18.
- Mofokeng, T. 2015. "Taxi to South Africa". *Ons Klyntji*. Issue 119. p.28.
- Mofokeng, K. 2015. "reflections after getting off the bus". *Poetry Potion*. No 21. <http://poetrypotion.com/Kabelo-Mofokeng.html>.
- Mtileni, M. 2015. "a nation becoming (extracts)". *Poetry Potion Print Quarterly*. No 8. pp.28-29.
- , 2015. "The Red Ants". *Poetry Potion Print Quarterly*. No 8. pp.30-31.
- , 2015. "a nation becoming". *Botsotso*, June. <http://botsotso.org.za/2015/06/poem-by-moses-mtileni/>.

CONSPECTUS

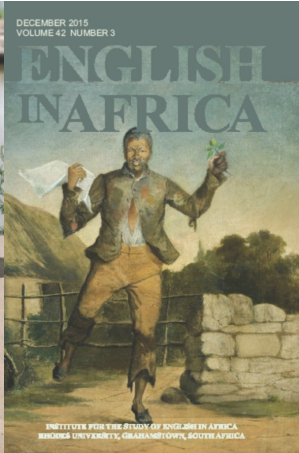
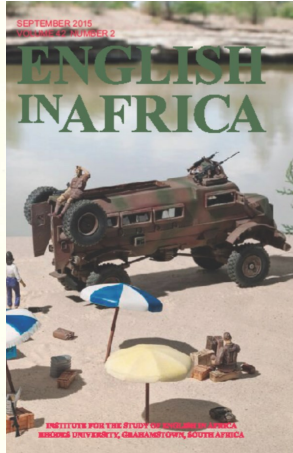
The BEd in English Language Teaching programme graduated 19 students

STAFF NEWS

Dr Madeyandile Mbelani was awarded a Thuthuka
Grant from the NRF

Ms Ntombekhaya Fulani was awarded her Master of
Education in April and has been appointed to the
Researcher post which was vacant since April 2014

ISEA PUBLICATIONS



••• WRITING IS FUN ••• SECONDARY SCHOOLS LANGUAGE PROJECT: FOCUS ON WRITING Issue 15 / September 2015



Funded by the ISEA and ZENEX Foundation

ISEA INSTITUTE FOR THE STUDY OF ENGLISH IN AFRICA

ZENEX FOUNDATION

ICANDELO LOKUHELE / EDITORIAL

Last Man Standing

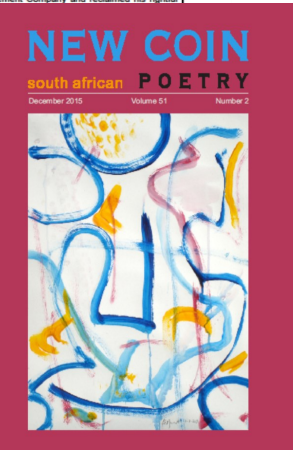
Perhaps the story of David Kalonga, a former car guard who returned a R11400.00 rich wallet to the owner belongs to the world of mythology or farther still to a utopian society. It is a story that needs to be told again and again for its worth. It is a story that epitomises honesty and integrity. It is an incarnation of selflessness and altruism in a world devoid of Ubuntu. Carl Rogers (1907) would argue that it is innate motivation which he chooses to call intrinsic motivation that propels an individual to behave like that. Just like the biblical Good Samaritan, David asked the right question: "what

killings and numerous inhumane treatment of this fairer sex. Honesty and integrity and less of patronising and disdainful outlooks will certainly harmonise our society.

It is the same uprightness and the same asking of the right questions that would crack the shades of grey that are synonymous with poverty, critical language awareness (CLA) – visual literacy, reading culture, and writing skills. The challenge is "proudly South African" (tongue in cheek) in the field of English as vindicated in diagnostic reports of 2011, 2012, and 2013. Juxtaposed against this desolate delineation is the quality of assessment, marking and moderation which does not

About asking the right questions with honesty and righteousness, Nathaniel Nakasa, a man who was declared persona non grata by the previous regime benefitted immensely, thanks to Maam Gladys Maphumulo his sister. "When is he coming home?" she insisted. His remains finally rested peacefully with the rest of the family in the mother land.

Little did David Kalonga, the last man standing; envisage that the little noble act that was rooted in his mom's mantra 'not to keep something that doesn't belong to me' would today transform him into a Stock Despatch Checker at a Risk and Management Company and reclaimed his rightful

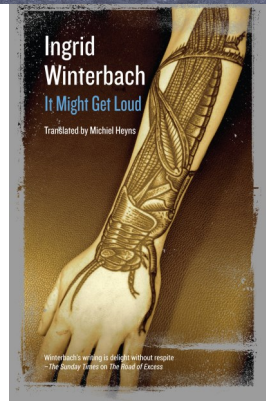
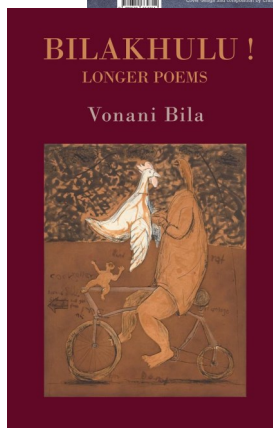
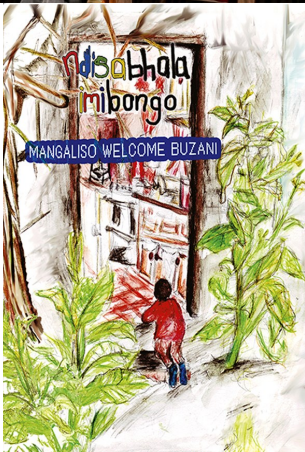
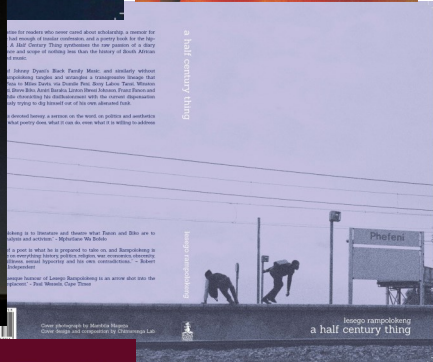
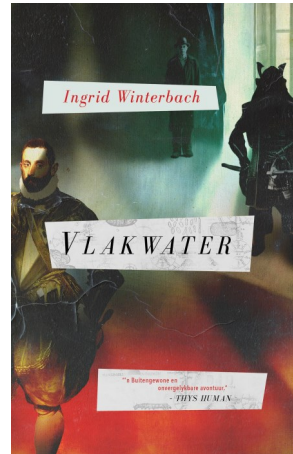
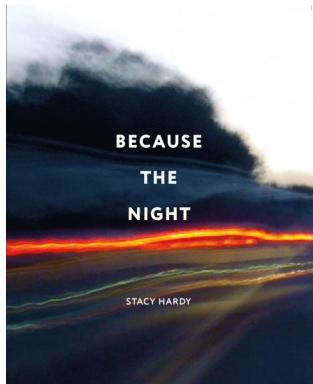
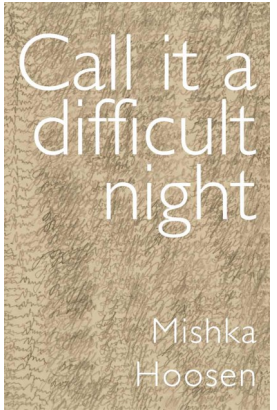


WORDFEST 2014 BOOK DONATION



"The children from the Little Red Dragon and the lovely new books they received as a result of the donation by one of the Wordfest speakers of 2014." Cathy Gush

MASTERS IN CREATIVE WRITING



Some of the Publications by the MACW students which were launched throughout the year

- , 2015. "Naskanani". *Botsotso*, June.
<http://botsotso.org.za/2015/06/poem-by-moses-mtileni/>.
- , 2015. "Sing Our Redemption Songs Marley". *Botsotso*, June.
<http://botsotso.org.za/2015/06/poem-by-moses-mtileni/>.
- , 2015. "Corner Bree". *Botsotso*, June.
<http://botsotso.org.za/2015/06/poem-by-moses-mtileni/>.
- , 2015. "Makhahlele". *Botsotso*, June.
<http://botsotso.org.za/2015/06/poem-by-moses-mtileni/>.
- , 2015. "eskom na gezi – eskom and power". *The Sol Plaatje European Union Poetry Anthology Vol V*. Selected by Johann de Lange, Goodenough Mashego and Joan Metelerkamp. South Africa: Jacana. (forthcoming).
- , 2015. "We Have Come". *The Sol Plaatje European Union Poetry Anthology Vol V*. Selected by Johann de Lange, Goodenough Mashego and Joan Metelerkamp. South Africa: Jacana. (forthcoming).
- Nyezwa, M. 2015. "Dust". *New Coin*. Vol 51. No 2. December (forthcoming).
- , 2015. "Vertebrae". *New Coin*. Vol 51. No 2. December (forthcoming).
- , 2015. "Book". *New Coin*. Vol 51. No 2. December (forthcoming).
- Rampolokeng, L. 2015. "Crap tones my kin-dred children can tune into" *Ons Klyntji*. Issue 119. p.70.
- Wallace McKeown, J. 2015. "Poem: Writer's Block". *Itch*. Issue 15
www.itch.co.za/blog/Jeanie-Wallace-McKeown.
- , 2015. "Near Death". *New Contrast*. No 168. p.46.
- , 2015. "Best Friend". *New Contrast*. No 171. (forthcoming).
- , 2015. "Born Frees". *Poetry Potion Print Quarterly*. No 8. p.32-37.
- , 2015. "In Biko's Time". *Poetry Potion Print Quarterly* No 8. p.32-37.
- , 2015. "Miscarriage". *Poetry Potion Print Quarterly* No 8 p.32-37.
- , 2015. "Writing on the Wall". *Poetry Potion Print Quarterly* No 8 p.32-37.
- , 2015. "Bones in Boxes". *Poetry Potion Online*.
www.poetrypotion.com/bones-in-boxes-by-jean-wallace-mckeown/.
- , 2015. "Microwave". *Aerodrome Online*.
<http://thisisaerodrome.com/poem-microwave/>.
- , 2015. "Over-Stimulated". *Aerodrome Online*.
<http://thisisaerodrome.com/poem-over-stimulated-jeannie-wallace-mckeown/>
- , 2015. "Jeffreys Bay Wind Farm Triptych". *New Coin*. Vol 50. No 2. p.119.
- , 2015. "In Sickness and Divorce". *New Coin*. Vol 50. No 2. p.120.
- , 2015. "In Everything". *New Coin*. Vol 50. No 2. p.123.
- Whitehorn, D. 2015. "How to Have an Electric Adventure". *One Phyl*. Issue 1. p.19.

POETRY AND DRAMA PERFORMED ON RADIO AND ON AUDIO-VISUAL WEBSITES

Bila, V. 2015. Northern Cape Writers Festival, Kimberley. 10-15 March.

Cilibe, M. 2015. *These Hands Are Clean*. Los Gatos, California. Mcilwords @ Smashwords.

Hammerton, K. 2015. Franschhoek Literary Festival, Franschhoek. 15-17 May.

----- 2015. Open Book Festival, Cape Town. 9-13 September.

Hardy, S. 2015. "VELA 6911: A Multimedia Piece performed by Victor Gama and the Stanford New Ensemble". CCRMA, Department of Music, Stanford University, Stanford CA, USA. 3-4 June.

----- 2015. Performa 15. Performa Hub, 39 Walker St. New York, USA. 11-15 November 2015.

Krueger, A. 2015. "Mediocrity". Performance of playscript by Crossfyre Players, Queensland, Australia. Various dates, July-September.

Masheane, N. 2015. "Napo Masheane & Friends: Poetry fused with Jazz, featuring Fat Black Women Sing, Beyond Vocal, and Ladies In Jazz". Soweto Theatre (Easter Festival), Soweto. 3-5 April.

----- 2015. Storyteller, "Rain Dance". Directed by Gregory Maqoma, choreographed by Luyanda Sidiya. Market Theatre. Johannesburg. 25-28 May.

----- 2015. "A New Song": writer and director. Market Theatre/ Royal Court/ British Council. Produced by Village Gossip Productions. 28 October 1 November.

----- 2015. *YA Lla*. Drama Series, Mzansi Magic, Quizzical Company. Writer (Episode 2). Head translator/ cultural advisor for Episodes 1-13. 11 October.

----- 2015. *Rhythm City*, ETV. Story liner, episodes 2004-2221. October 2015- January 2016.

----- 2015. "Ditshomo: A Story of South African Theatre". Full Circle Productions. SABC1, 12 & 19 July.

Motsei, M. 2015. 3rd African Women Writers Network, Arts Alive, Johannesburg. 18-19 September.

Mofokeng T. 2015. Free State Annual Reading Festival Competition. Department of Sport, Recreation, Arts and Culture. Phuthaditjhaba, Free State. 27 May.

----- 2015. Writing and Heritage. Thabiso Mofokeng Writing Foundation. Thabo Mofutsanyana District Municipality, Free State. 24 September.

----- 2015. Sesotho Literary Museum 2nd Annual Literary Symposium. Department of Sport, Recreation, Arts and Culture. Kroonstad, Free State. 1-2 September.

Rampolokeng, L. and Louis Moholo. 2015. *A Half Century Thing*. Straight No Chaser, Cape Town. 19 September.

Rampolokeng, L. 2015. *The Story I Am About To Tell*. Soweto Theatre, Johannesburg. 25 September-4 October.

Venter, E. 2015. *My Mother's Visit*. Short story read on BBC Radio 4, March 29.

Winterbach, I. 2015. Woordfees. Stellenbosch. 6-15 March.
-----, 2015. Open Book Festival. Cape Town. 9-13 September.

POETRY PERFORMANCES

Bila, V. 2015. Poetry Africa. Centre for Creative Arts, University of KwaZulu Natal, Durban. 12-17 October.
Manaka, M.R. 2015. Long Night of the Poets. Joburg Theatre, Johannesburg. 29 May.
-----, 2015. Arc to The Future: Festival of Spoken Word. Eastern Star, Grahamstown, 11 September.
-----, 2015. Stand Up Poetry. Hotel Osner, East London, 24 May.
Masheane, N. 2015. Poetry Master Class (Fly Poetry Exchange Program). University of Pretoria, City Of Tshwane, Department of Sports Arts & Culture. 7 August.
Rampolokeng, L. 2015. Afrweka Poetry Festival, State Theatre, Pretoria. 21-31 May.
-----, 2015. INZYNC Poetry Sessions, Open Book Festival. Fugard Theatre, Cape Town. 9-13 September.
-----, 2015. Poetry Africa 19. Centre for Creative Arts, University of KwaZulu-Natal, Durban. 12-17 October.

CONFERENCES AND PUBLIC LECTURES

Berold, R. 2015. "Using intensive coursework to help MA creative writing students find direction". CHERTL Teaching and Learning Showcase. Rhodes University. Grahamstown, 3 November.
Fulani, N, Hendricks, M, Maseko, P and Mbelani, M. 2015. "Using language(s) for transformative teaching and learning". CHERTL Teaching and Learning Showcase. Rhodes University. Grahamstown, 3 November.
Manaka, M R. 2015. "The stage inside my page". Arc to the Future Symposium: Preserving and Promoting Orature in the South African Literary Imaginary. Rhodes University, Grahamstown. 9-11 September.
Masheane, N. 2015. "Poetics and Narratives". Women Playwrights International Conference (WPIC). Drama Department, University of Cape Town. Cape Town. 3 July.
Rampolokeng, L. 2015. "Down the Word-Line. A personal journey/take/odyssey mapping out a lineage of pain that has the poet hurting". Intellectuals and Popular Struggle – a Colloquium of Engaged Scholarship. University of Cape Town. Cape Town. 3-4 September.
-----, 2015. "Reflection on the role artistes played in the struggle for freedom in South Africa". Wits Theatre, Johannesburg. 20 March.
-----, 2015. "The Word is Insurrection: from Ratsie Sethlako to Now, via Dub, Rap and Regina Mundi." Arc to the Future Symposium: Preserving and Promoting Orature in the South African Literary Imaginary. Rhodes University, Grahamstown. 9-11 September.

Wessels, P. 2015. "Ubuntu: an immanent faith". Deleuze & Guattari & Africa conference. University of Cape Town. 15-16 July.

-----, 2015. "The Evenson Effect". L'œuvre de Brian Evenson conference. Rennes 2 University. Rennes, France. 21-22 May.

-----, 2015. "Technology and the internet in teaching Creative Writing". CHERTL Teaching and Learning Showcase. Rhodes University, Grahamstown. 3 November.

RESEARCH

- Ntombekhaya Fulani completed her M.Ed thesis titled 'Investigating literacy development in grade 4 English and Xhosa language textbooks: A comparative study.'
- Rejoice Mawela has embarked on doctoral studies, with her proposal being approved by the Higher Degrees Committee. Her research project is an investigation into selected Northern Cape English teachers' teaching of reading.
- Madeyandile Mbelani is currently researching the mentoring of visual literacy in the Mt Frere and Mt Fletcher Districts, Eastern Cape. He is gathering and analysing data on the mentoring of teachers in the area of visual literacy, with two subject advisors who are also BEd (ELT) students in the 2013-2015 cohort. He is also trying to publish articles based on his doctoral study.
- Monica Hendricks is continuing her research project called, Lessons from the Kalahari: Tracking changes in selected Northern Cape teachers' classroom practice, 2012-2014. It entails 1) investigating teachers' literacy histories and teaching backgrounds and 2) tracking how teachers introduce and implement a programme of reading for pleasure with their learners.
- Carol Leff is currently working on a PhD proposal that intends exploring selected fictional representations of urban spaces to illustrate how flaneurism and cosmopolitanism are meshed conceptually. This will entail explaining how the relationship between identity and environment can be conceptualised, which will be one of the main issues to be addressed by the proposed study.
- Laurence Wright continues his research into the reception of Shakespeare in South Africa and its spread in parts of the southern hemisphere.

SECONDARY SCHOOLS LANGUAGE PROJECT

Monica Hendricks, Deyi Mbelani, Khaya Fulani, Rejoice Mawela, Brendon Robinson, with contributions from Karen McCarthy, Yolisa Kencu, Anna Tshuma, Ann Smailes, and Paul Mason, continue to teach on the BEd in English Language Teaching.

One of the major highlights was the graduation of 19 BEd in English Language Teaching (ELT) students of the 2012-2014 cohort, in April 2015. There was one distinction from Mrs R Topkin. She was awarded a prize of a tablet at a graduation celebration organised by the Sishen Iron Ore Company Community Development

Trust (SIOC-cdt), the funder, in June in Kathu, Northern Cape. Dr Mbelani together with Ms Hodgskiss and Mr Malila from CSD represented Rhodes University consortium (of RUMEP, ISEA and CSD) at the ceremony. On behalf of the consortium, Dr Mbelani made a speech.

The 2013-2015 current cohort of 14 BEd in ELT students, funded by the Eastern Cape Department of Basic Education (ECDBE), completed their third, final year in 2015. Two of these final year students went abroad to attend conferences arranged by the British Council. Ms K Dziba went to Malaysia in January and the UK in June, whilst Mr Mbuqe went to Ethiopia in August. A third, Mr Sefelane, was awarded a scholarship from the British Council to study towards a Master's in ELT at Warwick University and he has had to suspend his BEd studies. Of the initial cohort, therefore, 13 are on track to write the final examinations.

Another highlight was a mini-conference at Rhodes University in October where this third year cohort presented PowerPoint presentations on aspects of their classroom and professional practice. Invited guests, including Ms U Nqandela, Dr Z Sonanzi and Mr C Blignaut of the ECDBE, and Mr M Mayalo and Ms U Magwaxaza from the Grahamstown Education District Office. They complimented students on the quality of their presentations.

Also, there is a bumper first year BEd in ELT class of 48 students. One group of 12 students is from the Eastern Cape, funded by ECDBE, and a further 36 are from the Northern Cape, funded by SIOC-cdt. This group of 48 is on track to write their final examination in November in Grahamstown and Kuruman.

Finally, yet another highlight was offering a Bachelor of Arts Honours module, Bilingual Education for Diversity and Access, in the African Languages Department, together with colleague, Dr Pam Maseko. Four students selected this module and it was taught for 13 weeks in the first semester, by a core team of four lecturers. A field trip was undertaken to the Cofimvaba District to visit three schools implementing a Mother Tongue-Based Bilingual Education model. All four students passed their mid-year examination.

MASTERS IN CREATIVE WRITING

Full-time staff in 2015 are Robert Berold (coordinator) and Paul Wessels (assistant coordinator). There are ten part time teachers, all of whom are practising writers: Anton Krueger, Lesego Rampolokeng, Ingrid Winterbach, Paul Mason, Eben Venter, Vonani Bila, Joan Metelerkamp, Mxolisi Nyezwa, Mpumi Cilibe and Stacy Hardy.

Between them the teachers represent a wide diversity of language and literary approaches. We like to think that we can meet and further develop any genre or stylistic interest that our students bring to the MACW.

Since its inception in 2011, the MACW has proved to be a popular and effective course. In the first four years, 46 students graduated and 15 of these were awarded distinctions.

In 2015, we have 7 students doing the one year full-time MA, and 16 students completing the second year of their part-time MA. Thus, just under 70 students will have graduated in the first five years of the course.

The MACW accepts students working in all forms of poetry and fiction, and we provide for some creative nonfiction and scriptwriting. Broadly speaking, we teach innovative writing – that is, writing that takes risks, that is experimental not for its own sake but as a more accurate way of describing or mapping the world. We welcome writing that challenges genre boundaries and literary styles, including flash fiction, prose poetry, and genre fiction (science fiction, fantasy, crime fiction, erotic fiction). This view of writing also determines how we approach the selection of new students.

The MACW has a combination of features which make it unique among university creative writing MA courses in South Africa. These are described below, with updates on new developments that took place in 2015.

- Coursework. Students are required to do 16 weeks of coursework, each week taught by a different teacher. The coursework fulfils several functions: it introduces students to diverse aesthetic viewpoints; it exposes them to a variety of potential thesis supervisors; it challenges their literary assumptions; and it introduces them to reading contemporary literature.

- Creative reading. Reading is a central part of our teaching. We have learnt that very few students enter the course already reading in the explorative way that is so essential for a writer. In 2014 we introduced weekly peer reading groups to facilitate such exploration, and this process was further consolidated in 2015. Texts are read aloud in the groups, and discussed.

The aim is for students to learn as quickly as possible how and where to look for books that will nourish their writing. At the beginning of the course, students are given a reading list of 200 books by writers of diverse culture, imagination and aesthetics, and students spend the first few weeks investigating the list according to what interests them. The list is divided into 18 modules, and students are required to read 10 to 20 books during the year.

- Multilingualism. To date we have accepted one Afrikaans thesis, one isiXhosa thesis, five bilingual theses in isiXhosa/English and one bilingual thesis in Afrikaans/English. The isiXhosa component of the course is set to grow rapidly, as there is a strong demand, and we have applied to the university for a dedicated post in this area. An important issue that has arisen with the isiXhosa writers is the limited possibilities for writing ‘township’ isiXhosa as opposed to ‘pure’ isiXhosa which remains the norm in publishing, academic thinking, and prescribed books for schools. From our point of view the imposition of language purity constrains creative work. We are assisting independent small publishers in isiXhosa as a way of contributing to opening up creative expression.

- The MACW thesis. The thesis is a book-length creative work, which can be written and supervised in English, isiXhosa, Afrikaans or Sesotho, and in combinations and variations of these languages. It is usually a collection of short prose or poetry, or a

novella. About two thirds of the students choose work in fiction and one third in poetry, with a few choosing non-fiction and some writing across genre boundaries.

The diversity of teachers in the MACW ensures that each student gets a supervisor who is in tune with his or her style and approach. The thesis constitutes 70% of the final mark and is examined by two external examiners.

Throughout the course students are required to send in regular reflective journals which record their thoughts and creative discoveries, together with more formal research writings in the form of book reviews and short essays on reading and writing. These journals constitute the ‘theoretical’ part of the MA, and a 13 000 word edited version is submitted to the external examiners. This portfolio accounts for 30% of the final mark.

– Individual attention. Students have five contact hours a week in small groups, plus a weekly one-to-one meeting with the course teachers or coordinators. The students have a 2-hour seminar on Mondays, a feedback session on Fridays in groups of five or fewer. In between, on Wednesdays, they participate in reading groups.

– Publications and public events. The extensive list of 200+ publications by students and teachers of the MACW shows how productive we have all been: work published in journals, performances and festival participation, and books. For the first time we have some substantial academic research output: the 2015 issue of *Current Writing* features eleven essays by teachers and research associates of the MACW, papers from our first Teaching Creative Writing colloquium held in September 2014.

Our annual book of student writing, *Tyhini*, is a showcase of our students’ work, and has been praised for its high literary quality and professional production. It is distributed to students, bookshops, and writing programmes in South Africa and abroad. The 2015 edition, of 350 pages, was published in November with launches in Grahamstown, Gauteng and Cape Town.

The MACW runs five days of lunchtime readings during the National Arts Festival/ Wordfest in July each year, titled *Live Writing*, where MACW students read alongside their teachers and guest writers. In 2015, besides the student writers, there were launches of new books by Lesego Rampolokeng and Vonani Bila, and readings of isiXhosa poetry by students and graduates Ayanda Billie, Simphiwe Nolutshungu, Mangaliso Buzani, and teacher Mxolisi Nyezwa. Performance poets Mak Manaka and Kabelo Mofokeng were joined by mentor and MACW teacher Rampolokeng. Kobus Moolman, a frequent visitor to the MACW, read from his recent work.

– Mellon Foundation sponsorship. The Rhodes MACW has been fortunate to have had two annual 3-month writing residencies sponsored by the Andrew Mellon Foundation from 2012 to 2014. These writers come to Grahamstown primarily to work on their own writing, and they also contribute to teaching in the MACW programme. This year, we applied for a further three years of funding for 2016-2018, and extended our request to include international visitors and scholarships. We are very happy to report that our request was approved. This means that besides continuing with two writers in residence a year, we will host one international visiting writer-

scholar each year for 4 to 6 weeks. In addition, we have been granted Mellon sponsorship for an international colloquium for 2017, and four generous scholarships per year for full-time students for the three years, covering both fees and living costs.

– Visiting writer. Again sponsored by the Mellon Foundation, we were able to host a visiting writing at the beginning of 2015. We invited Oregon-based Cameron Pierce because of his role as writer, editor and publisher in the burgeoning American Bizarro and Alt Lit literary scenes. We felt that his involvement on all levels in these highly imaginative literary movements would transmit to our students, most of whom arrive with no knowledge of contemporary aesthetic forms for writers and who consequently fear being overwhelmed by the imagination. In Bizarro anything goes, just as long as it goes relentlessly and exuberantly. Alt Lit on the other hand faces the contemporary consumerist world differently, with deadpan, sincere accelerationistic and faux conformist poses. Both movements for us are viable and important contemporary models of learning and expression, and Cameron was the ideal person to introduce them.

In the five weeks he was here, Cameron conducted short story critique sessions with all students, gave seminars on fiction and on the publishing/editing process, gave a public lecture on Bizarro and Alt Lit, and with his wife Kirsten Alene, also a writer, gave public readings of their work. He said about the Rhodes MACW: “Rather than pressuring students to write in a particular mode, as some creative writing programs do, they embrace the unique creative vision of each student and devote a great deal of time and effort to refining and developing those visions. The most talented students in the program are well-equipped for bright publishing futures.”

CAMPUS CREATIVE WRITING PROGRAMME

Facilitators: Carol Leff, Paul Mason and Jeannie McKeown

The campus creative writing short course continues to attract students both young and old. The ISEA is grateful once again to Prof Paul Walters and the Grahamstown Training College for their very generous donation of R5,000 towards funding bursaries which were awarded to local residents.

The course ran for fifteen weeks during university term time from February until July. This allowed a time and space for students to exercise their creativity and celebrate the process of writing. The diverse class this year had a smaller intake than usual, but four die-hards returned yet again as they had so enjoyed doing the course previously.

Several students have volunteered to join the *Aerial 2015* editorial team, steered by Leigh Vetch, who has now done the course twice. The publication of selected prose and poetry written by course participants is due to appear in print in November, and will be launched with several students reading their work.

SHAKESPEARE SOCIETY

President: Warren Snowball, Administrative Secretary: Carol Leff.

Preparations for the next Triennial Conference are well in hand. Perhaps “Triennial” is not quite accurate in this case, since it was supposed to be held three years after the last one, but we postponed it by a year, hoping to gain from the fact that it will now coincide with the 400th anniversary of Shakespeare’s death. We have a very able conference organiser, Charmaine Avery, who will do all the bookings for us. We have the possibility of bringing out a distinguished scholar from England as one of our keynote speakers, and another from Germany (names to be published on our website when they are confirmed), and some abstracts are already coming in. If anyone wishes to submit an abstract for consideration by the committee, please try to do it by the 1st of March, 2016. If you wish to learn more, you can find details at the following website <https://www.ru.ac.za/shakespearesociety/>. Click on the banner: Congress 2016.

We need to encourage young people to take an interest in Shakespeare. With this in mind, I must tell you of the initiatives of Ms Kseniya Filinova Bruton, who heads an organisation called Shakespeare Schools Festival South Africa. She is affiliated to a similar body in the UK and she has started organising festivals in which plays with shortened texts are performed before the public by pupils from a variety of schools. Earlier this year her Eastern Cape representative, Emma de Wet, with the help of the Grahamstown branch of SSoSA, put on a mini-festival involving four local schools. From all accounts it really fired the interest of the youngsters, and it was well received by the public. If any of our branches is interested in pursuing this initiative, Ms Filinova Bruton may be contacted at kseniya@educape.co.za.

Another valuable link might be the following:

http://www2.warwick.ac.uk/fac/cross_fac/iatl/activities/projects/globalshakespeare/.

The Global Shakespeare project is jointly organised by Queen Mary University of London and Warwick University. It centres round a Master’s programme for postgraduate students “interested in exploring Shakespeare in theatre, film, new media, and especially his afterlives across the world”. If you go into the website you can find out all about them.

It has been a sad time for our Society. Towards the end of 2014 we lost two of our stalwarts, Eddie Baart and Jo Warner, and earlier this year we lost Moira Winslow. Tributes to all three of them appear in the Newsletter. We were also worried by the recent health problems of our Newsletter editor for many years, Hilde Slinger, but are pleased to report that she is on the mend. However, sadly, she has relinquished the editor’s role.

With that, it remains for me to wish you all a happy and successful 2016.

WORDFEST 2015

Professor Chris 'Zithulele' Mann: Convenor, the Director, Nomangesi Kelemi, Carol Leff, Sonwabile Mfecane: Coordinator

As we continue to lose on the number of delegates per district we continue to gain on the quality of the event itself. This fact is undisputed and was more than obvious in this 2015 instalment of the Wordfest Eastern Cape. There are very few incidents that one can put their finger on and say, this was bad.

The cases of problems again with accommodation and transport mostly turned out to be problems with the delegates themselves rather than with the hosts. A writer came along with his wife and the host wanted to charge per head, as a result one writer would not be paid for and the host counted the number of her delegates. Mrs Gorha who now is responsible for allocation of the homestays was quick to solve the problem for us.

Again we were blessed with presence of the Free State writers with us.

We feared that this Wordfest would be somehow be a repeat of 2010 with occasional blackouts, but instead Eskom also needs to be commended for keeping Grahamstown out of the load-shedding schedule for the period.

With very few delegates, eight per district to be precise, including the two veterans, the 2015 Wordfest became a learning event in more ways than one. There were questions asked that came from the districts that have great potential to assist in further deliberations by the organisers to grow the event. This year no writer was left out who wanted to participate, even those who were initially not on the lists from the districts, for various reasons. We did have a problem again with the Afrikaans writers feeling left out of the programme during the official opening. The writer who voiced the problem will be contacted to clarify her concern.

One of the important things to mention is the commitment made by the MEC, Ms Pemmy Majodina, in her speech to continue supporting the event. More commitment came from the academics who were very useful in sharing information to help the writers grow in skills and creative capacity: Professor N Saule, Dr P Maseko who was the guest speaker, and Dr L Kwatsha who organised the facilitation of isiXhosa.

In the workshops, Mr Ngcangca who came to be awarded as a legend but did not shy from rolling up his sleeves and work to share his knowledge with Sesotho writers.

Daily Reports:

Saturday 04/07/2015

We barely have anything to report for the Saturday of the Eastern Cape Wordfest as it is normally the travelling day. For an Eastern Cape event, as happened this year, it is usually registration and opening. Delegates started arriving as early as 11am and Mr Diko and Mrs Wagner attended to them.

We are also happy to have Nomangesi Kelemi of the ISEA office whose dedication does not end with making, sending and monitoring the contracts and delegate lists but also looks after the arriving delegates. Lorna also became handy with some hospitality work as the delegates arrived.

After half past four, we gathered the writers into the Red Lecture Theatre and they were addressed on what would happen – after a short prayer was made to open the session. The veteran writers from Districts were given an opportunity to share their experiences with the budding writers. It became an interesting session as writers saw clearly how hard it is to get published. A few writers recited or read their poems and we called in the taxis to take them to their Home Stays.

Sunday 05/07/2015

The programme was opened with a short prayer. The Breakaway session followed and Sesotho writers went to the venue upstairs.

The advantage of having few writers was having more time for each one of them. This helped to find time for feedback after the writers had read or performed. The morning programme comprised of storytelling, folklore or telling of fairy tales or fables (iintsomi). After a few performances, time was consumed more on arguments trying to agree (or not) whether the pieces were short stories, essays or fables. (Perhaps the districts need to organize some workshops to help writers to be able to make distinction between the genres)

The district veterans made themselves available to give feedback to the writers. The writers agreed that the sessions were more than useful. We have to thank the following Veterans for their contribution:

Dr M Hoza, Rev. S. Mhlontlo, Mr Dimbaza, Ms Y Madolo, Mr Mdliva, Mrs E Lesuthu and Mrs Matubatuba and the other Veterans.

After the session with Prose Presentations from the writers, Ms Y Madolo facilitated a workshop on writing drama. After the Drama Workshop was done, the writers dispersed for Lunch.

After lunch, Mr Matshoba gave a presentation on the English Museum and what they do. After the English Museum presentation we were supposed to have another breakaway but the writers queried the idea, preferring to remain in one venue as they wanted to share some experiences and some said they were interested in learning each other's language.

The books that were supposed to be launched in different venues were all launched at the Red Lecture Theatre. This meant there would be reduced time per writer to speak about their books. The writers preferred it that way.

Books launched included:

Mantlwane: Children's Series (3 Languages) – Charmine Kolwane, Hector Kunene, Nthabiseng Jafta

M. Silandela – *Amabanjwa Namadindala*

M. Mlokoti – *Inzala yamarhamba*

Mme Mamothibeli Sehlabo – *Leifi la puo*

Mme Nono Masasa – *Mehwabadi ya lerato*

The review of the books will be included in Bongani Diko (IsiXhosa) and Mapaseka Wagner (Sesotho). Mr Silandela's book is a sequel to a book he launched a few years

back (Ulutsha Nentolongo). It is as well-fitting to mention that his presentation required video facilities – available at the Red Lecture Theatre. He wanted to share SABC News clips from when the initial launch of the book was on the news.

After the Book Launches we were supposed to hear a presentation by Mr Monde Ngonyama who would be presenting an isiXhosa website. According to him, this is to be established to provide more publishing space for creative writing products in isiXhosa. Unfortunately he did not honour the slot. With the interesting book launches, the programme of the day ended.

Monday 06/07/2015

During the preparations for the event a suggestion had come from Prof C Zithulele Mann that because of the low number of delegates this year the parade be cancelled. Unfortunately this was not communicated well and most people expected it to happen, including the MEC, Dr P Majodina. Because of the rain as well, the parade was on a much smaller scale. Writers moved around the Eden Grove Buildings and re-entered from the St. Peter's side. Isivivane manuscripts were collected as usual and the MEC addressed the writers outside Eden Grove. Thereafter the dignitaries, delegates and guests moved and took seats inside the Red Lecture Theatre.

Differently this year the proceedings were preceded by playing the Anthem of the African Union from a CD. Then the South African National Anthem was sung by the audience. The first lesson of the day began as the MEC was quick to ask for it to be sung again and corrected those of the audience who had their hands to their chests as the Anthem was sung. She informed the hall that only the President of the country puts a hand to the chest, everyone else's hands remain on the sides.

Ms Nelisa Lunika, at the request of the management, was the programme director for the morning session. The programme was preceded with announcement of the writers that had passed on since the last Wordfest. These included Ms Nontyilelo Mpotulo who was supposed to be at the Wordfest as she had been selected at the O R Tambo District's wordfest. Others were Professor Kwetane who had come in 2014 to launch on behalf of Rev Yapi who could not attend and Isaac Mraxa who launched his book, *On the Crutches*, in 2008.

After a brief performance of a song he had composed, Professor Mann allowed Dr Sizwe Mabizela who is the Vice Chancellor of this hosting institution to make a brief encouraging speech to welcome the guests to the Wordfest. He also made a pledge to continue hosting Wordfest.

Dr G V Mona took to the podium thereafter to introduce the "living legends", Prof P T Mtuze and Mr D J M Ngcangca who formed an integral part of this year's theme – Literature and Heritage. Mr M Dukisa followed to introduce the veterans in the field of literature from the Province's districts. These were:

Alfred Nzo District:

N Tuntulwana and P. Mohoto

Amathole District:

Mr M Dimbaza and M Mdliva

Chris Hani District:

Rev S Mhlontlo and Rev N N Yapi

Joe Gqabi District:

E Lesuthu and E N Matubatuba

O R Tambo District:

Ms Y Madolo and M C Hoza

Sarah Bartman District:

N Ntshona and R L Arnolds

Dr Pamela Maseko followed with the message of the day. Dr Maseko is based at the very institution that hosts Wordfest and the work she does makes her more than suitable for the theme of the 2015 Wordfest. She spoke, among other things, about some of the work she is involved with relating to the subject of literature and heritage, in the Eastern Cape specifically. She mentioned such legends as W.W. Gqoba and the woman poet we nearly did not hear about, Nontsizi Mgwetho.

After Dr Maseko's speech the MEC Dr Pemmy Majodina followed and handed the awards to Mr Ngcanga and Professor Mtuze as she declared the Eastern Cape Wordfest officially open. She thanked Dr Mabizela and Prof C.Z. Mann for their continued support of this Eastern Cape writer's programme. She also advised Rhodes University to create a post for a younger person to be Prof C.Z. Mann's protégé as means to guarantee continuity.

Mr Ngcanga followed the MEC and spoke widely on the development of Indigenous Language Literature. After the speech the Sesotho writers took time and performed some poetry as a way of praising him and presenting him with other gifts.

Then Professor Mtuze spoke on the ups and downs he encountered as he translated Nelson Mandela's *Long Walk to Freedom*. His was also a lesson on an experience of dealing with two languages and the problems of meaning that can be lost or ambiguity created in translation. By the time Prof Mtuze finished, we had long passed the lunch time. But we still had time to squeeze in Mr M. Mdliva, the veteran from Amathole District to do a vote of thanks.

A sponsored lunch followed.

Although we had taken a precautions to push the guest presentation for half an hour after lunch, because of the usual unsuccessful attempts to control the morning part of the programme, by half past two, the writers and delegates were still outside the venue finishing up their lunch. However, with all the challenges we had, we managed to have all the scheduled presentations. We had to swap them around and begin with Mr Cele of the Steve Biko Centre in King Williams Town and follow with the Lexicography Unit presentation.

Mr Cele spoke well about the good work the Centre is making, especially providing platforms for writers and artists for book launches and spaces for exhibition. Without fighting with the organisers for letting them present later, the Lexicography Unit also gave an interesting presentation on creating a number of dictionaries in isiXhosa and

for isiXhosa. The presentation invited a not too long but interesting debate about the selected words and other words from other sub-dialects around the Eastern Cape.

Mr Bandile Magibili took to the stage thereafter, supposedly to perform stand-up poetry as he had requested the slot for. He only announced what his company does and that he would be hosting the renowned Performance Poet, Lebo Mashile in East London in August. Seemingly he was disgruntled because the DSRAC had failed to provide him with sponsorship to attend Wordfest.

And that concluded the programme for the day.

Tuesday 07/07/2015

The programme started on time with a short prayer. A short open mike session for poetry followed. And there was break away as Sesotho writers proceeded to Seminar Room 1 for sessions in Sesotho.

There were readings of short stories and the veterans gave feedback to the writers. They suggested how the writers can improve their stories.

Professor N Saule conducted a workshop on short story writing for isiXhosa writers while Mrs E Lesuthu conducted it for Sesotho writers. The writers were thrilled with the new information shared with them.

The Centre for the Book took the stage and launched books for the four writers who were recipients of their publishing grant. These were:

Vukani Kusile by Nonceba Tuntulwana

Bana le Dithothokiso by P Moletsane

What about us? by Zach Heynes

Ifo Lapeng by T B Mohale

The launches went well also and took us to lunch. The Centre for the Book hosted lunch for the people who launched.

After lunch there was an hour of renditions by Eastern Cape and Free State Writers. Professor Saule followed with another workshop in Essay Writing, while Mr F Dyubhele followed with another interesting presentation on isiXhosa Orthography. The following Book Launches ended the day:

N Zakaza – *Zenithi Tsiyo Tsiyo*

V V Landa – *Something out of Nothing*

In addition to these we squeezed in Dr F Bheja who launched a book he has written on *Ntsikana (Man of God)*.

The programme for the day came to a conclusion.

Wednesday 08/07/2015

Not many writers stayed for the writer's meeting. This is understandable as some writers stay about eight hours from Grahamstown. Those who stayed made notable contributions.

Writers were happy with the home stays. One writer even announced that he was given a record book by the host with entries by other writers who had stayed there over the

years. He said the host was obviously improving, but there is always room for further improvement. The transport was also superb. The writers were excited about the workshops they attended.

Writers used too much time singing praises of their hosts. On a high note we closed the meeting and the Wordfest for 2015.

A prayer was made and writers departed.

Conclusion

It is amazing how newness satisfies. For the past few years we have always felt satisfied with the progress of each year. One of the things that went badly in 2014 was that Isivivane Manuscripts were not collected – for a known reason. Then this year came and we were fortunate that some of our wishes were granted.

One of the events lacking in Wordfest over the year that we have been aware of has been the workshops. We unfortunately did not have enough resources to budget for the remuneration of the facilitators. Most time this year was spent with writers being empowered in one way or another. This empowerment ranges from Prof Mtuze or Mr D J M Ngcanga speaking about writing and sharing their experiences or making notes of what it is necessary to write about, to the orthography presentations and the lexicography work.

During the preparations we were contacted by Dr Linda Kwatsha requesting permission to come and facilitate workshops in essay writing and short story writing. We were happy to oblige obviously. Again were happy and blessed to have the theme that necessitated presence of the legends and veterans because although we did not have volunteering academics to conduct workshops in Sesotho and Afrikaans, they were among us and the workshops were available in all languages. We have to be very thankful to Mr Makinana for making one in Afrikaans possible.

There were moments of whispering – questions that we asked among ourselves, some brought to us from the concerned writers. “If Wordfest is happening when National Arts Festival happens why does not our programme appear in the [main] programme?” “Why does the Centre for the Book have permission to launch books for writers from our districts who were not part of the mini-wordfest?”

Perhaps these became the most important questions. There were other concerns about relations between the National Wordfest and the Eastern Cape Wordfest.

These issues need to be discussed and it is necessary to call a meeting soon. I say that because thinking about the question of E.C. Wordfest programme going into the festival’s larger programme, would mean we furnish the National Arts Festival with the programme by their deadline, which is end of February 2016.

Sonwabile Mfecane,
Manager, Eastern Cape Wordfest.

DISTINGUISHED VISITORS

Prof Kathleen Heugh, University of South Australia

Dr Pemmy Majodina, MEC for Sport, Recreation, Arts and Culture

Cameron Pierce, Mellon Writer in Residence

GRADUATE SUPERVISION AND EXAMINING

- Monica Hendricks is external examiner for one BEd Hons module: Language in South African Schooling, University of Cape Town.
- Monica Hendricks examined three MEd half-theses: one each from the University of KwaZulu-Natal, the University of the Western Cape and the University of Stellenbosch.
- Monica Hendricks is co-supervising one doctoral student in Education, Ms Anna Tshuma, and supervising/co-supervising three Master's students, Ms Nicci Hayes, Ms Helen Lockyear and Ms Vicky Magano.
- Madeyandile Mbelani is co-supervising a doctoral candidate, Ms Anna Tshuma; and co-supervising two MEd candidates: Ms Vicky Magano and Mr Linus Nekondo.
- Madeyandile Mbelani is external examiner for BEd 3rd year Intermediate Phase Studies – Language and PGCE (Foundation and Intermediate Phase) at UFH.
- Paul Wessels supervised thirteen Master's students in Creative Writing with part time co-supervisors as indicated: Jo-Ann Bekker (co-supervisor Stacy Hardy), Jana du Plessis (Stacy Hardy), Connie Fick (Eben Venter), Zukile Fundakubi (Kgebetli Moele, Stacy Hardy, Mpumi Cilibe), Stacy Hardy, Zongezile Matshoba (Kgebetli Moele, Mpumi Cilibe), Thabiso Mofokeng (Stacy Hardy), Mmatshilo Motsei (Stacy Hardy), Maruping Phepheng (Eben Venter), Lesego Rampolokeng (Robert Berold), Tania Terblanche, Antoinique van Staden (Helani Kuit), Daniel Whitehorn (Anton Krueger).

DEGREES IN PROGRESS

- Ms Rejoice Mawela is working on her PhD.

EXTERNAL RESPONSIBILITIES

Monica Hendricks serves on the Boards of the Masifunde Education and Development Trust, GADRA Education, the Dictionary Unit of South African English, and is an executive member of the Eastern Cape English Educators' Association. She is also on the organising committee for the Eastern Cape branch of the Reading Association of South Africa (RASA).

Madeyandile Mbelani serves on the conference organising committee and is Treasurer for the Reading Association of South Africa.

Chris Mann serves on the Board of the Donaldson Trust, is Secretary/Treasurer of the Masikhulisane Trust, and Secretary of Spiritfest.

CONCLUSION

We deeply appreciate all those who participate in the delivery of both the BED in English Language Teaching and MA in Creative Writing programmes, especially those staff members and associates who travel and spend time away from home. We would like to thank the Dean of Humanities, Prof Tom Martin, for his support of the MA in Creative Writing, and the Dean of Teaching and Learning (now DVC), Prof Chrissie Boughey, for her support of research into the pedagogy of creative writing and curriculum development in post-graduate teacher education. A special thanks to the Dean of Education, Prof Di Wilmot, for her active, supportive interest in the teacher development programme, and her championing of the ISEA as Chair of the Board. We would also like to thank Visiting International Professor, Kathleen Heugh, who was most generous as a colleague, sharing her insights and ideas with regard to curriculum transformation, as well as delivering formal seminars and lectures to the broader Rhodes University community. Thanks to Jaine Roberts, Research Division director, for the tremendous boost given to the MA in Creative Writing by the renewal of the Mellon-funded Writer in Residence and Scholar in Residence programmes. We would also like to acknowledge our sincere gratitude to the MACW Coordinator, Robert Berold, on his retirement at the end of 2015. Over the past five years, he has devoted his rich experience as a creative writer and teacher, as well as his considerable intellectual acumen and curiosity, towards establishing the MACW as a path-breaking course with demanding, rigorous standards of writing and innovation.

The robust performance of our well-established periodicals is a credit to the willing service of editors who devote countless hours of intellectual energy and no small measure of tact and emotional intelligence to the task of serving the South African academic community and the far-flung readerships these publications attract. We are grateful to all the editors, to the researchers, the reviewers and to the production and distribution staff.

It remains for me to thank all members of the ISEA team, the research and professional associates, teachers and facilitators; the scholars, editors, writers and poets; the administrators, the cleaners, the referees, the examiners, the technical staff; together with the management, human resources, financial and administrative teams of Rhodes University, for enabling the Institute to flourish and contribute towards addressing educational challenges and developing creative, literary writing in myriad ways that belie its limited core size.

Monica Hendricks
Director

December 2015

