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ISEA
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**ANNUAL
REPORT
2022**





ISEA

Institute for the Study of the Englishes of Africa

Annual Report 2022

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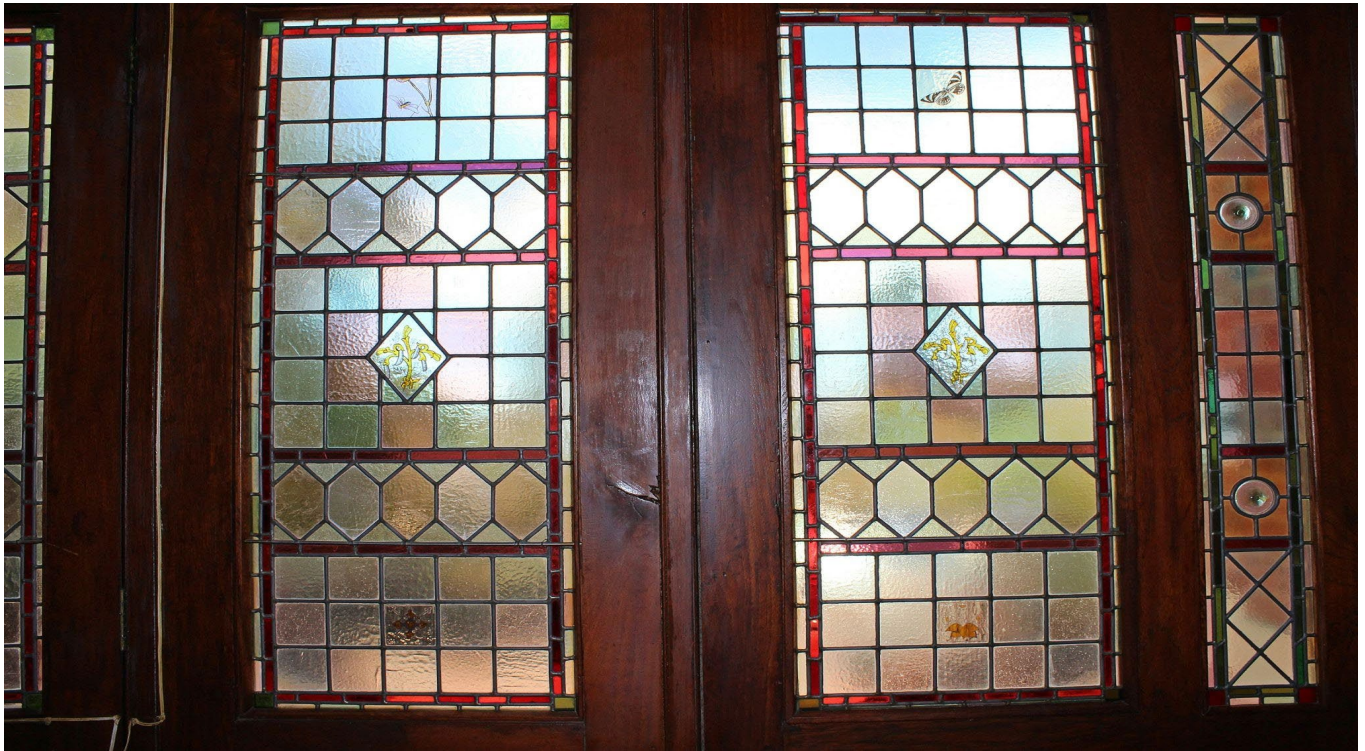
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* Member of Executive Committee



Above: The beautiful stained glass doors that welcome staff, students, and visitors to St Peter's Building. (Photo: Steven Lang)

Donors

Financial support from the following sources is acknowledged with gratitude:

African Humanities Programme
 British Council
 Faculty of Education, Rhodes University
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Conspectus

This report covers the period from January to December 2022.

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

The Sishen Iron Ore Company Community Development Trust is funding a 4th cohort of BEd in English Language Teaching students. 25SiOC funded, 1 Mpumalanga, 1 Gauteng, and 1 Eastern Cape registered for the second year.

Prof Mbelani and Dr Mawela embarked on a rigorous Post Graduate program for MED and PHD candidates registered in the Institute.

Ten MEd students and four doctoral students registered for part-time studies in language education in 2022.

One Master's in Creative Writing student, supervised by Dr Carol Leff, Ms Lelethu Sobekwa, submitted her thesis for examination in November.

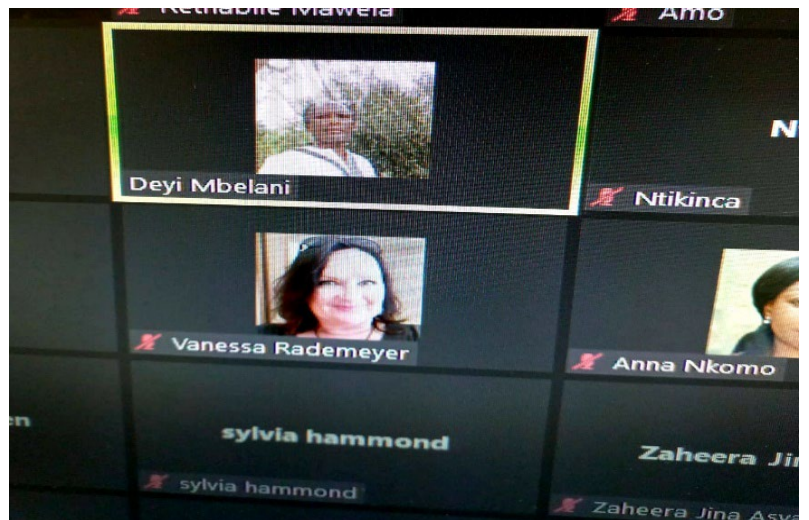
Staff News

Prof MaDey'Andile Mbelani took over the Directorship from 1 February 2022 after Dr Rethabile Mawela was Acting Director from 1 October 2021 until 31 January 2022.

We welcome Mr Rod Townsend who stepped in and joined the BEd teaching team from 1st March 2022.

Three BED English Language Teaching students graduated in April 2022.

Another highlight was the visit of Prof Sesanti from the University of Western Cape.



Above: Hybrid forms of presentation. On the left, Dr Rethabile Mawela presents face-to-face at a Seminar for female principals while in the screenshot on the right, Prof Mbelani presents online at a CHAT webinar.



ISEA Publications

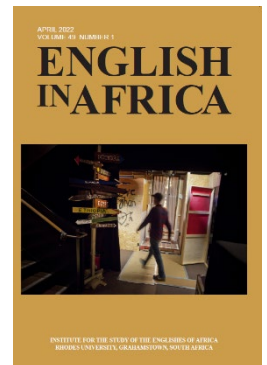
The Director, Ms Beverley Cummings-Penlington, Dr Carol Leff, Ms Nomangesi Kelemi.

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>	49.1 (April 2022).	Ed. Sophy Kohler. pp. 99
<i>English in Africa</i>	49.2 (August 2022).	Ed. Sophy Kohler. pp. 112
<i>English in Africa</i>	49.3 (November 2022).	Ed. Sophy Kohler. pp. 137
<i>New Coin</i>	57.2 (December 2021).	Ed. Kyle Allan. pp. 138
<i>New Coin</i>	58.1 (June 2022).	Ed. Kyle Allan. pp. 127
<i>New Coin</i>	58.2 (December 2022)).	Ed. Kyle Allan. (forthcoming)
<i>Shakespeare in Southern Africa</i>	35 (2022).	Ed. Christopher Thurman. pp. 72

English in Africa

Report by Sophy Kohler, Editor. Throughout 2022, *English in Africa* focused on expanding its reach northwards from the journal's base in South Africa into the rest of the African continent, both thematically and in terms of authorship. This resulted in Aghogho Akpome's article on the depiction of African refugees in the play *The Jungle* as well as an article by Christine Grogan (University of Delaware) and Sarah Namulondo (Makerere University) on the novel *Efuru* by Nigerian author Flora Nwapa in our April 2022 issue (49.1). We continued this trajectory in the second issue of the year (49.2, August 2022), with Kimméra Pillay's study of Ghanaian writer Amma Darko's *Not without Flowers* and Joseph Kwanya's focus on Ugandan Jennifer Makumbi's *Kintu*. At the same time, the year was firmly grounded in its more traditional historical focus, with contributions, for example, on Thomas Pringle and Sol Plaatje. The final issue of the year took us back to South Africa, with a global South perspective on reading the classics, including South Africa-centred reflections on Horace, Antigone, Jane Austen, Emily Dickinson and JRR Tolkien. We look forward to maintaining this dual focus in 2023 – being both forward-looking and historically centred, South African specialised but continentally poised – which will see the publication of two further special issues, reflecting an ongoing belief in *English in Africa* as a worthy platform for high-level scholarly publications.



English in Africa 49.1 ran articles by Aghogho Akpome on “Depicting the Black African Refugee in *The Jungle* by Joe Murphy and Joe Robertson”; Karen Jennings and Neuda Alves do Lago on “‘My Version of it Matters Too’: Confession and Identity in Makhosazana Xaba’s Short Story ‘Behind *The Suit*’”; Andrew Matthews on “The ‘Single S’: Desire for Subjectivity and Story in Zoe Wicomb’s ‘When the Train Comes’”; Christine Grogan and Sarah Namulondo on “Opportunity Cost in Flora Nwapa’s *Efuru*: Refinancing *Efuru*’s Inherited Wealth through Uhamiri”. Concluding this issue, *Sol T Plaatje: A Ufa in Letters*, edited by Brian Willan and Sabata-mpho Mokae was reviewed by Tina Steiner.

English in Africa 49.2 carried articles by Andrew van der Vlies on “Constellated in a Flash: On the Dialectics of Seeing (beyond Stasis) in Zoë Wicomb’s Work”; Joseph Kwanya on “‘There is Another Woman in the Story’: Counterfactuality and Re-mythification in Jennifer Makumbi’s *Kintu*”; John Henning on “Bombs, Ghosts, Devils: *Mbudi* and the New Historicism”; Kimméra Pillay on “‘Driven by and Blinded by Our Desperation’: Religious Exploitation of Vulnerable Women in Amma Darko’s *Not without Flowers*”; and a review essay by Tony Voss on “Thomas Pringle: ‘the beginning of a future that has not arrived’”.

English in Africa 49.3 was a special issue, edited by Cheryl-Ann Michael, entitled “Reading the Classics in South Africa”. The issue carried articles by Desiree Lewis on “Reading Jane Austen and Emily Dickinson: A Personal Essay”, P. R. Anderson on “‘What Exile Ever Fled his Own Mind?’ On Reading Horace in South Africa and Italy”, Miki Flockemann on “Antigone’s Return: When a Once-told Story is Not Enough”, Grace A. Musila on “Reading Relations: Kenya and South Africa”, Michèle duPlessis-Hay on “‘There and Back Again’: Reading Tolkien’s Fantasy in South Africa”, Mphuthumi Ntabeni on “Reading Homer and the Nguni Novel”. Concluding this issue was a review of *A South African Convivio with Dante: Born Free’s Interpretations of the Commedia*, edited by Sonia Fanucchi and Anita Virga, written by Mara Boccaccio.



Shakespeare in Southern Africa

Editor's Report on *Shakespeare in Southern Africa* volume 35 (2022)

As I note in my editorial for volume 35, from which most of this report is taken, there has been very little in the way of 'new' Shakespeare on South African stages over the past two years. (This does not mean that there have been no new Shakespeare productions – merely that they have tended to be viewable on screens rather than stages.) Happily, however, at least one significant Covid-era South African Shakespeare receives 'coverage' in the current volume: a production of *Macbeth* at the Joburg Theatre that benefited from a brief window between Covid waves (and concomitant lockdowns / closures) in April 2021. This multilingual *Macbeth* was performed by the young cast of the Joburg Theatre's actor training programme, with Jeremiah Mntonga, Michael Mazibuko and Sarah Roberts as director-facilitators. Volume 35 opens with an article by Roberts reflecting on the collaborative process through which this production developed, attending to "the interplay of spoken word and non-semantic avian and animal calls" – specifically, the ways in which the cast's playfulness in generating birdcalls during the rehearsal process "was instrumental in building performers' confidence in transposition and spontaneous translation" of the Shakespeare text into South African languages.

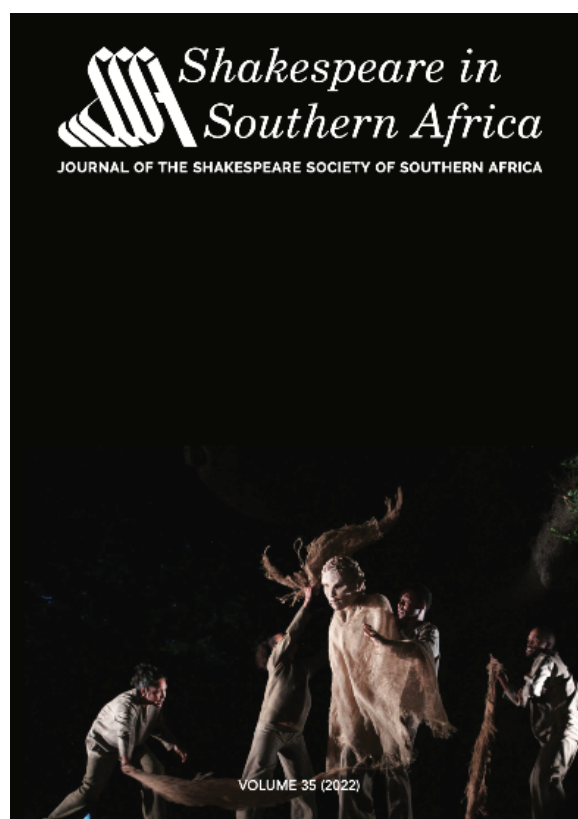
In a serendipitous coincidence, while Roberts' article was undergoing the review process, a second article was submitted that also focuses on birds in *Macbeth*: Anya Heise-von der Lippe's analysis of avian imagery in Joel Coen's recent film version. The opportunity to place these articles 'in conversation' with one another could not, I felt, be passed up. So it was that we initiated a new format for *Shakespeare in Southern Africa*, twinning articles and inviting an interlocutor to facilitate a kind of roundtable-in-print. Here I must convey my sincere thanks to Anston Bosman, who engaged extensively with these two articles and whose questions – as you will agree upon reading the "Roundtable: *Macbeth* and birds, stage and screen" – elicit clarifying, complicating and gratifying answers from the authors. These are more than just prompts for further discussion; indeed, they may be considered an extension of the usual peer review process (suggesting future possibilities for hybrid 'open' and 'blind' forms of review).

The mutually-informing relationship between Shakespearean theatre and film is also a key aspect of Raphael d'Abdon's article, which follows the Roundtable. Reassessing Carmelo Bene's "misreadings" of *Hamlet* and *Macbeth*, d'Abdon emphasises Bene's antagonistic response to Western theatre tradition and, in particular, his refining of idiosyncratic conceptual tools – as well as strategies or methods of performance – such as *la scrittura di scena* (scenic writing) and *la macchina attoriale* (the actorial machine). Sadly Bene remains relatively unknown in the Anglosphere despite his celebrated oeuvre, so it is fitting that d'Abdon should place the spotlight squarely upon him. Moreover, for Shakespeare scholars, teachers and creative practitioners wishing to explore decolonial practices, d'Abdon suggests that Bene's work is a stimulating and simpatico point of reference.

In the fourth article in volume 35, Peter Titlestad returns us to the cultural, religious, political and material circumstances under which Shakespeare and his contemporaries lived, wrote and performed. Titlestad revisits Shakespeare's literary-dramatic responses to Philip Sidney, reminding us of how Shakespeare "gave Sidney's fruitful arguments unexpected expression" even as Sidney "gave Shakespeare fruitful irritation". Crucially, the article also counters the conventional (mis)representation of the Puritans in scholarly and popular accounts of their connections – for better or for worse – to Shakespeare's work. It turns out that there are no easy answers to the question, "Who were the Puritans?"

Volume 35 also carries two book reviews: Carel Nolte appraises Antjie Krog's Afrikaans translation of Tom Lanoye's *Koningin Lear*, and Linda Ritchie writes about Robin Malan's *A Sillie Shakspur Quizze*. Nolte ponders the various "contributors" to (and the voices in) Krog's palimpsestic text, recognising their collective challenge to various assumptions about how capitalism 'works', as well as about gender roles and linguistic propriety. Ritchie discusses the *Quizze* as a book that presents itself as edutainment – something for "the lounge" as well as "the classroom" – by embracing its silliness while keeping in mind its potential use to teachers and learners.

I cannot conclude this report without issuing my customary acknowledgements and thanks: firstly, to the reviewers and editorial advisers who ensure that *Shakespeare in Southern Africa* maintains rigorous scholarly standards; secondly, to Carol Leff, the secretary of the Shakespeare Society of Southern Africa, for attending to various practical considerations in pricing, printing and distributing the journal; thirdly, and most especially, to my partner-in-publishing-crime, Liz Gowans, for her expert ministrations as typesetter and designer.



New Coin Poetry Journal by Kyle Allan, editor

For someone who believes in the ability of poetry to speak for all classes and communities, nothing could have brought me closer to contemporary SA poetry than editing *New Coin*. Editing eight issues over these last four years has allowed me to put together a steady gathering of poetic voices, from established to the newer voices.

A strong literary community has been forming, with an exciting exchange of poetic energies, diverse aesthetic approaches, and different explorations into the powers and limitations of language. *New Coin* enables poets to encounter other poets, and in this way stimulates nuanced and fresh perspectives on contemporary society. We have been able to publish poetry that reinvigorates language and effectively critiques the status quo, while not losing poetry's lyrical impulses and imaginative potential. This is surely something to celebrate.

In the 2022 year we have finally been able to catch up with the time-lag that has existed for some years between the date on the covers (June and December) and the actual publication date. This has allowed me to turn my attention in raising *New Coin's* visibility and public profile. We have already started on this via regional launches of every issue, which also physically brings together poets who have up to now only met on the page.

New Coin 57.2 carried the NEW COIN POETRY PRIZE 2020 Judge's Report by Henk Rossouw, as well as the winning poems by Zizipho Bam – *Learning to Swim*; Phelelani Makhanya – *The Consultant at First National Bank*; and Phillippa Yaa de Villiers – *Nevertheless*. It also ran poems by Sibongakonke Mama, Luleka Mhlanzi, Seithlamo Thabo Motsapi, Shane van der Hoven, TeamHW Sbongujesu, Allan Kolski Horwitz, Lesego Rampolokeng, Siza Nkosi, Khulile Nxumalo, Lerato Sibanda, Nonkululeko Busisiwe Gwangqa, Thobeka Kenene, David wa Maahlamela, Jerel Williams, Garth Mason, Hlabathi Maapola-Thobejane, Eduard Burle, Zamokuhle Madinana, Melissa Gow, Rachel Chitofu, Elizabeth D.T. Taderera, Shari Maluleke, Zodwa Mtirara, Breindy Auerbach, Sello Huma, Africa Dlamini, Deirdre Byrne, Haidee Kotze, Zizipho Bam, Robert Berold, P.R. Anderson, and Unathi Slasha. Also in this issue was an Interview with Richard Fox by Kyle Allan. Reviews included Crystal Warren's *Predictive Text* reviewed by Tariro Ndoro; Elizabeth Gowans's *butterfly bones* reviewed by Alan Finlay; Mthunzikazi Mbungwana's *Unam Wena* reviewed by Sibongakonke Mama; and *Yesterdays and Imagining Realities: An Anthology of South African Poetry* reviewed by Zodwa Mtirara.

New Coin 58.1 carried poems by Ayanda Billie, Shirley Marais, TeamHW Sbongujesu, Sihle Ntuli, Sean McGinty, Tiffany Thames Copeland, LLM Mbatha, Vonani Bila, Khulile Nxumalo, Zeenit Jacobs, Zizipho Bam, Marike Beyers, Shane van der Hoven, Monica Kagan, Robyn Bloch, Maletšema Ruth Emslie, Erica Livingston, Seithlamo Thabo Motsapi, Siphon Banda, Warren Jeremy Rourke, Kalahari Marrakesh, Tariro Ndoro, Richard Fox, Abigail George, Douglas Gray, Eduard Burle, Sithembele Xhegwana, and Peter Anderson. Kyle Allan conducted an interview with Zodwa Mtirara, and Makhosazana Xaba held an interview with Mthunzikazi Mbongwana. There were three book reviews: Dimakatso Sedite's *Yellow Shade* was reviewed by Malika Ndlovu; *The cactus of a bright sky* by Alan Finlay was reviewed by Robert Berold; and Luleka Mhlanzi's *Confiscated Identity* was reviewed by Zizipho Bam.



Left: The cover of *New Coin South African Poetry 58.1* (June 2022)
(Photo: Zodwa Mitirara)

Right: The editor of *New Coin South African Poetry*, Kyle Allan, talks about the value of poetry and introduces the journal and various poets. (Photo: Zongezile Matshoba)





Above left: Ayanda Billie reads his poem titled “I want to be a factory supervisor” at the launch of the June 2022 issue of *New Coin Poetry*. (Photo: Zongezile Matshoba)



Above right: Former editors of *New Coin Poetry*, Mangaliso Buzani, Crystal Warren, and Robert Berold, together with current editor Kyle Allan, at the Amazwi launch of the June 2022 issue of the journal. (Photo: Zongezile Matshoba)

Below: Sello Huma performs one of his poems at the Melville Books launch of *New Coin Poetry* (Photo: Zama Madinana)



The New Coin Poetry Prizes

Formerly the Dalro Poetry Prize, the 2020 Prizes were sponsored by the African Humanities Programme. The judge's report for 2020 appeared in the June 2022 issue. The *New Coin* 2020 prizes were judged by Henk Rossouw, whose report follows below.

The two issues of *New Coin* in 2020 showcase the dynamic range of contemporary South African poetry. Long poems in the June 2020 issue by Kobus Moolman, Zizipho Bam, and Elisabeth Gowans—on desire, ageing, dissociation, and grief—extend the formal possibilities of the lyric. Yet the short lyric remains a powerful form: The brief elegies of Lerato Sibanda in the December issue, with their moving sense of detail, remind us that in the material conditions of everyday life in South Africa, where history repeats itself in potholes and needless deaths, nothing is truly “post” as of yet—post-apartheid, post-AIDS are tentative concepts at best. At the same time, the sardonic sense of humour in Phelelani Makhanya's work in both issues resonates wonderfully with the playful, absurdist tone of British-Hungarian poet George Szirtes in his poem “Uncle Zoltán's Plague Times,” which collapses the history of the Black Death in Europe with the present moment: “I remember when doctors wore bird masks to visit, said Uncle Zoltán.”

Perhaps the pandemic conditions, out of which many of these poems emerged, has brought renewed attention to the body's temporality. Looking at the three poems I have selected for the award, by Zizipho Bam, Phelelani Makhanya, and Phillipa Yaa de Villiers, the theme of the body—its fluidity, its representation, its objecthood under capitalism—underscores the vulnerability of being alive.

Zizipho Bam, “Learning to swim”

With the opening line of her remarkable poem, Zizipho Bam's speaker arrests the reader: “Bed says I am not my body.” The tension of the poem, its emotional occasion—the why of the poem's being—is immediately established by the first seven words, a rare achievement. By simply dropping the article “a” or “the,” which would have made “bed” an ordinary noun, “Bed” becomes a name, a character, even a force—ambiguous as it shape-shifts throughout the poem, yet utterly clear in the feelings of vulnerability, comfort, and terror that it instigates. The disassociation that the poem explores, “I am not my body,” becomes all the more chilling for the fact that “Bed,” which should be inanimate, addresses the speaker. The first line, too, announces the stunning verbal rhythms that give the poem its structure, along with the poem's vivid imagery. That confluence of rhythm and imagery can be seen in lines like “Bed thinks I do not belong in bed's belly,” where the alliteration heightens the participation of the reader's body—the mouth—in the bodily imagery, accentuated by the short line that follows: “Or bed's mouth.” At the same time, the menace of “bed” shifts into something more vulnerable—and stranger—when “Bed tells me it bleeds / The edge cuts deep, skin is an open tin can.” Here, through the intersection of skin, “Bed” and the speaker begin to blur. The poem enters the uncanny valley. Even in the poem's most terrifying moments, there is a sense of linguistic play: “Mermaid mistaken for Nephilim. / Mistaken for dragon. / Dragon for grenade.” Long after reading Bam's poem, I was still thinking about the uncanny comfort of rhythmic lines like: “At night, bed deposits my body into the river bed” and “Body is making bed with bed's eyes open.” Bam's great strength as a poet is that the ambiguity of her imagery gives space to the reader to create meaning, and yet the images have edges that—all at the same time—frighten, cut, and comfort.

Phelelani Makhanya, “The consultant at First National Bank”

Phelelani Makhanya's poems are consistently strong and interesting across both issues. While “Village measurements” offers a compelling indictment of how rural domestic violence gets covered up, and “The city clock” charms the reader with its playfulness, I've selected “The consultant at First National Bank” for the award for the way it draws a striking yet subtle parallel between the social isolation of the pandemic and the depersonalisation of global capitalism. The poem is set in a “banking hall during Covid-19” and the subject is—and isn't—the bank consultant who comes out from the “security door” to summon clients. The simile “like an equestrian mare” and the image of “her grey high heel shoes” heightens not only the class divide the speaker experiences while in the banking hall but also the sense of distance between people, the social fragmentation that capitalism encourages. In other words, the consultant is objectified not so much in the sense of desire but to highlight the way money makes objects out of people. This reading is accentuated by the syncopated power of the final line: “clapping for its flesh and bone appliance.” The slippage in the syntax of Makhanya's poem creates intentional uncertainty for the reader about whether it is the speaker or the consultant who is the “appliance.” I'd argue it is both. Typically for Makhanya, his indictment of the way capitalism heightens the social isolation of the pandemic is achieved with a light touch. Nothing is spelled out. The playfulness of Makhanya's poem—“Maybe the bank is her home / Maybe her surname is Bank”—does much to disarm the reader's preconceptions, and thus make space for the power of the last line.

Phillipa Yaa de Villiers, “Nevertheless”

In “Nevertheless,” Phillipa Yaa de Villiers evinces a gorgeous sense of pacing as the inner narrative unfolds with its evocative imagery. The poem's long-lined form, broken up by caesuras, meshes powerfully with its content: the gaps in what a child knows about her identity, the gaps in her sense of self. Similarly, the leaps between known and unknown, past and present, are gestured toward by white space internal to the line. Through the poem's unfolding, the reader witnesses the speaker wrestle with these gaps through internal monologue and, ultimately, overcome the sense of absence by embracing openness, much of which hinges on the titular “nevertheless,” and letting the gaps become leaps into the sea, “where I have encountered a sangoma / or three.” The speaker being raised by white



adoptive parents who pretend that she is not Black resonates with the work of Shane McCrae, the Black poet in the United States who was kidnapped by his white-supremacist grandparents and raised without contact with his father. Such a beginning haunts the poem; something the narrative never quite resolves. De Villiers's incredible sense of rhythm, where the opening lines sound out the casual musicality of the poem, invite the reader into the rich inner life of an "I" grappling with questions not easily answered about her racialised body: "The heat of a Hermanus Saturday afternoon where / my hair, high on seaside humidity, has risen. Black / bread around my burning face. Button cute. This is my / body." All this to say: I was pulled through this long poem as much for its profound imagery as for its fierce questions. The meditation on the environment being co-opted by whiteness feels especially prescient of future poems needing to be written: "once I am black / I can no longer be at peace in the wilderness." "Nevertheless" questions the nature-culture binary through the figure of the honey guide; this stunning poem becomes as much about identity as it is about the ecology of belonging.

In all three poems, I was deeply impressed by the formal range and daring. I'm grateful that future issues of *New Coin* will continue to encourage brave, incisive poems such as these.

- Henk Rossouw



Clockwise from top left: Garth Mason reads one of his poems from a recent issue of *New Coin*; Khosi Xaba reads from an interview she conducted; Zodwa Mtirara reads from her collection; Gary Cummiskey (a former editor of *New Coin*) reads three short poems from a recent issue; Khulile Nxumalo reads some of his poetry; Zama Madinana reads his contribution. (Photos by Zodwa Mtirara, except for the photo of Zodwa taken by Zama).

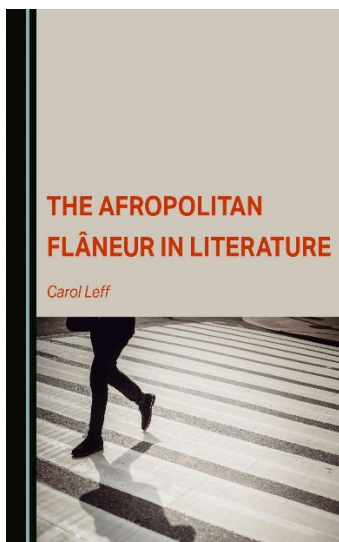


Other Publications

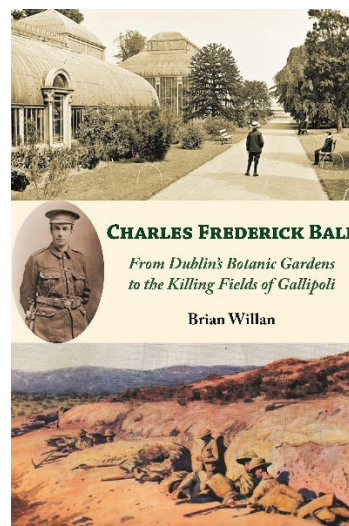
Books

Leff, C. 2022. *The Afropolitan Flâneur in Literature*. Cambridge Scholars Publishing, Newcastle upon Tyne.

Willan, B. 2022. *Charles Frederick Ball: from Ireland's Botanic Gardens to the killing fields of Gallipoli*. Liffey Press, Dublin.



Left: Carol Leff's book that she converted from her PhD thesis will be launched at Amazwi Museum of Literature early in 2023.



Right: Brian Willan's latest book was published by Liffey Press in 2022.

Contributions to Books

Hendricks, M. & Sayo, F. 2022. Learning Backlogs in Senior Phase English. In Christie, P. (Ed) *Perspectives on Learning Backlogs in South African Schooling*. Johannesburg: Zenex Foundation. pp. 40-49.

Hendricks, M. & Nkomo, D. (in press) The Institutionalization and Integration of English in a Multilingual South African Context. In Mayowa, A. (Ed) . *Englisbes in Africa Today*. Bern: Peter Lang. pp.

Mawela, R. (2022). "Investigating Student Teachers' Understanding of Academic Writing" in *Teachers Researching Their Classroom Questions: Reports From Africa*. (Eds.) K. Kuchah, A. Salama, A.I. Salvi. Published by IATEFL. 2022. (pp 25-31) ISBN 978-1-912588-37-4

Articles and Reviews in Journals, Magazines and Online

Leff, C. 2022. "Magiese verbintenisse tussen natuur en groen wesens." (translated by Elodi Troskie). *Klyntji*.

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Sibanda, S. IATEFEL-FUTURITY Global issues SIG-e-zine, Issue #05 July 2022. English Language Teaching in South Africa.



Performance, Events and Festivals

Sibanda, S. Telling Folktales to engage young people in Africa (CREST). 8 October 2022.

Conferences, Colloquia and Public Lectures

Fulani, N. and R. Mawela. (2022). Efforts made to redress the displacement of African indigenous languages from a position of power: Colloquium on Language Policy Framework for Public Institutions of Higher Education, July 22 2022.

Leff, C. (2022). 'Follow the Plants': A Deleuzoguattarian Look at Points of Magical Connection Through Nature and the Green Beings was presented at Amazwi Literature, Heritage and Ecology Conference, March 28 2022.

<https://www.youtube.com/watch?v=IP5Bil9aq78>

Mawela, R. (2022). Voices from Africa: Blended learning in South Africa. Panel discussion at International Association for Blended Learning (IABL). 19 February 2022 (virtual)

----- (2022). Encouraging Venetians to rise to the occasion. Presented during the Africa ELTA Women's Day Celebration Symposium. 8 March 2022. (virtual)

----- (2022). Towards Empowering Women Through Education- Building Social Justice. Eastern Cape Department of Education Seminar for Female Principals (East London)

----- (2022). The Impact of good Leadership on Learner Performance. Respondent at Research Seminar. Institute of Social and Economic Research (ISER), Rhodes University. 25 August 2022

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Sibanda, S. (2022) Multilingualism Global Event: Using the South African Language in Education Policy in multilingual Classrooms. 22 February 2022.

-----, Co-Chair Africa ELTA 6th International Conference (virtual) 12 to 13 August 2022.

Willan, B. Charles Frederick Ball: from Loughborough to Gallipoli. Charnwood Museum, Loughborough, Leics, 28 October 2022.

-----, and **S. O'Brien.** "The life of Charles Frederick Ball (1879-1915), botanist and horticulturist." National Botanic Gardens, Dublin, 28 Sept 2022.

Research

Prof MaDey'Andile Mbelani has initiated the Language, Literature and Literacy Community of Practice (LaLiLiCop) which involves current and previous ISEA MEd and PhD candidates, and practitioners from other institutions in South Africa and abroad. Once on Tuesday of every month, LaLiLiCop members meet to discuss pertinent issues on language, literature, and literature in education or present work in progress (proposals, papers, or chapters). There was an intention to invite renowned scholars to present on some issues, but that did not materialize in 2022 because of a short notice invitation on our side.

Prof Mbelani has also collaborated with Dr Sharon Chang (Teachers College of Columbia University, NY) and Prof Jade Heeok Jeong (Stephen F. Austin State University, TX) on a paper entitled "20 Years of Change Laboratory Methodology in Teacher Education Research: An Integrative Literature Review". The paper has been accepted for a virtual presentation at the American Educational Research Association Conference scheduled for 04th-05th May 2023.

Ms Ntombekhaya Fulani is currently writing an article on SACE

Dr Carol Leff participated in peer reviews for the journals *CompLit: Journal of European Literature, Arts and Society*, *English in Africa*, and *Journal of Literary Studies / Tydskrif vir Literatuurwetenskap*.

Dr Rethabile Mawela is currently writing an article on the research she conducted where she mentored three English FAL teachers and one Setswana subject advisor to teach reading through the use of the RTL pedagogy.

Mr Sikhumbuzo Sibanda is preparing for data collection. His PhD proposal was approved by the HDC.

Guy Butler Research Award

Committee: Mr John Gillam, Prof Lynda Spencer, Prof Mark de Vos, Prof MaDey'Andile Mbelani, and Dr Carol Leff

In November the committee met and made a final selection after reviewing several applications. Two awards were made for 2023: one at Honours level, another at Master's level.



Language Teacher Professional Development Project

Ms Ntombekhya Fulani, Prof MaDey'Andile Mbelani, Dr Rethabile Mawela, Mr Rod Townsend, Mr Sikhumbuzo Sibanda.

Under-graduate

Three BED students who repeated some modules during 2021 (Ms Susannah Deers, Ms Malebogo Mbolekwa and Mr Moeti Dithebe) graduated in April 2022. This elevated the output of the 2018 to 2020 cohort to 100% pass.

The B.ED English Language Teaching (in-service) contact classes were mostly conducted face to face. In addition, Wednesday evenings 18:00 - 19:30 were used for online classes. Attendance was generally good except that connectivity was a challenge for a considerable number of the students. The plan is to reduce the number of online classes next year.

The end of year exam was successfully written at five centers (Rhodes University, Kuruman, Upington, Gauteng and Mpumalanga). The marking and other end of year processes are underway. 27 out of the 28 registered students wrote all the papers. One student could not write because of health challenges. We hope she will write in 2023 during Supplementary exam time.

One point to celebrate was the shift from paperwork to uploading teaching material onto RU Connected. This was no small achievement.

The ISEA Team comprising Prof Mbelani, Dr. Mawela, Mr. Sibanda, and Mr. Townsend, went to Northern Cape on Sunday, 14th of August, and returned on Friday, 19th of August. The main highlights included lesson observation of 7 Upington teachers and 16 Kuruman teachers. In addition, two workshops covering two topics were conducted in the afternoons.

Post-graduate

Tuesday Evening online seminars were organized fortnightly from 18:00 - 20:00 to offer structured support to four Ph.D. and ten MEd candidates from various South African provinces of Eastern Cape, Western Cape, Northern Cape, Gauteng, and North West. There were three sets of week-long hybrid seminars that were hosted at Rhodes University's Library Seminar Rooms with video conferencing facilities (June, October). In all seminars, there was engagement with language, literature, and literature research issues, presentation of individual work, and invitation of guests. Candidates were encouraged to take leave from work and come to Rhodes University for three to five days or longer for one-on-one sessions with supervisors. The library team, including Ms. Ayanda Qomfo and Mr Gareth Dampies, added much-needed support face-to-face and off-campus on information such as accessing readings off-campus and using RefWorks.

The ISEA's attempts to offer the BEd Honours in Bilingual Education for Diversity and Access (BEDA) in 2023 did not bear fruit because of a common curriculum that is offered in the Education Department. Given that, the ISEA will offer BEDA in 2024 when the Education department offers the South African chapter.



Above: Mr Sibanda with the BEd second year students, October 2022.





Above Left: Mr Rod Townsend and Prof MaDey'Andile Mbelani conducted a workshop in Upington
Above Right: One of the BEd students (Ms Groenewaldt) teaching during a classroom support visit.



Left: One of the B.ED students (Mr Moyo) teaches during classroom support visit

Right: Ms Ntombekhaya Fulani and Dr Rethabile Mawela after they co-presented at the Colloquium of Language Policy.



Below: Writing BEd exams in Kuruman in October 2022



Campus Creative Writing Programme 2022

Administrator/Coordinator: Dr Carol Leff

Facilitators: Ms Marike Beyers, Mr Mangaliso Buzani, Ms Crystal Warren

This short course which has been offered every year since 1998 was yet another casualty of the lockdown and could not be run face-to-face in 2020 or 2021. Excitingly the course resumed face-to-face meetings in March 2022, with a handful of eager participants. The facilitators were Marike Beyers, Mangaliso Buzani, and Crystal Warren. The 15 sessions came to an end in August, and the class worked together on their publication, *Aerial 2022*, which was launched at Amazwi South African Museum of Literature on 25 October 2022.



Clockwise from above:

Prof Mbelani welcomes guests at the launch of *Aerial 2022*;

Bimbo Fafowara reads her story from the collection;

Dr Mawela shares a laugh after reading one of her stories;

Editors Nicol Gowar and Lalu Mokuku prepare to welcome guests at the launch;

Crystal Warren, one of the course facilitators, reads from the collection.

(All photos by Benji Euvrard)



New Coin Poetry Reading Group 2021–2022

Facilitators: Mr Robert Berold, Mr Mangaliso Buzani

The New Coin poetry reading group continued as a weekly online resource for introducing and reading world poetry, usually attended by about 10 people. We kept going through loadshedding although it did try to interrupt our readings.

As in previous years, we read selections from 20th century poets in translation from France, Greece, Russia, Spain, Latin America, Eastern Europe, Syria (Adonis), Martinique (Césaire) and Peru (Vallejo) as well as poetry from ancient China. We have read contemporary poets from African countries outside southern Africa, women poets from Russia and Latin America, and for South African poetry we read current issues of *New Coin*.

One of the participants wrote about the reading group: “It is an enriching platform that allows us access to some of the best poetry in the world, offering a wide range of poetic styles from different historical periods. Each member's individual talents have made a unique contribution to the group. Members' active participation has helped us gain skills on how to read and critique poems. The group has also allowed us to appreciate the sensitivity entailed in the delicate art of poetry translation. More importantly, it is a sense of community that the reading group has fostered, which has even offered us the much needed support prior to our respective individual book launches by allowing us a rehearsal kind of reading with good feedback.”



Shakespeare Society of Southern Africa (SSOSA)

President's Report: November 2022 – Prof Chris Thurman

This year, the Society has supported a number of exciting projects, publications and events.

Our partnerships with the Shakespeare Schools Festival (SSF-SA) and the Tsikinya-Chaka Centre (TCC) at the University of the Witwatersrand played a significant role in helping SSOSA to fulfil its mandate among school teachers and learners, university academics and students, theatre- and film-makers, and members of the general public.

In April, the Makhanda branch hosted the annual Shakespeare Birthday Lecture, which was delivered by Dan Wylie. The lecture is available on YouTube and can be accessed via Shakespeare ZA (<http://shakespeare.org.za/news/2022/4/21/shakespeare-in-zimbabwean-poetry>).

In May, Robin Malan's *A Sillie Shakespur Quizze* was published by Junkets with modest support from SSOSA. Also in May, SSOSA co-sponsored a performance of *Macbeth* at the Drama Factory in Somerset West by the Educasions ensemble for an enthusiastic audience of learners from nearby schools, as well as a workshop for the cast run by Clayton Stromberger of the University of Texas at Austin.

In July, the Johannesburg Awakening Minds (JAM) ensemble's short film *A Midsummer Ice Cream* – a multilingual adaptation of the “Mechanicals” scenes from *A Midsummer Night's Dream* – was launched. Shot and edited by Keaton Ditchfield and produced by the TCC and How Now Brown Cow productions, the film was supported financially and logistically by SSOSA. See: <https://youtu.be/hj2UfKGZ5Zs> (The same arrangement had previously resulted in the “JAM at the Windybrow” series of monologues and sonnets, which appeared shortly after my previous report in November 2021. See: <https://www.tsikinya-chaka.org/news-events-and-features/jam-at-the-windybrow>)

The SSOSA-TCC translation digitisation project continues, with an additional six titles added this year. A beta (testing) version of the Sol Plaatje Archive of Shakespeare in African Languages was launched in July as part of the Programme for African Digital Humanities (Afridig) on Omeka: <https://afidig.omeka.net/s/sol-plaatje-archive-shakespeare-africa/>

SSOSA has also supported the print and electronic publication of Deryck Uys' Afrikaans Shakespeare translations by TCC Press. The first title officially published, in October 2022, was *Koning Richard III*. This will be followed in November by *Macbeth* and, in December, *Koning Lear*. Additional Uys translations will be published in 2023, starting with *Romeo en Juliet*.

At the time of writing, *Shakespeare in Southern Africa* volume 35 is about to go to press (see separate report on *SiSA*). In my previous SSOSA report, it was noted that a selection of papers presented at the 2019 triennial congress and conference were developed into research articles and published in *SiSA* volume 33 (2020). Other papers were adapted for publication in a special issue of *Shakespeare Bulletin* (39.4) that appeared at the end of 2021, co-edited by Sandra Young and David Sterling Brown: “Shakespeare and Social Justice in Contemporary Performance”. A further ten delegates from the 2019 conference have since expanded their papers into essays for a volume that will be published early in 2023, edited by Sandra Young and Chris Thurman, under the title *Global Shakespeare and Social Injustice: Towards a Transformative Encounter* (Arden / Bloomsbury).

The main focus of SSOSA's activities in 2023 will be the next triennial congress (deferred from 2022), which will take place at Spier Wine Farm from 24–27 May. An academic conference, co-hosted by SSOSA and the TCC and co-convened by Chris Thurman and Sandra Young, will be held under the theme: “Shakespeare Towards an End”. The keynote speakers will be Ruben Espinosa and Jyotsna G. Singh.



Wordfest South Africa 2022

Due to a lack of funding, Wordfest did not take place in 2022. The future of Wordfest was to be discussed at a forthcoming meeting.



Distinguished Visitors

Prof Sesanti, a philosopher in Education from the University of the Western Cape, formally accepted the invitation to render two lectures with BED in-service teachers, post-grads, and staff and a public lecture. In his three lectures on 27th -28th June 2022, Prof Sesanti practically demonstrated the importance and infusion of indigenous African philosophy of education in Teacher education. He shared illustrations on reclaiming African philosophy in South Africa and wherever Africans were. Both the ISEA and RUMEP students attested that the lectures were eye-opening and shed new insights into the Education Studies module.



Left: Prof Sesanti presents his public lecture.

Below Right: The Dean of the Faculty of Education (Prof Eureka Rosenberg) presents a vote of thanks to Prof Sesanti.



Below: Prof Sesanti with the B.ED ELT and the B.ED Maths students



Graduate Supervision and Examining

Prof MaDey'Andile Mbelani is completing the supervision of six UWC candidates who are all due to submit their theses for examination in November 2022: two PhDs - Ms Chantelle August and Ms Nolitha Makaluza; and four MEds - Mr Ryno Meyer, Ms Wendy Da Silva, Mr Athenkosi Ngqunguza with Dr N. Nondalana and Ms Sumaya Hassen. He is also supervising five Rhodes University postgraduate candidates: three PhDs - Mrs Xoliswa Magxala with Prof M. Hendricks, Mr Lutho Mnyanda and Ms Sibongile Dlamini; and two MEds - Ms Vuyiseka Baliso and Ms Xolela Ntकिनca.

Dr Carol Leff supervised a Master's in Creative Writing candidate, Ms Lelethu Sobekwa, who submitted her thesis for examination in November.

Dr Rethabile Mawela is completing the supervision of four MEd Namibian candidates. Three of them Mr Gabriel Iita, Ms Memory Rheeder and Ms Kayofa Ndapunikwa are to submit their theses in December for examination. One of them, Mrs Sylviana Engelbrecht graduated in October 2022. She also supervises eight M.Ed full thesis South African candidates: Mr Sydney Gazide, and Mr Sizwe Jabe are doing write-ups and getting ready to submit their theses for examination by the end of January 2023. The other candidates are Mr Xolela Mbebe, Ms Sheillah Ndlovu, Ms Sheron Moyo, Ms Keutlwile Matlhare, Mr Clement Sibanda and Mr Michel Lila. She also supervises one PhD candidate, Ms Nomava Tunzelana.

Dr Rethabile Mawela was External Examiner for two M.Ed candidates from the National University of Lesotho; and for one MEd candidate from the University of Johannesburg

Degrees in Progress

Dr Rethabile Mawela is doing a Post Graduate Diploma in Higher Education.

Mr Sikhumbuzo Sibanda's PhD proposal was approved by the HDC and he is currently collecting data for the PhD Thesis.

External Responsibilities

Ms Ntombekhaya Fulani is the President of the Eastern Cape English Educators' Association.

Dr Carol Leff is a member of the Academic and Non-Fiction Authors of South Africa (ANFASA), as well as the English Academy of South Africa.

Dr Rethabile Mawela is the deputy chair of the Faculty of Education Higher Degrees Committee. She is the representative of the Faculty of Education in the Rhodes University Teaching and Learning committee. She is a member of the coordinating team for the Research Design Course. She serves as the Publications Officer for Africa ELTA. She is also the chief Editor for Africa ELTA Newsletter. She is a member of the Helderberg College of Higher Education Council. In addition, she serves on the ISER board. She is also the chairperson of the GHT primary school board.

Mr Sikhumbuzo Sibanda serves as the President of the National Association of English Teachers' Association (NAETSA).

Conclusion

2022 was a difficult year of transition from the COVID-19 lockdown to the new normal of Post-COVID 19 free movement and face-to-face. Though familiar with some ISEA operations, it was not easy as a new Director to get a full sense of some operations, including the ISEA finances on the one hand and being able to support these initiatives on the other side. FinCore slowed down some activities in the first half of the year, and things improved in the second half of the year with training. The second half of 2022 saw the coming together of many operations after various meetings with ISEA Staff, HR, The Dean of the Faculty of Education, SIOC (cdt), Editorial Boards of *New Coin*, *English in Africa*, and *Shakespeare in Southern Africa* Journal. The meetings synergised the individual projects of the ISEA and advanced operations. One of the biggest challenges was the physical infrastructure of St Peter's Building, which has been in a state of neglect since the start of COVID-19. It is a pleasure reporting that after numerous meetings with Safety, Health, and Environment officers, the Dean of the Faculty of Education, RUMEP, Dictionary Unit of South Africa and RU infrastructure and Maintenance, and Finance, a resolution was reached to revamp the building and its surroundings in phases. So far, trees growing on gutters and parapet walls have been removed, and asbestos gutters were replaced by aluminum gutters. RUMEP and DSAE were painted inside. That brought some freshness to the building and gave hope for the overall renovation.

Director: Prof MaDey'Andile Mbelani





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