

ISEA

Institute for the Study of the Englishes of Africa

Annual Report
2019

INSTITUTE FOR THE STUDY OF THE ENGLISHES OF AFRICA
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FROM THE DIRECTOR OF THE ISEA

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DONORS

Financial support from the following sources is acknowledged with gratitude:

British Council

DALRO / SAMRO Foundation

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Kyle Allan, MA (UKZN)

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CONSPECTUS

This report covers the period from January to November 2019

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

- A total of 23, BEd in English Language Teaching, students – of which 22 were English teachers and Subject Advisers, funded by the Eastern Cape provincial Basic Education Department, and one a teacher of the Northern Cape who had been repeating a third year module – graduated, two with distinction, on the 11 April.
- A cohort of 30 BEd in English Language Teaching students – of which 27 from the John Taolo Gaetsewe and ZF Mgcawu districts in the Northern Cape, funded by the Sishen Iron Ore Community Development Trust, and three students from the Eastern Cape, self-funded – were busy with their second year studies this year.
- One of the MEd in English Language Teaching students, supervised by Prof Madeyandile Mbelani, graduated in April.
- Prof Chris Mann received a Gold Medal Award for distinguished service to English over a lifetime.
- One of the ISEA PhD students, Mr Bruce Bushula, supervised by Prof M Hendricks, received a Gwen Knowles-Williams Bursary.
- An ISEA staff member, Carol Leff, was awarded her PhD in April.
- Award winning poet, Mr Mangaliso Buzani's book entitled *A Naked Bone* was launched in April.
- The Shakespeare congress took place at the Fugard Theatre in Cape Town from the 16-8 May.
- The ISEA hosted Dr Qiana Gray, a fellow in residence, for ten months.
- Honorary Research Associate Dr Brian Willan presented a public lecture at North West University entitled, *Remembering Sol Plaatje: Restoring Mahikeng to the Narrative*, in April.
- The book written by ISEA, RUMEP and CSD, on the research conducted in the Northern Cape, entitled "*Lessons from the Kalahari: Tracking teachers' professional development.*" has finally been published.

STAFF NEWS

- Award winning poet, Mr Mangaliso Buzani's book entitled, "*A Naked Bone*" was launched on 18 April. He is a lecturer in the Creative Writing short course at the ISEA.
- We welcomed Dr Qiana Gray, a fellow in residence, from the United States of America who she was here for ten months. She will join the ISEA once more for ten months in 2020. The fellow is funded by the American Embassy.
- Prof Monica Hendricks went on Sabbatical from March to December. The main focus of her academic leave was to draft the professional MEd program. The completed draft of the program is ready to be presented at the Education Faculty Board.

- Prof Monica Hendricks and Ms Beverley Cummings-Penlington were listed for the long service award.
- Prof Chris Mann received a Gold Medal Award for distinguished service to English over a lifetime on the 14 March 2019. It was awarded by The English Academy of Southern Africa.
- Ms Ruth Woudstra was appointed on a single year contract to teach on the BED in ELT.

ISEA PUBLICATIONS

PERIODICALS

Acting Director Rejoice Mawela, Beverley Cummings-Penlington, Karen McCarthy, Carol Leff, Nomangesi Kelemi.

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

- English in Africa* 46.1 (April 2019). Ed. Alannah Birch. pp. 120.
English in Africa 46.2 (August 2019). Ed. Alannah Birch. pp. 154.
English in Africa 46.3 (November 2019). Ed. Alannah Birch. pp. 120.
New Coin 55.1 (June 2019). Ed. Kyle Allan. pp. 148.
New Coin 55.2 (December 2019). Ed. Kyle Allan. pp. (in process).
Shakespeare
n Southern Africa 32 (2019). Ed. Christopher Thurman. (forthcoming).

English in Africa 46.1 carried articles by Tony Voss on Drought and the South African Imagination: Selected Readings; Dan Wylie on Narrating Whales in Southern Africa; Yolisa Kenqu on Black South African Artists in Conversation: Nongqawuse, ‘The Bellow of the Bulls’ and Other Travelling Tropes in Zakes Mda’s *The Heart of Redness*; Karen Jennings on ‘What is this place where I find myself?’: Place and the Self in *Slow Man*; Rosemary Alice Gray on Ben Okri’s *Wild* (2012): The Muse of Archaeology and a review by Angelo Fick on Driver, Dorothy, ed. Olive Schreiner. *From Man to Man or Perhaps Only*.

English in Africa 46.2 articles by Gareth Cornwell on Cormac McCarthy and the South Africans; Raphael D’abdonr on “All Futures are Bred in the Bellies of their Past”: Sphiwo Mahala’s, Zukiswa Wanner’s and Makhosazana Xaba’s Intertextual Dialogues with Can Themba’s Short Story “The Suit”; Roger Field on Truth and Equivocation in Constantine Cavafy’s Poems of Antiquity; Ian Glenn on Captivity Novels as Critique of South African Colonialism; Kate Highman on The Place of English Literature in the South African University: Zoë Wicomb’s “A Clearing in the Bush”; Elwyn Jenkins on Folksong and Ballad as Social Comment in some South African Railway Poems and Songs; Ayub Sheik on “First Pluck the Eyes Out”: Mutilation in the Poetry of Wopko Jensma and reviews by Aghogho Akpome on Chima Osakwe. *The Revolutionary Drama and Theatre of Femi Osofisan*; Tina Steinert on Brian Willan. *Sol Plaatje: A Life of Solomon Tshekisho Plaatje, 1876–1932*.

English in Africa 46.3 a special issue entitled *Cartographies of War and Peace in Eastern Africa*, and guest edited by Grace A. Musila and Tina Steiner, carried an introduction by the guest editors, articles by Steve Almquist on Mau Mau's Lasting Myth in The In-Between World of Vikram Lall, Dirk Kloppe on The Twice-Told Tale: Ethiopia, Race, and the Veil of Signs, Yunusy Castory on Precarity and Affiliative Relationships in NG'UMBI Elieshi Lema's In the Belly of Dar es Salaam, Nedine Moonsamy on Aliens and Insecticide: Ecoambiguity in Two Stories from Dilman Dila's A Killing in the Sun, Bhakti Shringarpure on The Metaphysical Detective in Nuruddin Farah's Sweet and Sour Milk and Links and a review by Minesh Dass on Zoë Wicomb and the Translocal: Writing Scotland and South Africa edited by Kai Easton and Derek Attridge.

New Coin 55.1 ran poems by 1.; Mbizo Chirasha *Cassava Republics*, Mxolisi Dolla Sapeta *violent seed*; Dimakatso Sedite *Last Words to My Sister*; Richard Fox *Universal Crutch*; Paula Fourie *dry remains*; Allan Kolski Horwitz *Panorama: KFC Blouberg*; Phillippa Yaa de Villiers *Bread and blankets*; Sipho Banda *On one street*, Ayanda Billie *Something in my head*; 2.; Sue Woodward *eve*; Sipho Banda *Drunken poet*; Poppy Muindi *Laundry spins*; Frank Meintjies: *Zambezi Falls*; Ayanda Billie *There is no dog*; 3.; Kobus Moolman *The Handle*; Brett Dix *Lost*; Allan Kolski Horwitz *What can be the meaning of this dream?*; Kimberley Flanagan *Moerbe Boom*; Jim Pascual Agustin *Cutting the Tyrant's Throat*; Sipho Banda *I used to*; *Marriage to funeral*; Moses Mtileni *Laniwani*; Ayanda Billie *Thabo*; 4.; Kobus Moolman *Little Girl*; Moses Mtileni *burning witches*; Mxolisi Dolla Sapeta *windy of port Elizabeth*; Ike Mboneni Muila *My heritage poem*, *My heritage poem* (translation); Johann Van Der Walt *Mother*; 5.; Sarah Frost *Here*; Allan Kolski Horwitz *This tiny pulse of fertilised egg*; Tendai Mwanaka *These intimations*; Lucas Zulu *Torpe*; Allan Kolski Horwitz *This i wrote after receiving yr*; Dimakatso Sedite *The Plight of Coke and Coffee on 5th Floor*; Jim Pascual Agustin *Self-hypnosis is Impossible*; 6.; Alessio Zanelli *Stray Town*; Rethabile Masilo *Resistance*; Phillippa Yaa de Villiers *Crowd, medicine of reckoning*; Abigail George *Please don't think about this, love*; Khulile Nxumalo/Lamakhosi Kunene *happy jungle*; Nkateko Masinga *my lover pulls me off the train tracks.too late, self-portrait as an inpatient, my lover pulls me off the train tracks again*; Lerato Sibanda *So What, We are Mothers?*; Tariro Ndoro *Petit Oiseau*; 7.; David wa Maahlamela *jol'iinkomo!*; Jim Pascual *Agustin Mebuyan is Older than Jesus*; Moses Mtileni *Mqumeni*; Tendai Mwanaka *goodbye yesterday*; Jeanne Wallace McKeown *A Wake, Seeker*; 8.; Allan Kolski Horwitz *What the hell*; Kobus Moolman *The Wall, Old Chairs*; Raphael D'Abdon *last words cut-up*; Phillippa Yaa de Villiers *You know who you are*; Paula Fourie *Sea Shanty for an Old Man*; Rethabile Masilo *Mbera*; Kelwyn Sole *Facebook (with timeline)*; Dimakatso Sedite *Yellow Shade* and a review by Vuyelwa Maluleke on *Surviving Loss* by Busisiwe Mahlangu.

Shakespeare in Southern Africa 32 (2019) carried About 60% of volume 32 is online <https://journals.co.za/content/journal/iseasosa_v32_2019> with one more article and four reviews due (printed copy forthcoming in January 2020).

CONSPECTUS

A total of 23 BEd in English Language Teaching students graduated on April 11



Above: Mrs Ntombekhaya Fulani (centre) with Mr Mlamli Piko and Ms Xolela Ntikinca, the two students who graduated with distinction

Below: Part of the class of 2016-2018 at graduation





Above: Mr Mangaliso Buzani reading at the launch of his book, entitled *A Naked Bone*, April



Right: Dr Carol Leff was awarded her PhD, April 12



Left to right: Prof Laurence Wright, Prof Mbongeni Malaba – President of English Academy of Southern Africa, Mr Bruce Bushula who received the Gwen Knowles-Williams bursary award, Prof. Chris Mann who received a gold medal award for distinguished service to English over a lifetime, and Julia Skeen, at The English Academy of Southern Africa awards function, March 14

LANGUAGE TEACHER PROFESSIONAL DEVELOPMENT PROJECT



Above:
Meeting with Mrs Doria Van Niekerk, Northern Cape
Department of Education, February



Right: Ms Ruth Woudstar conducting a workshop
in Kuruman, Northern Cape, May



Above:
Mr Sikhumbuzo Sibanda and Ms Ruth Woudstar doing
classroom support visits in Kuruman, May



Right: Ntombekhaya Fulani, Sikhumbuzo Sibanda and
Rethabile Mawela at the writing retreat at Assegai Trails
Centre, July 15-18



Above left:
Dr Qiana Gray running a workshop in Queenstown,
July 22-24

Above right:
Qiana Gray, Rethabile Mawela and Ntombekhaya Fulani
ran the ECEEA workshops, July 22-24

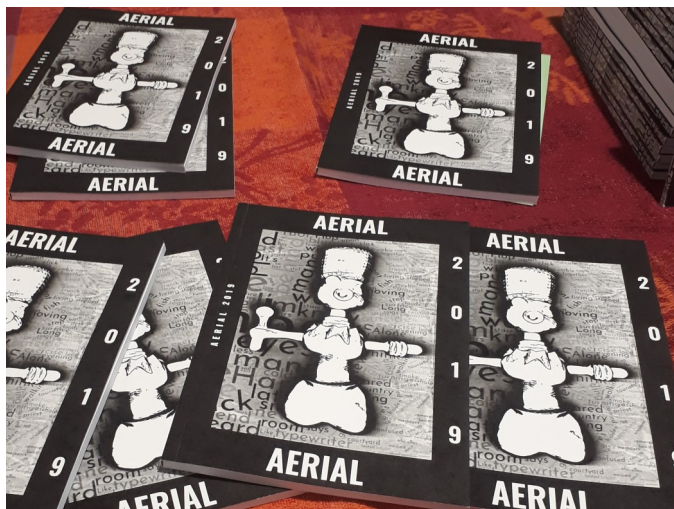


Left: Mrs Ntombekhaya Fulani presenting at Africa
TESOL International Conference in Abuja, Nigeria,
August 8-10

CAMPUS CREATIVE WRITING PROGRAMME



Above:
Dr Carol Leff
with the Creative Writing
short course class.



Left: *Aerial*, consisting of
prose and poetry, was
launched at the Amazwi
South African Museum of
Literature in Makhanda,
November 19.

Several of the students, of
the Creative Writing short
course, volunteer to join
the editorial team when the
evening writing sessions
come to an end in July.

DISTINGUISHED VISITORS



Above: Prof. Madeyandile Mbelani participated in graduation, April 11

Below: Prof Laurence Wright visited with the ISEA, March 14



THE DALRO POETRY PRIZES

The 2018 DALRO Prizes, awarded for the best poems in *New Coin*, were judged by Mxolisi Nyezwa

Judge's Report

I

Our new political and business elites expect poets to write comforting lyrics despite our country's pain and its doubtful future. I see this as a betrayal, robbing South African poetry of its blood. The starving poets who perform for business and government contracts to feed their stomachs add to our country's woes. They make worse our oppressive politics. Their poems are curses to the wind. Their empty lyrics sing to the earth's three bishops and her thousand demons.

Fortunately, there are few such poets in the two 2018 issues of *New Coin*. The poets in *New Coin* have penned socially conscious and lyrically astute poems. Poets who can describe the earth moving slowly, like a baby inside a womb, write like angels. These poets write of love between male and female, female and female, poems of conspiring genitals. They describe our country of bloody streets and decaying corpses. Their poems leave snipers' bullets in my brain. It was obvious to me as I was reading that the poems published talk to the bewildering contradictions of our society.

Years ago at the movies I watched Bruce Lee, *Enter the Dragon*. Watching Bruce Lee and his elegant kung fu movements on the bleary movie screens in New Brighton, taught me the lessons of poetry. I saw words and roads in front of me. I learnt from Bruce Lee to escape meaningless words and their airy rhetoric. Like a drunk man I now follow the many roads of the world, zigzagging, poem after poem. I relished the chance to be a judge for the *New Coin* 2018 Dalro Prize.

II

Mxolisi Sapeta's poems are intense ruminations and sardonic reflections about his New Brighton home, his family, particularly his father, who was a lay preacher and a hardened political activist in Port Elizabeth in the 1980's. Sapeta portrays his father with a cold and brutal eye, touching on the pointlessness of life in the black townships. He senses his father's wasted life in himself and in his peers, like Charlie, whose "heydays" were when he "worked the companies and played for the local soccer team and banged a few girls". His township friends and neighbours are all wasted with alcohol, jobless and abused, completely dead inside. For Sapeta township life is a black prison. His poems are impressive for their steely honesty. I enjoyed Sapeta's poem about Charlie because of its misgivings and regrets which are human concerns. His violent poems about White Location in New Brighton are indictments of the poverty of all South Africans.

Other poems on the theme of the townships which caught my eye came from Ayanda Billie and Nomtha Ndyoko. What is distinct about the township poets' work is their refusal to turn a blind eye to the oppression of black people. What strikes me about the township poems is their stark and skeletal imagery. The poets dissect the English language closer to the bone. The poems are bold and headstrong statements,

provocations of the Queen's language. In her poem titled, "The Edge", Nomtha Ndyoko avoids extolling beauty where none exists:

we are here
at the edge of ourselves swimming

inside a taxi rank
inside the shoes
of those possessed by
the wind

Other poems in these two issues of *New Coin* are more stylistic, covering various themes about loss, the human body, sex, the beach, and life in the pristine suburbs. There is something begrudgingly clean and controlled about some of these poets' voices, like schizophrenia when it is dulled by prescription drugs. When reading poems I look for images, rhythms, symbols, textual forms and language structures which show the berserk mentality that eats away at our human condition. Poems must convey the massive blunders of life. Joan Metelkamp's poem, "For ones who felt the flames", expresses so passionately the pain of dispossession and loss:

whether you were
or were not
there –

brothers who felt the flames
in the early hours far gone

who woke to flames and fought them
and moved your cattle first, first milked them –

your father's house, your sister's house, your own tall trees –

[...]

place on earth you knew
cousin, children, friends
you had no
hold on earth –

Kobus Moolman writes elegant poems that depend on expert use of metaphors and simple images, like the skin, and the door. Nothing in his body of work is frivolous, this poet's words are not wasted. I found his poems quite neat, beautiful trimmings of life deepened by crisis. The poems are about missing forms, lost identities, human puzzles.

The skin does not
make any sound
at all.

The skin is so dry
its glue comes undone
in the bath.

The skin is a machine
for feeling things
the way needles do.

The skin has to be
carried everywhere
it wants to go.

What Moolman achieves with these simple, hardly traceable images, is a unique and concrete form. He gives to each word a bigger reference, immensity like snow. Something is always just about to break, a whip will crack. What drew me to his poems is the imminent picture of a man about to take his last breath. Moolman gives to simple nouns and verbs a universal language. In that respect his poems contain and convey infinite hopes and longings.

Marike Beyers writes compact and dense poems, searing and regretful of the past. Her poems show tenderness and compassion for the victims of our depravations and sins. One poem, “In this world”, bemoans her despair of not being able to improve the lot of others:

even if i go out and live upon the streets
what good would it do
to the deep-etched drunk on her crate
the fashion-tattered junkie or his falling brother

Mzi Mahola, in his poem, “Old Age Centre”, captures a haunting scene of a sick old guy dying at a nondescript old age centre in Zwide township, Port Elizabeth. He writes,

Hunger was quietly strangling the man;
nobody bothered to help feed him
and the little that found the mouth
through his arthritic hands
failed to stretch the floppy belly

A good poem from a poetry sage. In *New Coin* there are even beautiful poems about the landscape. Lionel Murcott writes such a poem, titled “Grey Day at Waterval Farm” describing the coming of rain in a farm:

The hills dissolve under the milky sky.
Plum-sweet they swell; their thin skins
hold moist red earth. Hidden in its fold
lies the river, loud over black stones,
fat and brown with last night's rain.
Fish secret, lithe, nose upcurrent in
the steady-moving pour. The pale sky,
a cloudy eye, holds its freight of rain.

Haidee Kruger does interesting things with breath and pauses, line twists, leaving speech gaps in order to emphasize, suggest passage of time, or simply shadow indecision/anxiety – heart and mind hesitating. Her poem “Adventure” is a confluence of images, starting from sea memories to “running through the forest at night”, memories of childhood. She mentions a “spiny cray on the footpath”, “a snake drinking at the tap in the flashlight”. The poet survives growing up and seeing new things, for example “old men (who) arrange their knees like knitting needles in the sun”.

Kruger’s final words in “Adventure” are her insights about the coming of a dark age. How she says this is very powerful. Her lines read,

There is just enough rain
to keep the yard fence alive, to keep words fluttering
at the mouth: winged pistons cranking
the rusty slow engine of the world. Until we arrive.

III

New Coin published some very amazing poems in 2018. It was extremely hard to pick the Dalro Prize winners. I am drawn to poets of struggle and hard utterances, poets who struggle for air in their lungs. My problems stay with poets who live behind windows, and watch the birds even when morning comes to earth to remind the dissidents of another war. I walk the earth reading only poems. Here, anyhow, are my choices. Bruce Lee would be proud of these poets’ swift movements:

Third prize: “The Edge” by Nomtha Ndyoko

Second prize: “For ones who felt the flames” by Joan Metelerkamp

First prize: “Charlie” by Mxolisi Sapeta

OTHER PUBLICATIONS

BOOKS

Buzani, M. 2019. *A Naked Bone*. Deep South. Distributed by University of Kwazulu-Natal Press.

Hendricks, M. and G Harrison (eds). (2019). *Lessons from the Kalahari: Tracking Teachers' Professional Development*. Newcastle upon Tyne: Cambridge Scholarly Publishing.

Mann, C M. 2019. *Waiting for the Vandals*. Dryad Press: Cape Town. (completed in 2019, due for publication in 2021).

CONTRIBUTIONS TO BOOKS

Fulani, N, M Hendricks and K McCarthy. 2019. Making poetry enjoyable and accessible: Towards excellent teaching. In M Hendricks and G Harrison's (eds). *Lessons from the Kalahari: Tracking Teachers' Professional Development*. Newcastle upon Tyne: Cambridge Scholarly Publishing, pp. 180-200.

Hendricks, M and G Harrison (eds). 2019. Introduction. In M Hendricks and G Harrison's (eds). *Lessons from the Kalahari: Tracking Teachers' Professional Development*. Newcastle upon Tyne: Cambridge Scholarly Publishing, pp 1-8.

----- and L Botha. 2019. What are the dominant sites of teachers' early literacy acquisition? Insights from Northern Cape teachers' narratives. In M Hendricks and G Harrison's (eds). *Lessons from the Kalahari: Tracking Teachers' Professional Development*. Newcastle upon Tyne: Cambridge Scholarly Publishing, pp. 49-74.

Mawela, R. 2019. The Reading to learn Methodology Used as a Teacher Development Pedagogy. In M Hendricks and G Harrison's (eds). *Lessons from the Kalahari: Tracking Teachers' Professional Development*. Newcastle upon Tyne: Cambridge Scholarly Publishing, pp. 159-179.

ARTICLES IN JOURNALS AND ONLINE

Hendricks, M and L Botha. 2019. Imagination, identity and Agency in literacy acquisition narratives of Northern Cape teachers. *Education as Change*. 23. <https://doi.org/10.25159/1947-9417/3488>. ISSN 19479417 (Online).

Leff, C. "Subversive Drifting: Practising the Dérive as Means of Inhabiting the Diasporic home." (M/C Journal of Media and Culture) <http://journal.media-culture.org.au/index.php/mcjournal/index>. (forthcoming).

-----, 2019. Book review: "The Routledge Diaspora Studies Reader" in *Scrutiny2 – Issues in English Studies in Southern Africa* Vol 24. DOI: <https://doi.org/10.1080/18125441.2019.1653524>.

Mann, C. 2019. The Poetry of Belonging: Episodic Memory and the Shades, *Current Writing: Text and Reception in Southern Africa*, 31:2. Pp. 141-154.

ARTICLES AND REVIEWS IN MAGAZINES AND ONLINE

Mann, C M. 2019. <https://www.dailymaverick.co.za/opinionista/2019-04-01-buffeted-by-life-in-small-town-south-africa/> Acceptance speech. *English Academy of South Africa Newsletter*. July. Pp. 6-8.

POETRY IN BOOKS

Mann, C M. 2019. The Rivers of the Eastern Cape, Naturalists, The Shoot Out at the Oil Refinery. *Naturally Africa!* Selected by Dan Wylie, Patricia Schonstein. African Sun Press: Cape Town, pp. 167-170

----- . 2019. Bougainvillea, Evensong in Grahamstown Cathedral, *Coming Home: poems of the Grahamstown Diaspora*. Harry Owen (ed). The Poets Printery East London.

----- . 2019. Elegiac ballads: a triptych. *I wish I'd said . . .* Vol 2. Johann de Lange and Mandla Maphumulo (eds). Naledi: Pretoria, pp. 34-37

POETRY IN LITERARY JOURNALS — PRINT AND ONLINE

Leff, C. 2019. "Resting." *Coming Home: Poems of the Grahamstown Diaspora*. Harry Owen (ed). Pp. 38–39.

----- . 2019. "Sweet Water." *Coming Home: Poems of the Grahamstown Diaspora*. Harry Owen (ed). Pp. 37–38.

Mann, C M. 2018 The Roman Colonization of Britain: two poetic insights. *Akroterion* 63. University of Stellenbosch, pp. 177-183

----- . 2019. Scapegoat. *Le Simplegadi*. Vol. XVII-No. 19. University of Udine: Italy, pg. 18.

----- . 2019. The English Teacher. *Old Diocesan*. 4. Diocesan College: Cape Town, pg. 32.

----- . 2019. Telling Anecdotes. *New Contrast*. Vol 47 Autumn. Cape Town, pp. 23-25.

----- . 2019. Unfinished Creed, Wild Honey. *Stanzas*. No. 16. Cape Town, pp. 20-24.

----- . The Funfair of the Damned. *Rhodes Scholar*. Rhodes House: Oxford. (forthcoming).

----- . 2019 Released. *Litera*. Vol 40, No 1. University of the North West: Polokwane.

----- . 2019. The Heart Stays Young. *Stanzas*, African Sun Press, Cape Town, pg. 20.

----- . 2019. Late Night Small Town Berg-Wind Blues. Newsletter 30, Winter. Oxford, pg. 10.

Woudstra, R. 2019. Harry Owen (ed). *High Street Low*. *Coming Home: Poems of the Grahamstown diaspora*.

PERFORMANCE EVENTS AND FESTIVALS

Mann, C M. 2019. Guest speaker: Annual Prize-giving, Centre for Writing, Durban University of Technology

POETRY, DRAMA, INTERVIEWS ON RADIO OR AUDIO-VISUAL WEBSITES

Mann, C M. 2019. Poems, song lyrics and prose. <https://www.facebook.com/ChrisMannPoetSouthAfrica>

-----, 2019. Poetry Performances. Guest poet. Incroce di Civiltà: International Festival of Poetry, Venice, Italy. April.

-----, 2019. Poetry Performances. Guest poet. International Festival of Poetry, Vicenza, Italy. April.

-----, 2019. Poetry Performances. Sweet is the Fruit of the Prickly Pear. Spiritfest show, National Arts Festival. Cathedral. July.

-----, 2019. Poetry Performances. Acoustic Café, Victoria Hotel, Makhanda. August.

-----, 2019. Poetry Performances. Eco-literature Conference. Amazwi Literary Museum: Makhanda. September.

-----, 2019. Poetry Performances. Reddit's Poetry, Café D'Vine, Makhanda. Throughout the year.

-----, 2019. Wedding service: Luke and Kim Mann. Forest Chapel, Crystal Barn, KZN Midlands. September.

-----, 2019. Wedding anniversary: Prof and Mrs Roy Lubke. The Wyvern Club: Kingswood College. October.

-----, 2019. Anglican Deans of South Africa Colloquium. The Wyvern Club: Kingswood College. October.

-----, 2019. Music video production of song-poems on YouTube. Lyric poems and melodies, Chris Mann. Supporting musicians, vocalists and artists: Hennie van der Mescht, Steve Prevec, Corinne Cooper, Michael Wynne, Julia Skeen and Nombasa Maqoko.

-----, 2019. Music video production of song-poems on YouTube Sweet Smell of Honey: https://youtu.be/8oZ_-DoT2Po.

-----, 2019. Music video production of song-poems on YouTube Hinterland Heroes: <https://youtu.be/ORU43Xqc4lg>.

-----, 2019. Music video production of song-poems on YouTube The Rainbow Hidden In The Storm: <https://youtu.be/jfgJXAFhazc>.

-----, 2019. Music video production of song-poems on YouTube Aardvark: <https://youtu.be/zsMvKzhmOpw>.

-----, 2019. Music video production of song-poems on YouTube The Comrades Marathon: <https://youtu.be/xgIwm0Wb9X8>.

CONFERENCES, COLLOQUIA AND PUBLIC LECTURES

- Fulani, N.** 2019. 'Poetry teaching: Providing access and enjoyment' Literacy Association of South Africa (LITASA). University of Cape Town, Cape Town. 13 July.
- , 2019. 'Translanguaging: Providing a voice to diverse identities' Africa Tesol International Conference, Abuja, Nigeria. 10 August.
- Leff, C.** 2019. 'Treading Water: Ecological Concerns in Helon Habila's *Oil on Water*', Literature and Ecology Colloquium, Amazwi South African Museum of Literature, Grahamstown/Makhanda, 26-28 September.
- Mawela, R.** 2019. "Storytelling: an Exciting Pedagogic Approach to the Acquisition of Reading and Writing skills" Literacy Association of South Africa (LITASA). University of Cape Town, Cape Town. 14 July.
- , 2019 "Using Indigenous Pedagogy to Teach English in Multicultural Africa" Africa Tesol International Conference, Abuja, Nigeria. *Featured Speaker*. 9 August.
- Willan, B.** 2019. 3 lectures: 1. 'Sol Plaatje: a biographical introduction' 2. 'Leader of his people: Plaatje as political spokesman' 3. 'A pioneer in literature'? Plaatje's writings in English and Setswana'. UCT summer school, 8-10 January.
- , 2019. Public lecture: 'Remembering Sol Plaatje: restoring Mahikeng to the narrative' Seminar papers 'Mhudi and its Critics' and 'Sol Plaatje's journalism' presented to Humanities Department. North West University, Mahikeng, 25-27 April.
- , 2019. Humanities Department, Public lecture: 'Mhudi and the Critics' Sol Plaatje University, Kimberley, 30 April.
- , 2019. Presentation: 'Isaiah Bud-M'belle (1870-1947): some biographical reflections' Rhodes University, Makhanda. Southern African Historical Society, 24-26 June.
- , 2019. Lecture/discussion via skype to History students on Sol Plaatje, University of the Western Cape, 16 September.

RESEARCH

Ntombekhaya Fulani, Sikhumbuzo Sibanda and Rethabile Mawela went to the writing retreat organized by the Center for PG at Assegaa Trails Centre from the 15-18 July 2019. Mrs Fulani worked on her PhD proposal, Mr Sibanda worked on his literature review chapter for his MEd and Rethabile worked on a paper for publication. The retreat afforded them that space.

Monica Hendricks, has been on sabbatical. She worked on a Professional Masters program. The draft is ready to be tabled at the Faculty of Education meeting for interrogation.

----- and Rethabile Mawela received the University capacity development grant for 2019-2020. The purpose of this research will be to run workshops in the Komani, Willowvale and Adelaide districts and to establish reading clubs in order to encourage reading for pleasure. This research project is already underway.

Carol Leff was awarded her doctorate in April and is busy publishing from her thesis.

Rethabile Mawela went to Kuruman, Northern Cape, in October 2019, where she trained Setswana educators to teach reading through the use of Reading to Learn (RtL) pedagogy. This is an intervention research and data will be collected through classroom observations and interviews.

GUY BUTLER RESEARCH AWARD

Committee: John Gillam, Prof Monica Hendricks, Prof Dirk Klopper and Prof Ron Simango

Reverting to past practice, two awards were made this year: Ms O Tladi had her scholarship renewed for the second and final year of her Master's in English Language and Linguistics, and Ms L Stanley received an award for a joint BA Hons in English and Linguistics. We acknowledge our sincere thanks to the SAMRO Foundation for its long-standing, generous support for the Guy Butler Research Awards.

LANGUAGE TEACHER PROFESSIONAL DEVELOPMENT PROJECT

Ntombekhaya Fulani, Qiana Gray, Rethabile Mawela, Sikhumbuzo Sibanda, Ann Smailes, Ruth Woudstra with contributions from Tom Penlington

UNDER-GRADUATE

The BEd in English Language Teaching cohort, composed of 30 students, wrote the end of year exam from the 4-7 November. This was the end of their second year. It was a successful year with all the contact sessions well-attended and school support visits showing development in teachers' use of classroom time and reflective capacity.

One of the highlights was the graduation of 23 BEd English Language Teaching students in April.

Another highlight of the Language Teacher Professional Development Project was offering a professional development course in aspects of English Language Teaching for Grade 9 to Grade 12 teachers in the Komani District from the 22-24 July 2019.

These are community engagement workshops run for English Educators in the Eastern Cape who are not registered at Rhodes. Ms Ntombekhaya Fulani, Dr Qiana Gray and Dr Rethabile Mawela conducted this workshop.

POST-GRADUATE

The Master of Education cohort begun by Professor Madeyandile Mbelani with Thuthuka funding originally had five registered students. Progress is as follows:

Mr Michael Khosa, Masters in English Language Teaching (Full-thesis). *Investigating teaching of film as a tool to develop critical literacy in Grade 9*. Completed and graduated in April.

Mr Zolile Patrick Mbuqe, Masters in English language Teaching (Full-thesis). *Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District*. Completed in 2019.

Miss Sibongile Dlamini, Masters in English Language Teaching (Full-thesis). *Investigating factors that enable and constrain teaching and learning of poetry in Grade 11*. Completed in 2019.

Mr Almore Cupido, Masters in English Language Teaching (Full-thesis). *Investigating teaching of film in the development of critical visual literacy: A case study of four Grade 9 teachers*. Thesis writing up.

MASTERS IN CREATIVE WRITING

The MA in Creative Writing moved from the ISEA to the School of Languages and Literatures in February this year. Although the MACW no longer operates under the ISEA, Dr Carol Leff is a part-time lecturer in that program. She supervised two MA students who have submitted their theses for examination.

CAMPUS CREATIVE WRITING PROGRAMME

Facilitators: Marike Beyers, Mangaliso Buzani, Carol Leff, Paul Mason

The year 2019 saw a small intake of students which made for an intimate writing experience. A group ranging from ten to fifteen eager faces, from beginners to experienced writers, came together one evening a week to enjoy the freedom of creative writing. The ISEA is most grateful to Prof Paul Walters and the Grahamstown Training College (GTC) who have regularly supported this community project. This year the GTC's generous donation of R5, 000 was used towards funding bursaries awarded to both residents and students who would otherwise not have been able to afford the course fees.

After the evening writing sessions came to an end in July, several students volunteered to join the *Aerial 2019* editorial team. The printed publication of prose and poetry written by course participants was launched at Amazwi South African Museum of Literature in Makhanda on 19 November 2019. The publication promises to showcase the talent of a handful of writers who are dedicated to the creative spirit.

SHAKESPEARE SOCIETY

The President: Christopher Thurman

2019 has been an exciting year for the Shakespeare Society of Southern Africa. The highlight was the eleventh triennial congress, held in Cape Town from 11-18 May and comprising three events: the academic conference “Shakespeare and Social Justice: Scholarship and Performance in an Unequal World” and “Making Shakespeare”, a platform for theatre makers (both held at the Fugard Theatre), as well as “my shakespeare”, a workshop for teachers (at the Baxter Theatre). In total, some 120 delegates from across South Africa and around the world participated in these events.

Reports on and videos from Congress events are available on Shakespeare ZA as follows:

- “my shakespeare” report
<http://shakespeare.org.za/blog/2019/6/7/my-shakespeare-revisited>
- “my shakespeare” presentations (videos)
<http://shakespeare.org.za/blog/2019/8/13/my-shakespeare-presentations-available-online>
- “Making Shakespeare” report
<http://shakespeare.org.za/blog/2019/6/21/making-shakespeare>
- “Making Shakespeare” and “Shakespeare and Social Justice” videos
<http://shakespeare.org.za/blog/2019/7/30/video-ssosa-congress-events>

The latter link includes the conference keynote lecture by Professor Ayanna Thompson on “Shakespeare and Blackface” or, “Shakespeare and Unfreedom”. Articles developed from papers presented at the conference will be published in a special volume of *Shakespeare in Southern Africa* and another journal or collected volume (to be confirmed). The Congress was made possible by generous funding from the National Institute for the Humanities and Social Sciences, the National Research Foundation, CN&CO, Business and Arts South Africa (BASA), the University of Cape Town and the African Centre for the Study of the United States at the University of the Witwatersrand.

Subsequent to the Congress, a new executive committee was elected via electronic voting. This committee will serve until the next triennial congress in 2022: Chris Thurman (President), Sandra Young (Vice-President), Buhle Ngaba, Kseniya Filinova-Bruton, Lauren Bates, David Schalkwyk, Bernice Borain. Carol Leff will remain as Treasurer, and Laurence Wright will be a non-voting member of the executive.

The Society has renewed its partnership with the Shakespeare Schools Festival South Africa (SSF-SA) and has committed an annual sum of R20,000 from the Shakespeare Education Trust to supporting the work of the Festival over the next three years.

Shakespeare ZA continues to grow as an online platform for teachers, learners, theatre makers, scholars and members of the public. The site has been slightly restructured and its educational resources expanded. SSOSA and SSF-SA have together published seven translations of abridged playtexts into isiZulu, isiXhosa and Afrikaans,

and these can be downloaded in PDF format. In addition, the first steps have been taken in growing a digital archive of translations of Shakespeare's plays into South African languages (obtaining permissions has proved quite a challenge, but the digitising process is now underway). Thanks are due to Marguerite de Waal and Kirsten Dey for their expert management of Shakespeare ZA and its related social media accounts.

SSOSA continues to promote the work of South African theatre makers engaging with Shakespeare's plays. In August, the Society supported a collaboration between the Centre for the Less Good Idea, the Kwasha! Company (Market Theatre Laboratory), JAM (Johannesburg Awakening Minds) and POPArt Theatre that resulted in the experimental production *Umsebenzi ka Bra Shakes*. Facilitator Hayleigh Evans has written about this for Shakespeare ZA: <http://shakespeare.org.za/blog/2019/9/10/what-a-piece-of-man-is-a-work>.

Finally, I would like to express my sincere gratitude to SSOSA's partners and friends at CN&CO, whose support (financial and otherwise) has made possible much of what we have achieved this year.

WORDFEST SOUTH AFRICA

Wordfest received funding in 2019. Mr Sonwabile Mfecane was the convener for the Festival. He worked with a team of six staff members during the festival.

DISTINGUISHED VISITORS

Ms Francinah Magoro, Regional English Language Office, U.S. Embassy, Pretoria

Prof Madeyandile Mbelani, University of Western Cape

Mr Rick Rosenberg, Regional English Language Office, US Embassy, Pretoria

Prof Laurence Wright, Cape Town

GRADUATE SUPERVISION AND EXAMINING

Ntombekhaya Fulani co-supervises an MEd candidate, Mrs Victoria Bokveld, with Monica Hendricks.

Monica Hendricks is external examiner for one BEd Hons module: Formal Language Studies, University of the Western Cape.

----- is supervising two doctoral candidates, Ms Ghauderen Coetzee-de Vos and Mr Bruce Bushula.

----- co-supervises a MEd candidate, Ms Sekiwe Ndabeni, with Karen McCarthy. She also supervises an MEd candidate, Mrs Victoria Bokveld, with Ntombekhaya Fulani.

----- and Madeyandile Mbelani are co-supervising a doctoral candidate, Mrs Xoliswa Magxala.

Carol Leff was external examiner for an MA Creative Writing candidate at UCT.

----- supervised two MA in Creative Writing candidates.

Rethabile Mawela supervises six MEd Namibian candidates: Mr Ernest Matengu, Mr Gabriel Iita, Mrs Sylviana Engelbrecht, Mrs Deidre Smith, Ms Memory, Rheeder and Ms Kayofa Ndapunikwa (with Dr T W Mataka).

----- is supervising one Med candidate: Mr Sikhumbuzo Sibanda.

DEGREES IN PROGRESS

Ntombekhaya Fulani, PhD with focus on Translanguaging. She is doing her Pre-doc.

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

Sikhumbuzo Sibanda, Masters in English Language Teaching (Full- thesis). *An Exploration of how teachers interpret and use the Language in Education Policy in their Classroom Practice*. Thesis writing up.

EXTERNAL RESPONSIBILITIES

Ntombekhaya Fulani continues to serve as Executive secretary in the Eastern Cape English Educators Association and on the conference organising committee.

Monica Hendricks serves on the Boards of GADRA Education, the Dictionary Unit of South African English, and is an executive member of the Eastern Cape English Educators' Association. She is a member of the Language Committee and the Faculty of Education Higher Degrees Committee. She is also a member of the English Academy Eastern Cape branch of the Literacy Association of South Africa (LITASA).

Carol Leff serves on the Board of Grahamstown & Sunshine Coast Hospice.

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

Rethabile Mawela serves as the Publications Officer for Africa TESOL.

Sikhumbuzo Sibanda serves as President of the Northern Cape English Educators Association.

CONCLUSION

This annual report purposed to give the reader a bird's eye-view of the events that took place during the course of 2019. This has been a year of new beginnings. It was the first year for ISEA to operate without the Masters in Creative Writing wing; a wing that produced the lion's share of the institute's research output over the years. It was the first year for the ISEA to operate without its seasoned director, Prof. Monica Hendricks. It was the first year for me to function in two senior positions concurrently.

It is a pleasure to look back and note that much has been accomplished. In a small way the ISEA endeavored to be relevant to the three pillars that identify Rhodes University's education agenda which are Community Engagement, Teaching and Research.

Our community engagement activities included the Campus Creative Writing short course which ultimately produced, "Aerial 2019". We also conducted teacher empowerment workshops in the Komani district for English teachers and we participated in the Grahamstown Arts festival through Wordfest.

Our teaching activities included teaching the BEd English Language teaching students, doing classroom support visits, planning the BEd Honours in Bilingualism program which begins in 2020 and supervising Masters as well as PhD candidates.

Our research endeavors resulted in a total number of 3 books published, 6 chapters written as contributions to books, 5 articles submitted for publication in journals, 3 poems submitted in literary journals for publication, 11 presentations at conferences, colloquia and public lectures. Members of staff have been studying in order to develop themselves and a Professional Master's program has been drafted. The year has been a successful one.

May I take this opportunity to express my gratitude as the acting director for the greater part of this year. I would like to thank the office staff, Ms Kelemi and Dr Leff for working tirelessly to make sure everything went well on paper. My appreciation goes to Ms Cummings-Penlington who worked hard to make sure periodicals were published on time. I am grateful to the BEd team, Mrs Ntombekhaya Fulani, Ms Ruth Woudstra, Ms Ann Smailes, Dr Qiana Gray and Mr Sikhumbuzo Sibanda for the hard work they did. I enjoyed interacting with Prof Chris Mann, Mr Robert Berold and Mr Mangaliso Buzani. My appreciation goes to Dr Carol Leff who worked as my right hand support. It was a pleasure working with you in this capacity.

Finally, I would like to thank the research professional associates, the scholars, the editors, writers, poets, the referees, the external examiners and the distinguished members of the ISEA board. The roles you each played contributed to the success of this year. My endless gratitude goes to the Dean of the Education faculty, Prof Di Wilmot. Your support and guidance throughout the year will be forever treasured.

Rethabile Mawela
Acting Director

