



Summer School
Open Learning for all

11–30 January

2021

Summer School 2021

The University of Cape Town's Centre for Extra-Mural Studies invites you to attend its annual Summer School from 11 to 30 January 2021. The 2021 Summer School will be delivered online, using the Microsoft Teams platform, unless otherwise stated.

Summer School 2021 will run for three weeks, with language courses extending for an additional three weeks. Participants will be provided with links to the lectures and the films.

Summer School is a public education programme that offers a range of short courses, open to all regardless of educational qualifications. These courses are for non-degree purposes and do not involve examinations or certification, though written or practical projects and reading may be required.

Located in the Development and Alumni Department, Summer School seeks to make the academic resources of the university accessible to a wide range of students. We encourage you to explore new disciplines and ideas and look forward to your participation in this programme.

FOR ALL SUMMER SCHOOL ENQUIRIES

Phone: 021 650 2634

Write to: Centre for Extra-Mural Studies
UCT, Private Bag X3, Rondebosch, 7701

Email: ems@uct.ac.za

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

Please note that during the pandemic we are unable to deal with queries in person.

STAFF AT THE CENTRE

Director: Medeé Rall

Senior lecturer: Finuala Dowling

Lecturer: Zuleiga Adams

Departmental manager: Arlene Bowers

Administrative officer: Fezile Kama

Administrative assistant: Bronwyn Geldenhuys

Message from the Development and Alumni Department

During 2020, Summer School was formally incorporated into the Development and Alumni Department (DAD). This has opened up new avenues for enriching the alumni experience with their alma mater and for all Summer School participants. The inclusion into DAD enables Summer School to play an important role in helping to transform the university into a more inclusive institution. As the Executive Director of DAD I welcome all participants to the online 2021 Summer School which has made it possible for people from all corners of the globe to experience the intellectual richness of our programme.

The global COVID-19 pandemic means that Summer School will be presented virtually this year. Of course we miss having your physical presence on campus. But hosting Summer School online also means that we are able to reach many more people, particularly audiences who would never have been able to travel to Cape Town.

Enjoy the programme we have put together for you. I hope that it will not only be stimulating and uplifting, but that it will also showcase the incredible intellectual talent that UCT is able to assemble.



Dr Russell Ally, Executive Director, DAD

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BOOKING INFORMATION

Booking begins on Monday 9 November 2020.

HOW TO BOOK AND PAY FOR YOUR COURSES

Booking for Summer School will be through Webtickets.

You can book online at <https://www.webtickets.co.za/>.

If you require assistance, you can visit the Webtickets outlet at Pick n Pay stores, or you can phone the Summer School office. The Centre for Extra-Mural Studies will no longer handle bookings by fax, mail or email. If necessary, we can assist you with online booking via email or by telephone.



CHANGING COURSES

Once you have registered for a course it is not possible to change to another course of the same duration and cost.

VIRTUAL OFFICE HOURS

During the pandemic, we are unable to deal with queries in person.

Telephonic and email queries will be answered during the following office hours:

Monday to Friday

9 November–24 December 2020	8.30 am–4.00 pm
4–8 January 2021	8.30 am–4.00 pm
11–29 January 2021	8.30 am–1.15 pm
	2.30–6.00 pm
Closed	24 December 2020 from 12 noon
Reopens	4 January 2021

FEE INFORMATION

COST OF COURSES

Fees for all courses, except practical courses, have been reduced to R75 per lecture. International participants pay an additional 25% (R94 per lecture). Webtickets will add the 25% on registration. Participants must choose 'international' when registering.

DISCOUNT

An early bird special – 10% discount – applies from Monday 9 to Monday 16 November.

Please note that in 2021, staff and student discounts only apply to language, writing and art courses, and places are limited.

STAFF & STUDENT FEES

The following are eligible for the reduced fee on language, writing and art courses:

- Full time and retired full time UCT staff.
- Part time UCT staff currently holding an appointment of at least one year.
- Full time staff of universities in the Western Cape.

TO QUALIFY FOR STAFF OR STUDENT FEES

Write to the Centre for Extra-Mural Studies citing your UCT staff or student number. You will be issued with a discount voucher to enter on the Webtickets payment page. Discounted fees are only available on practical and language courses, and places are limited.

CANCELLATIONS AND REFUNDS

If the Centre cancels the course, Webtickets will issue a refund.

GENERAL INFORMATION

RECEIVING THE BROCHURE

In 2021 the brochure will exist in an electronic format only. It will not be posted.

It is essential that we have your correct email address. There is no charge for joining or for corrections to the mailing list. **Please notify us should your address or contact details change.**

All Summer School information is available on our website: <http://www.summerschool.uct.ac.za>.

SUMMER SCHOOL FILM PROGRAMME

This is a free film programme designed around courses. Participants will be sent links to all the films, which they can view in their own time.

FAQs

- The course I am interested in doesn't have a scheduled start or end time.

A few courses are offered with no scheduled time of day. The lecture material for these courses is offered in the form of videos or narrated PowerPoint presentations and may be viewed at a time of day convenient to you.

- Will lectures be recorded for viewing later?

Some lectures will be recorded. Participants will be sent a link once they are available.

- Why are there no reduced fees for courses?

The course fees have already been reduced in 2021. No further reductions are possible.

- I made a booking between 24 December and 3 January but haven't been sent course materials yet.

Any outstanding links or material will be sent to you once our offices reopen on 4 January.

- I have registered for a course offered on UCT's Vula platform, but I have not received an invitation to the site.

Names are added manually to the Vula site, therefore there may be a delay. Make sure you supplied your email address when booking. Bookings between 24 December and 3 January will only be processed on 4 January.

- I have registered for a course that is offered on UCT's Vula platform, but it is asking for my password.

Log in using the email address you supplied and then click the 'lost password' or 'reset password' option.

- I want to see only the lecturer on my screen, not the other participants.

Next to the lecturer's name on the screen you will see three dots (...). Click on these and select the 'pin' option.

- I would like to download a free version of Microsoft Teams.

You can download the app for free here:

<https://www.microsoft.com/en-us/microsoft-365/microsoft-teams/download-app>

- I can't find my course on Microsoft Teams.

Check the relevant brochure entry as a few courses are offered on Zoom and on Vula.

ONLINE ETIQUETTE

When joining an online lecture as a participant, please mute your microphone.

Please adhere to all housekeeping rules. These will be announced at the beginning of the session.

BOOKSHOPS

St Luke's Hospice bookshop in Lester Road in Wynberg, Help the Rural Child bookshop in Mowbray, Bay Books and Clarke's bookshop in Long Street will make books related to this year's Summer School programme available to participants. Clarke's bookshop has added a Summer School page to their website. Please visit these bookshops at your leisure during the Summer School period and the week following Summer School.

TIME	WEEK 1: 11–15 January	Page	WEEK 2: 18–22 January	Page	WEEK 3: 25–29 January	Page
Flexible: do in own time in the allocated week(s)	How artists confront times of social stress	8	How artists confront times of social stress	8	How artists confront times of social stress	8
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			Surrealism and symbols	89		
			Writing character	81		
9.15 am	Illicit trade 101	51	Tolkien's medieval middle-earth	28	Sacred places: mystery, journey, perfection	11
	Modern African literature: contexts	8				
9.30 am	The joy of drawing for beginners	87			Exploring image making	88
10.00 am	Memoir writing	80	A guided course on memoir writing	83	How to write a novel	84
			Short fiction: the short story	82		
11.15 am	Seaweeds (<i>Mon–Wed</i>)	71	Understanding Greek art	16	Jan Smuts and his great war in Africa (<i>Wed–Fri</i>)	53
	Forensic science, trauma, justice (<i>Mon–Wed</i>)	66	Freedom and mathematics (<i>Wed–Fri</i>)	47	Sleep and health (<i>Mon–Tues</i>)	72
	Hill towns of central Italy (<i>Mon–Wed</i>)	18	The cinema of Alfred Hitchcock	17	Waterways of France (<i>Mon–Thurs</i>)	30
	Understanding gravity (<i>Mon</i>)	67	Understanding gravity (<i>Mon</i>)	67	Understanding gravity (<i>Mon</i>)	67
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1.00 pm	Poems of love and death	24	The story of opera	22	Yet more excellent, little-known books	31
	Egypt: temples and tales (<i>Mon–Wed</i>)	15	Monuments and memorialisation in Mexico (<i>Fri</i>)	32	Henri Matisse on the Côte d'Azur (<i>Mon–Tues</i>)	20
	Elite schools: who gets in and why? (<i>Thurs</i>)	60	Truth and beauty in art (<i>Mon–Thurs</i>)	10	Landscape and emotion (<i>Wed–Fri</i>)	19
	The return of racial science (<i>Fri</i>)	59	The Chernobyl disaster	63	Creating a desirable future (<i>Mon–Tues</i>)	48
	Murderers (<i>Mon–Tues</i>)	21			Imaging black holes (<i>Wed</i>)	74
	Cape Town's art deco heritage (<i>Thurs</i>)	32			Covid-19: how fragile is SA's democracy? (<i>Thurs</i>)	57
	The Knysna mysteries (<i>Fri</i>)	58			State capture and the media (<i>Fri</i>)	60
3.00 pm	The art novel	9	The complex life of the gut	68	South African history in data	39
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	Drawing our human family tree (<i>Mon</i>)	69	Viruses: the history of their discovery	73	Making sense of the Rome we see today	25
	<i>Moros Intrepidus</i> (<i>Tues</i>)	74				
	The Du Preez family in Anglo-Boer War (<i>Wed</i>)	58				
	Foreign women in the Anglo-Boer War (<i>Thurs</i>)	56				
	Churchill's South Africa (<i>Fri</i>)	57				
5.00 pm	Introducing James Joyce's <i>Ulysses</i>	29	Cinema and the visual arts	12	Epidemics in South African history	44
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	Cape Town's violent crime crisis (<i>Thurs–Fri</i>)	38	Beyond 50 years of astronomy at UCT (<i>Mon–Wed</i>)	62	The problem of consciousness (<i>Thurs–Fri</i>)	64
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5.30 pm	IsiXhosa for beginners	75	IsiXhosa for beginners	75	IsiXhosa for beginners	75
	Italian for beginners	77	Italian for beginners	77	Italian for beginners	77
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	SATURDAY 16 January		SATURDAY 23 January		SATURDAY 30 January	
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1.00 pm	Covid-19: lessons and insights	65	The South African economy	41	The future of the European Union	45
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ANNUAL LEGACY SOCIETY LECTURE
Free session

Unleashing human potential

Friday 15 January 11.15 am

In September 2018 the Vice-Chancellor set up a Futures Think Tank, creating the space for daring the University of Cape Town (UCT) to realise its potential to be a trail blazer and a thought leader. The work of the Futures Think Tank helped UCT to come up with a purpose for its work that functions simultaneously as an aspiration and as the beginning of the road map to change. It is the idea that inspires the whole UCT community to be the best it can be, and also holding itself accountable as an institution with immense influence, building ways to hold itself responsible in ways it has not in the past. Through this initiative the university has taken a strategic decision that it wants to be part of leading and shaping the future instead of choosing to react and follow. Join **Abbas Jamie**, futurist and member of the UCT Futures Think Tank, in conversation with the Vice-Chancellor, **Mamokgethi Phakeng**, as they discuss UCT's journey to unleashing human potential.

HOW ARTISTS CONFRONT TIMES OF SOCIAL STRESS

Ian Aaronson, *Distinguished Emeritus Professor, Medical University of South Carolina*

11–30 January (open registration)* ■ COURSE FEES R150

This course will examine the work of four renowned artists living in societies traumatised by the aftermath of military defeat, institutionalised injustice or political oppression. For the German Anselm Kiefer born in 1945 in the smouldering ruins of his homeland, his art speaks to a collective responsibility for the horrors of the Hitler years. William Kentridge grew up in affluent Johannesburg during the apartheid years. For him redemption lies in the hands of each individual to take responsibility for their personal actions, both taken and not taken. For the Serbian performance artist Marina Abramović the 1995 massacre of 8000 Bosnian men and boys demanded redemptive physical acts of gut-wrenching power. Moral and physical courage are the hallmarks of the Chinese dissident artist Ai Weiwei, whose creations on a grand scale directly challenge the authoritarian regime.

LECTURE TITLES

1. The art of Anselm Kiefer and William Kentridge
2. The art of Marina Abramović and Ai Weiwei

*The video of this course will be available on the Microsoft Teams platform for participants to view at a time convenient to them. Participants will be sent a link.

MODERN AFRICAN LITERATURE: CONTEXTS OF FORMATION

Associate Professor Christopher Ouma, *Department of English Literary Studies, University of Cape Town*

Wednesday 13–Friday 15 January ■ 9.15 am ■ COURSE FEES R225

This course will revisit some early works of selected writers from East and West Africa in order to engage with how they grappled with the moments of transition to political independence, as well as what was described as the period of 'disillusionment' with the gains of political independence. These moments of transition were marked by the rise of the novel as a genre of expression, the ambivalence of the category of the nation as a platform of collective identity, as well as the rise of gender as a critical analytical category in African literature.

LECTURE TITLES

1. 'But bare grain, it may chance of wheat': Ngũgĩ wa Thiong'o
2. 'Great expectations and the mourning after': Ayi Kwei Armah
3. The 'joys' of motherhood: Buchi Emecheta

Recommended reading

Armah, A.K. *The Beautiful Ones Are Not Yet Born*. Any edition.

Emecheta, B. *The Joys of Motherhood*. Any edition.

Wa Thiong'o, N. *A Grain of Wheat*. Any edition.

THE ART NOVEL

Andrew Lamprecht, curator and lecturer

11–15 January ■ 3.00 pm ■ COURSE FEES R375

In recent years, the ‘art novel’ has become a genre of its own: such novels may focus on a specific artwork, the story behind an enigmatic sitter, the complex nature of the artist and who they portray (or those they marginalise in their ascent to fame), or even the artworld itself. This course begins its exploration of why art is so engaging in the non-visual realm of fiction with an introductory overview of the genre. Each subsequent lecture will look at two works in some detail and conclude with suggestions for further readings in a similar vein. Each lecture will be illustrated with appropriate images and artworks.

LECTURE TITLES

1. A survey of the genre
2. The person in the portrait
3. The artist revealed
4. The work as puzzle
5. The art world’s fictions

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading (Any edition)

- Atwood, M. 1988. *Cat’s Eye*. New York: Bantam Books.
- Brown, D. 2006. *The Da Vinci Code*. New York: Bantam.
- Chevalier, T. 1999. *The Girl with a Pearl Earring*. New York: Dutton.
- Caldwell, I and Thomason, D. 2004. *The Rule of Four*. New York: Random House.
- de Balzac, H. 2011. *The Unknown Masterpiece*. New York: New York Review of Books.
- Haghenbeck, F.G. 2012. *The Secret Book of Frida Kahlo*. New York: Atria Paperbacks.
- Hawthorne, N. 2008. *The Marble Faun*. Oxford: Oxford University Press (Oxford World Classics).
- Pérez-Reverte, A. 1994. *The Flanders Panel*. San Diego, California: Harcourt Brace.
- Smith, Z. 2006. *On Beauty*. London: Penguin.
- Stone, I. 2015. *Lust for Life*. New York: Random House.
- Thornton, S. 2012. *Seven Days in the Art World*. London: Granta Books.
- Valdés, Z. 2016. *The Weeping Woman*. New York: Skyhorse Publishing.
- Ward, K. 2012. *Girl Reading*. New York: Simon & Schuster.
- Webb, H. 2015. *Rodin’s Lover*. New York: Plume Publishing.

TRUTH AND BEAUTY IN ART: IMAGES OF WOMEN THROUGH THE AGES

Suzanne Perrin, independent lecturer

Monday 18–Thursday 21 January ■ 1.00 pm ■ COURSE FEES R300

This course will show the diverse ways that women have been portrayed in Western and Japanese art, from the earliest Egyptian Graeco-Roman depictions of beauty to the goddesses of myths and legends in Japan and China; from the entertainers of theatre and the heroines of wars to the educated poets and writers of the aristocracy; from stereotypes and the slavery of beauty to individual freedoms and liberation shown in tattoos and ‘body awareness’ throughout the world and in different cultures from Japan to Africa.

Questions such as ‘What is the truth in beauty?’ will be addressed through a wide ranging selection of images that will inspire participants to think about how beauty is portrayed in history, in the mass media, and what that means in today’s multicultural societies.

LECTURE TITLES

1. The cult of reverence: myths, legends, heroines
2. The cult of beauty: icon, entertainer, slave
3. The cult of realism: freedom, choice, bodycon
4. The cult of fantasy: manga, cosplay, cute

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

- Danly, R.L. 1981. *Life & Writings of Higuchi Ichiyo in Meiji Japan*. London: Yale University Press.
- Dalby, L. 2000. *The Tale of Murasaki*. New York City: Vintage.
- Golden, A. 1997. *Memoirs of a Geisha*. New York: Alfred A. Knopf.

SACRED PLACES: MYSTERY, JOURNEY, PERFECTION

Emeritus Professor Julian Cooke, University of Cape Town

25–29 January ■ 9.15 am ■ COURSE FEES R375

The course is an exploration of the architecture of sacred places. The intention is to explore three spatial themes and some of the ways they are interwoven in different times and places: the mystery of existence, the journey towards enlightenment and the experience of perfect harmony.

It starts with the mystery of existence as expressed in San caves of Africa, in ancient Egypt and in early Christian architecture in Egypt and Ethiopia. Domed, cave-like early Christian spaces in Ravenna and Istanbul are scanned, as are early mosques in Egypt and Spain. The second focus is on the idea of sacred space as a journey from the mundane to the divine, culminating in the French High Gothic cathedral. Thirdly the exploration shifts to the means used, such as proportion and geometry, to make spaces representative of divine perfection. Finally there is a brief examination of contemporary sacred places, mainly churches, with the aim to elicit new interpretations of old themes.

LECTURE TITLES

1. The sacred cave: religious places in Egypt, Ethiopia and India
2. Boundlessness and mystery: domed churches in Byzantine Ravenna and Istanbul; mosques as hypostyle halls in Spain and India
3. Spaces as a journey to God: the longitudinal basilican form from the earliest churches to French High Gothic cathedrals
4. Spaces to embody divine perfection: the Greek temple, centralised Renaissance churches and Islamic mosques and tombs
5. Contemporary sacred spaces: the search for the new.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

James, E.O. 1965. *From Cave to Cathedral*. London: Thames & Hudson.

Nuttgens, P. 1983. *The Story of Architecture*. Oxford: Phaidon Press Ltd.

Panofsky, E. 1951. *Gothic Architecture and Scholasticism*. London: Thames & Hudson.

Wittkower, R. 1952. *Architectural Principles in the Age of Humanism*. London: Alex Tiranti Ltd.

CINEMA AND THE VISUAL ARTS

Andrew Lamprecht, curator and lecturer

18–22 January ■ 5.00 pm ■ COURSE FEES R375

Art is often used as a narrative device or even the central plot element in motion pictures. The focus of this course will be to see how art, artists and artworks have become the themes and driving forces in popular movies over time. It begins with an introduction to the reciprocal influence between the two art forms, including a look at artists who have made popular commercial films and filmmakers who have attempted to have their movies seen as art. The narrative and thematic importance of art in the genres of the biopic and film noir will be examined and illustrated. The last two lectures will consider, on the one hand, cinema's stereotyping of the art world and, on the other, its power to honour and celebrate a central work of art.

LECTURE TITLES

1. Cinema and art
2. The biopic: *Lust for Life* (1956), *Camille Claudel* (1988), *Frida* (2002)
3. Film noir: *Scarlet Street* (1945), *The Square* (2017)
4. The gritty edges: *The Horse's Mouth* (1958), *Art School Confidential* (2006)
5. Art triumphant?: *The Picture of Dorian Gray* (1945 and other versions), *Woman in Gold* (2015), *Nightwatching* (2007)

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Note: Participants will be provided with information on how best to access most of the films discussed, whether they are freely available online and out-of-copyright, available to stream via various network services, or available on DVD.

SELF-MAKING AND SELF-MASKING: LITERARY CREATIVITY IN J.M. COETZEE'S SOUTH AFRICAN WRITING

Professor David Attwell, Professor of English, University of York and University of the Western Cape

25–29 January ■ 5.00 pm ■ COURSE FEES R375

The South African Museum of Literature's database shows that of the ten most written about novels in South Africa's literature, five are by J.M. Coetzee. Like it or loathe it, his writing is to South Africa what Joyce's is to Ireland. Coetzee has become an institution, the subject of much critical scholarship and controversy. This course seeks to move the debate into a different space, in which his work becomes an occasion for reflection on literary creativity. It explores the genesis and development of five novels from Coetzee's early-to-middle phase, paying attention to the ways in which Coetzee transforms his raw material by rewriting his literary forebears, attending to 'countervoices', and by scrupulous dedication to the process of invention.

Participants will be encouraged to participate in the genre of writing back to Coetzee by developing a creative response to any work, or to the oeuvre or 'institution', in the form of fiction, essay, poetry, autobiography.

LECTURE TITLES

1. Refusing Empire: *Waiting for the Barbarians*
2. Relearning the love of land: *Life & Times of Michael K*
3. Storytelling after the novel of all novels: *Foe*
4. Mother country: *Age of Iron*
5. Untransformed and unconsolated: *Disgrace*

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

- Attwell, D. 2015. *J.M. Coetzee and the Life of Writing: Face to Face with Time*. Cape Town: Jacana Media.
- Coetzee, J.M. 1980. *Waiting for the Barbarians*. London: Penguin Books.
- Coetzee, J.M. 1983. *Life & Times of Michael K*. London: Penguin Books.
- Coetzee, J.M. 1986. *Foe*. Johannesburg: Ravan Press.
- Coetzee, J.M. 1990. *Age of Iron*. New York: Random House.
- Coetzee, J.M. 2010. *Disgrace*. New York: Vintage Publications.

(The lectures will include discussion of the fictionalised autobiographies, dialogues with other writers, *Elizabeth Costello* and the *Jesus* trilogy.)

CRYPTIC CROSSWORDS: CONSPIRACIES, CLUES AND COMPILERS

Jonathan Ancer, author

Saturday 16 January ■ 9.00 am–12.00 pm ■ COURSE FEES R225

Cryptic crosswords offer a complete mental workout and are believed to delay the onset of cognitive decline. However, people avoid them because cryptic clues seem too difficult to solve. They aren't – you just need to learn the language. They are easier than coffee time clues. When people solve a cryptic clue something magical happens: pure joy is experienced.

This course provides a brief overview of the history of crosswords, reveals the world's most mysterious crossword conspiracies, and introduces participants to the world's cleverest compilers and their brilliant clues. But it's not all theory: participants will learn how to spot and solve anagram clues, hidden clues, double definition and charade clues and by the end of the course will be able to tell their anagram from their below, their synonym from their funny bone and their homophone from their Elle blow.

This workshop will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

EGYPT: TEMPLES AND TALES

Keith Grenville, actor, director, tour guide, founder and patron of the Egyptian Society of South Africa

Monday 11–Wednesday 13 January ■ 1.00 pm ■ COURSE FEES R225

This course offers an armchair tour of some of the wonders of ancient Egypt, taking in an intrepid nineteenth explorer who transported the colossal head of Rameses II from Luxor to England, as well as the temples of Karnak and Abydos. The first lecture covers the adventures of Giovanni Battista Belzoni (1778–1823), an engineer, actor, explorer and archaeologist whose discoveries influenced art, design and architecture in the Egyptian style. He excavated the great sun temple of Rameses II at Abu Simbel and major tombs in the Valley of the Kings. The second lecture covers the temple complex at Luxor that took over 2000 years to build. The final lecture examines Abydos, ancient Egypt's most sacred site, with its seven sanctuaries and mystifying Osireon.

LECTURE TITLES

1. Bravo, Belzoni: the exploits of Giovanni Battista Belzoni
2. The grandeur of Karnak
3. Abydos: anatomy of a temple

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

UNDERSTANDING GREEK ART

Dr Jessica Nitschke, Research Associate, Department of Ancient Studies, Stellenbosch University

18–22 January ■ 11.15 am ■ COURSE FEES R375

Who commissioned Greek art and how was it used? Why are so many Greek statues nude? What was the function of vases? Was Greek sculpture painted? Through a close examination of examples of sculpture and painting from primarily the 'Classical' period (5th to 4th centuries BCE), this course provides an introduction to Greek visual culture. Specifically, it considers how Greek culture helps us to understand why Greek art looks the way it does, and how we can use art to better understand Greek society.

LECTURE TITLES

1. Patron and artist
2. Gods, heroes, men
3. Nudity and nakedness
4. Vases and painting
5. The significance of colour

This course will be offered on [Microsoft Teams](#). Participants will be sent a link.

Recommended reading

Cartledge, P. 2011. *Ancient Greece: A Very Short Introduction*. Oxford: Oxford University Press.

Stewart, A. 2008. *Classical Greece and the Birth of Western Art*. Cambridge, UK: Cambridge University Press.

THE CINEMA OF ALFRED HITCHCOCK

Emeritus Professor John Higgins, senior research scholar, Centre for Extra-Mural Studies, University of Cape Town

18–22 January ■ 11.15 am ■ COURSE FEES R375

Hitchcock is perhaps the Shakespeare of cinema: constantly innovative, crossing and intermixing the genres of comedy, romance and thriller, and eliciting exciting interest and commentary from both academic and popular audiences. This course examines films from the full range of his career. The discussion will be framed with commentary from a wide range of critics and analysts. In this sense the course hopes to touch on multiple dimensions of inquiry, for to study Hitchcock is in many ways to study the history of twentieth century cinema and its obsessions.

LECTURE TITLES

1. Introduction: Hitchcock and twentieth century cinema
2. Early days: *The Lodger: A Story of the London Fog* (1927) and *The Thirty-Nine Steps* (1935)
3. *Rear Window* (1954)
4. *Vertigo* (1958) and *Psycho* (1960)
5. Hitchcock's readers: Truffaut, Godard and Zizek

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading and viewing

- Slavoj, Z. (ed.). 1992. *Everything you wanted to know about Lacan but were afraid to ask Hitchcock*. London and New York: Verso.
- Truffaut, F. 1983. *The Cinema of Alfred Hitchcock*. New York: Touchstone.
- Jean-Luc Godard. 1988. *Histoire(s) du Cinema*. (DVD)
- Slavoj Zizek. 2006. *The Pervert's Guide to the Cinema*. (DVD)

THE HILL TOWNS OF CENTRAL ITALY

Edward Saunders, lecturer

Monday 11–Wednesday 13 January ■ 11.15 am ■ COURSE FEES R225

The hill towns of Tuscany, Umbria and the Marches in central Italy rank amongst some of the most unspoilt centres of art in Italy today. Very often they are still small farming communities, cascading precipitously down vine-covered hillsides, yet they can contain works of art of incomparable beauty and importance. The most famous towns that will be discussed are Assisi, Siena and Arezzo. Here are to be found the world-renowned fresco cycles of Giotto, Simone Martini, the Lorenzetti brothers and Piero della Francesca. The magnificent Renaissance palace of Urbino and the ideal city of Pienza will also be considered, as well as Montepulciano and Orvieto. The final lecture will end with one of the most picturesque of all the hill towns, San Gimignano, with its fascinating towers and its magnificent hilltop position.

LECTURE TITLES

1. Perugia, Assisi and Siena
2. Pienza, Sansepolcro and Arezzo
3. Urbino, Cortona, Montepulciano, Todi, Orvieto and San Gimignano

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

LANDSCAPE AND EMOTION

Hilary Hope Guise, professor of art history, Florida State University, lecturer and artist

Wednesday 27–Friday 29 January ■ 1.00 pm ■ COURSE FEES R225

The discovery that landscape can convey emotion was slow in coming. For centuries, ‘landscape’ was a worthless subject of art as it was perceived to be about nothing. Nature was only useful symbolically – to fill out the human story – until the invention of Romantic landscape in the seventeenth century when Claude Lorrain’s evocations of a golden age transformed space and light into grand subjects of art. Following the ‘picturesque’ *veduta* of the eighteenth century, Romanticism darkens the view in the moonlit works of Caspar David Friedrich. Nature takes on a moral force during the English Protestant Christian revival as seen in some works of Turner. Landscape then becomes a stage for political messaging in France, and is later abstracted through Modernism. Finally, in the twenty-first century, when art works are no longer framed at all, we see the environment create art out of her own majestic nature – ice, snow, leaves, and rocks. Monet’s ambition to express time as a continuum was only realised by Andy Goldsworthy, whose works reveal man’s real place in nature, not as a framer, and exploiter, but as a humble collaborator.

LECTURE TITLES

1. Nature as symbol
2. From dreams to nightmares
3. The creative environment

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

HENRI MATISSE ON THE CÔTE D'AZUR

Hilary Hope Guise, professor of art history, Florida State University, lecturer and artist

Monday 25–Tuesday 26 January ■ 1.00 pm ■ COURSE FEES R150

Matisse moved from the Northern darkness of Picardy to the bright light of the Côte d'Azur in 1917. He had led the Fauve Rebellion, shocked the salons of Paris with the brutality of his wild colour, attracted the friendship and patronage of the rich Stein family and fallen into a competition with Pablo Picasso. Now the dazzle of light from the Baie des Anges at Nice released Matisse into a world of colour and sensuality. With the struggle of his Fauve years in Paris behind him, Matisse went on to give the world joy through perfect colour and light during some of the darkest years of the twentieth century. He was a Northerner who found his spiritual home in the South, an atheist whose last achievement was the decoration of a Catholic chapel in Vence, and a master of colour.

LECTURE TITLES

1. Matisse: 'more dangerous than war'
2. Matisse: an open window to the sea

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

MURDERERS: WE CAN'T TAKE OUR EYES OFF THEM

Gilad Stern, management consultant and lecturer, School of Management Studies, University of Cape Town

Monday 11–Tuesday 12 January ■ 1.00 pm ■ COURSE FEES R150

Murderers kill people, and we are fascinated. The most gripping TV shows and movies feature serial and other killers, detectives who study their minds, and the heroic or villainous lawyers who prosecute or defend them. What are murderers like, and does our fascination with killers say anything about us? Drawing on some of South Africa's most notorious cases, this two-lecture course explores how the media's representation of murderers influences not only readers and viewers, but the perpetrators themselves.

LECTURE TITLES

1. From Cain to Oscar Pistorius: murderers who imagined they'd get away with it
2. From Daisy de Melker to Upington: murderers who fascinate us

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

THE STORY OF OPERA: A VISUAL AND AURAL FEAST

Elizabeth Handley, musicologist, independent lecturer for The Arts Society (UK)

18–22 January ■ 1.00 pm ■ COURSE FEES R375

These lectures, covering the story of opera from its early beginnings in Ancient Greece to the modern works of today, are richly illustrated with a wealth of popular favourites as well as hidden gems, and feature some of the most celebrated voices of the past and the present.

The first lecture explores the roots of opera in Ancient Greece and the Middle Ages, experiments in Renaissance Florence, and its emergence during the Baroque era. The second lecture features Mozart's oeuvre and his influence on the succeeding generation of post-Revolution French and German opera composers. The third lecture covers developments in Italy, from the early Romantics (including Rossini) to Verdi and Puccini. The Late German Romantics feature in the fourth lecture, while the last lecture focuses on significant nineteenth century Russian, French and Czech works, and five key twentieth century operas. It concludes with the works by Andrew Lloyd-Webber.

LECTURE TITLES

1. Early beginnings in Ancient Greece and the Middle Ages; Renaissance and Baroque opera
2. Mozart, and early nineteenth century Romantic opera in France and Germany
3. The Italians: from Rossini to Puccini
4. The two Richards: Wagner and Strauss
5. The Russians, late nineteenth century French and Czech opera, five key twentieth century works, and Andrew Lloyd-Webber

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

READING CAMUS' *THE PLAGUE* AFTER COVID

Associate Professor Hedley Twidle, Department of English Literary Studies, University of Cape Town

18–22 January* ■ COURSE FEES R375

In 1947, aged thirty-three, French Algerian writer Albert Camus published the story of a town struck by bubonic plague. He judged *La Peste* a failure, but it is probably his most successful work: translated into many languages, read and taught all over the world. In the wake of the Covid-19 pandemic, *The Plague* has been widely reread and discussed; but the full challenge that the work presents to a contemporary reader is not always acknowledged. This course will track how the meanings of a literary classic change over time, exploring postcolonial critiques of *The Plague*, as well as Camus' quarrel with Sartre and Fanon during the French Algerian War. Finally, via Susan Sontag and other writers in the medical humanities, it will consider literary and cultural representations of disease, and the question of illness as metaphor.

LECTURE TITLES

1. Chronicle or allegory? Situating *The Plague* in time and space
2. An ensemble cast: from solitude and solidarity
3. 'A historian, even if he is an amateur, always has his documents': Authority, discourse and intertextuality
4. Concerning violence: Camus, French imperialism and the Algerian Revolution
5. Illness and its metaphors: epidemics, race and representation

*This course, consisting of pre-recorded presentations and an extensive reading list, may be completed by participants in their own time between 18–22 January. It will be offered on UCT's Vula platform. Participants will be sent an invitation to join.

Recommended reading and viewing

Camus, A. 1991. (1947) *The Plague*. London: Vintage Books.

Steinberg, J. 2008. *Three Letter Plague*. Johannesburg: Jonathan Ball.

Pontecorvo, G. 1966. *The Battle of Algiers*. (Film)

Supplementary readings will be provided via PDF.

POEMS OF LOVE AND DEATH

Dr Peter Anderson, senior lecturer, Department of English, University of Cape Town

11–15 January ■ 1.00 pm ■ COURSE FEES R375

It's often held as axiomatic that poetry is about love and death (and one might add about poetry itself as well), but why should this be? This course looks at a selection of poems concerning love and death, in themselves, as well as the death of love or the love of death, to try and figure out just why poetry, of all genres of literature, should have so close an affinity with these subjects.

LECTURE TITLES

1. 'Wulf and Eadwacer' (from the Old English, but in translation)
2. Shakespeare, 'Sonnet 73'
3. Donne, 'A Hymn to Christ, on the Author's Last Going into Germany'
4. Tennyson, from *In Memoriam*
5. Lowell, 'Sailing Home from Rapallo'

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

MAKING SENSE OF THE ROME WE SEE TODAY

Stephen Townsend, architect

Monday 25–Friday 29 January ■ 3.00 pm ■ COURSE FEES R375

Rome, the centre of Christendom for nearly two millennia and capital of the new Italian state from 1871, is an extraordinary city. The complexity of its making, its layers and its modern-day functioning make it very difficult to ‘read’ and negotiate, and the sheer number of its riches make it difficult to understand. This course will endeavour to make sense of the relics and components of the Eternal City by exploring the topography and the expansion of the city, by identifying the relics and underlying presence of classical Rome, by explaining the collapse of the city in the Middle Ages and its reconstruction in the Renaissance, by looking at some of the architectural and sculptural jewels of the Baroque and by explaining the ultimate layer of modern Rome, the making and unmaking of the city since 1871.

LECTURE TITLES

1. Topography and growth, pilgrimage and mass tourism
2. Caput Mundi and the relics of classical Rome
3. Rome of the Popes: collapse in the Middle Ages and reconstruction in the Renaissance
4. Baroque Rome
5. The Rome of the Italian state and its remaking as the Caput Mundi

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

SAINT-SAËNS: 1921–2021: MORE THAN A CARNIVAL OF ANIMALS

Elizabeth Handley, musicologist, independent lecturer for The Arts Society (UK)

Saturday 23 January ■ 1.00 pm–3.00 pm ■ COURSE FEES R150

This course explores Camille Saint-Saëns' music in the context of nineteenth century Romanticism and on the cusp of new trends in the early twentieth century. While following his life story, it will be seen how he came to be regarded as the doyen of French classical music.

Born in Paris in 1835, he soon proved to be a brilliant pianist, and a composer with a vividly fertile imagination and supreme mastery of orchestration. While listening to ample musical illustrations, it will be shown how, although a keen modernist, Saint-Saëns always remained indebted to the great composers of the past, adhering to classical models and upholding a conservative ideal of polished craftsmanship and formal structure. His rich and varied repertoire – opera, orchestral, chamber and solo music – is still often performed, evidence of the continuing popularity of his music.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

ART AND ICONOCLASM: THE CULT OF ST THOMAS BECKET

Hayden Proud, curator of historical paintings and sculpture, Iziko Museums of South Africa

25–29 January ■ 3.00 pm COURSE FEES R375

In 2020 the 850th anniversary of the brutal murder of Archbishop Thomas Becket in Canterbury Cathedral was marked, as well as the 800th anniversary of the translation of his relics to a new shrine. After 300 years St Thomas Becket suffered a ‘second martyrdom’ at the hands of Protestant iconoclasts when King Henry VIII broke with the Roman Catholic Church; St Thomas was decreed an outlaw and traitor. In 1538 his shrine was smashed and its bejewelled and gilded treasures confiscated by the Crown. Becket’s relics disappeared and his images were pulled down. His name was purged from all religious books and his feast days were prohibited.

This course will look at the surviving medieval art and architecture devoted to Canterbury’s ‘holy blissful martyr’ in context, as well as recent scholarly speculation on the nature of what has been lost.

LECTURE TITLES

1. St Thomas of Canterbury: his ‘lives’ and legend
2. A martyrdom for the new saint: rebuilding the choir of Canterbury Cathedral, 1174–1220
3. The art of the medieval metalworker: Becket’s shrine, reliquaries and pilgrim badges
4. An international cult: St Thomas Becket in surviving medieval manuscripts, stained glass and painting
5. Defaced and unsainted: Becket, the Protestant Reformation and its aftermath

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Barlow, F. 1986. *Thomas Becket*. London: Weidenfeld and Nicholson.

Binski, P. 2004. *Becket’s Crown: Art and Imagination in Gothic England 1170–1300*. Newhaven and London: Yale University Press.

Butler, J. 1995. *The Quest for Becket’s Bones: The Mystery of the Relics of St Thomas Becket of Canterbury*. New Haven and London: Yale University Press.

Hearn, M.F. 1994. ‘Canterbury Cathedral and the Cult of Becket’, *The Art Bulletin*, Vol. 76, No. 1 (Mar), pp. 19–52.

TOLKIEN'S MEDIEVAL MIDDLE-EARTH

Dr Elizabeth Baldwin, academic

18–22 January ■ 9.15 am ■ COURSE FEES R375

J.R.R. Tolkien is now known as the author of *The Hobbit* and the *The Lord of the Rings*, works so influential that one critic could say: 'His example created a genre *almost* single-handed'. He was, however, primarily a philologist and medievalist, first at the University of Leeds and then for most of his career at Oxford. Tolkien draws on both medieval language and literature in creating his world of Middle Earth. He saw himself as rediscovering and reclaiming the forgotten genre of the heroic legend of Northern Europe. At the same time, he was also engaged in teaching, translating and commenting on medieval literature. This course examines how the medieval works he studied and taught influenced Tolkien's creative work.

LECTURE TITLES

1. Monsters and critics: language vs literature
2. 'He esteemed dragons': *The Hobbit* and *Beowulf*
3. The failure of the hero: Sir Gawain, Frodo and 'The Homecoming of Beorhtnoth'
4. Mythology, not allegory: *The Silmarillion* and *The Lord of the Rings*
5. A fairy story for adults: *The Lord of the Rings*

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading: (any editions of the following works)

- Tolkien, J.R.R. 1936. 'Beowulf: The Monsters and the Critics'. London: The British Academy. (Most easily found in: Tolkien, C. (ed.). 1997. *The Monsters and the Critics and other essays*. London: HarperCollins.)
- Tolkien, J.R.R. 1991. (1937) *The Hobbit*. London: Harper Collins.
- Tolkien, J.R.R. 2003. *The Lord of the Rings* London: Houghton Mifflin.
- Tolkien, J.R.R. 1977. *The Silmarillion*. London: Allen & Unwin.

INTRODUCING JAMES JOYCE'S *ULYSSES*

Emeritus Professor John Higgins, senior research scholar, Centre for Extra-Mural Studies, University of Cape Town

11–15 January ■ 5.00 pm ■ COURSE FEES R375

James Joyce's *Ulysses* is a book that people tend to have heard about, but not read. Joyce wrote that he hoped it 'would keep the professors busy for centuries'. Such was the success of Joyce's attempt to create a new kind of writing that still, a hundred years later, the book is just as shocking as it was when it was first published in 1922. This course aims to help readers find a way into one of the most famous (but also daunting) books in the canon by accompanying them through a reading of several of its main episodes, and by providing a number of frames for getting different episodes into focus.

LECTURE TITLES

1. Introducing Joyce's *Ulysses*
2. Joyce's realism
3. Joyce's modernism
4. Joyce's postmodernism
5. Joyce's Irish resistance

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Joyce, J. 1936. (1922) *Ulysses*. London: Bodley Head. (any edition)

WATERWAYS OF FRANCE

Philip Scheiner, retired lecturer, Sorbonne University

Monday 25–Thursday 28 January ■ 11.15 am ■ COURSE FEES R300

Leaving Paris and following the waterways of France, it is possible to discover lesser-known treasures of the country and their place in French culture. This course takes participants to the coastline of Brittany, the islands of Belle-Île-en-Mer and Bréhat, the commune of Paimpol, Kerdalo, a coastal garden, and Pont Aven, best known for its association with Gauguin. The journey includes the Loire with its chateaux, Fontevraux monastery, as well as Lascaux and Rouffignac, cradles of human art which lie along the Vézère in Perigord. Proceeding east, the course discovers the lakes of Troyes, the iconic Marne river, Champagne country, Nancy, Metz (Europe's most 'German' city) and Verdun. The course ends with the canal of Burgundy, France's most opulent and millenarian region, the monasteries at Cluny and Fontenay and the Côte d'Or, a forty-kilometre strip with the world's greatest vineyards.

LECTURE TITLES

1. The coastline of Brittany
2. River valleys
3. The lakes of Troyes: gems of the east
4. The canal of Burgundy

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Michelin Green Guide to France. 2019. Paris: Michelin.
Goubert, P. 1988. *The Course of French History*. Routledge.
Robb, G. 2007. *The Discovery of France*. London: Picador.

YET MORE EXCELLENT, LITTLE-KNOWN BOOKS

Kate McCallum, reader, traveller and publisher, Joe Tyrrell, reader, traveller and cardiologist, and Finuala Dowling, lecturer, poet and novelist

25–29 January ■ 1.00 pm ■ COURSE FEES R375

Following their series in 2018, 2019 and 2020, Kate McCallum, Joe Tyrrell and Finuala Dowling give their personal recommendations for **yet more** excellent books that may not be well known to a well-read Summer School audience. Along the way there'll be enthusiastic recommendations of other books by the same author or related to the book under discussion.

LECTURE TITLES

1. Autobiography, biography and memoir *Kate McCallum*
2. Travel and exploration *Joe Tyrrell*
3. Non-fiction *Kate McCallum*
4. Novellas/quick reads *Finuala Dowling*
5. Fiction *Kate McCallum*

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

CAPE TOWN'S ART DECO HERITAGE

Dr André van Graan, heritage architect

Thursday 14 January ■ 1.00 pm ■ COURSE FEES R75

In the 1930s a new architecture emerged in Cape Town. It drew its inspiration from a design trend that had started in Paris in 1925 and then developed further in America, particularly as new forms and scales of architecture emerged. The style was subsequently called 'Art Deco'. In Cape Town office buildings, apartment blocks, cinemas and filling stations are among the diverse building types that adopted this style. It was a populist architectural idiom that was at odds with the direction of the avant-garde Modernist doctrine. Today this architectural heritage is admired and yet threatened.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Bayer, P. 1992. *Art Deco architecture*. London: Thames & Hudson.

Bickford-Smith, V., Van Heyningen, E. Worden, N. 1999. *Cape Town in the twentieth century*. Cape Town: David Philip Publishers.

MONUMENTS AND MEMORIALISATION IN MEXICO

Ashley Lillie, heritage consultant

Friday 22 January ■ 1.00 pm ■ COURSE FEES R75

In Mexico the past is never far away. This is eloquently illustrated by the considerable numbers, and variety, of monuments to be found throughout the country. The history of Mexico is well reflected in its monuments which commemorate major events that have shaped the country, from the pre-Hispanic nations, struggles against the Spanish, independence, invasions by the United States of America, the Reform movement, French invasion, and the Revolution. While the most important of the monuments are often striking and large, these reminders of the past also reflect the rich artistic life of the country, most notably through the famous mural movement. Importantly, the monuments stand not only as mute reminders of the past, but also as an integral part, and often the focus, of public space that is such a marked characteristic of Mexico life.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

LADY ANNE BARNARD: DISCOVERIES IN CROSS-CULTURAL INTIMACY

Tracey Randle, curator and researcher

18–23 January ■ 3.00 pm ■ COURSE FEES R375

In 2019 curator and researcher Tracey Randle was invited by fine art auctioneers Stephan Welz and Co. to investigate the background to two watercolour portraits of mother figures painted by Lady Anne Barnard. This course reveals what happened next. One archival document led to another, taking Tracey on a fascinating journey of discovery in which she was able to unfold the lives not just of the women in the paintings to be auctioned, but the story threads of several remarkable but previously undocumented women whom Lady Anne Barnard painted on her travels. To enter the world of these paintings is to experience a cross-cultural intimacy similar to that Lady Anne Barnard herself encountered when she met, painted and began a correspondence with a fellow diarist, travel writer and Persian scholar Mirza Abu Taleb Khan.

LECTURE TITLES

1. Ganzekraal: a matrilineage
2. Mirza Abu Taleb Khan: a fellow diarist and travel writer
3. ‘Not the Maid of Madagascar’: Judith of Swellendam’s story
4. Petronella Sophia Faure (Camiijn) of Stellenbosch: artist, poet and writer
5. Renaming and reimagining Lady Anne’s visual archive: class Q&A and discussion

This course consists of four illustrated lectures delivered on the [Microsoft Teams](#) platform, as well as a final class discussion session on the same platform. Participants will be sent a link.

SOCIAL WELFARE SAFETY NET IN THE LIGHT OF COVID-19

Professor Murray Leibbrandt, School of Economics, Director of SALDRU and the African Centre of Excellence for Inequality Research, University of Cape Town

Wednesday 27 January ■ 5.00 pm ■ COURSE FEES R75

Given the impact of Covid-19 on the economic and political landscape of South Africa, how can we establish an adequate social welfare safety net for the poorest in our society? Can a Basic Income Grant (BIG) play this role? Will it be enough? These questions will be addressed in the light of the government's emergency relief package.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Bassier, I., Budlender, J., Leibbrandt, M., Ranchhod, V. Zizzamia, R. (2020). [South Africa can – and should – top up child support grants to avoid a humanitarian crisis](#). *The Conversation*. 31 March 2020.

Coleman, C. (2020). [From a two-speed society to one that works for all](#). *Daily Maverick*. 20 July 2020.

Seekings, J. (2020). [Feeding poor people: The national government has failed](#). *Daily Maverick*. 2 June 2020.

BURCHELL'S RETURN TREK: THE BOOK HE DID NOT WRITE

Dr Roger Ian Stewart, antiquarian

11–30 January (open registration)* ■ COURSE FEES R150

William Burchell is well known for his *Travels in the Interior of South Africa*. The account terminates abruptly in early August 1812 in the south-eastern Kalahari, at the end of his outward journey. It had taken one year. Only one of Burchell's return journals has survived – covering only one of thirty-two months. The other journals have never been found.

Using little-known sources, including letters, specimens, manuscript documents at Kew and Oxford, as well as Burchell's published and unpublished drawings and paintings, this course recreates Burchell's three-year return journey. In addition to describing the return route, it highlights Burchell's key discoveries and the adverse and fortuitous events he faced.

*This double lecture will be offered in the form of pre-recorded videos which participants may access at any time between 11 and 30 January on the Microsoft Teams platform. A Q&A channel will be available for interaction with the lecturer. Participants will be sent a link.

Recommended reading

Buchanan, S. 2015. *Burchell's travels: the life, art and journeys of William John Burchell, 1781–1863*. Johannesburg: Penguin Random House.

Stewart, R. and Warner, B. [William John Burchell – a multi-skilled polymath](#). *South African Journal of Science*. 2012; 108: (11/12), pp. 45–53.

EL CAMINO DE SANTIAGO: WALKING THE WAY OF ST JAMES

Andrée Lombard, chairman of the Confraternity of St. James of South Africa

Saturday 16 January ■ 10.00 am–12.00 pm ■ COURSE FEES R150

This lecture will cover the history of the El Camino de Santiago pilgrimage and various customs and ceremonies associated with it. The spiritual aspects of the walk will be discussed, as will the available routes. Advice on both physical and spiritual preparation will be supplied. Participants will find out more about Santiago de Compostela the city, about life on the Way, and the experience of staying in pilgrims' accommodation known as *albergues*. Finally, the lecture will cover some of the life lessons to be learned on the pilgrimage.

This lecture will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

Gitlitz, D.M. and Davidson, L.K. 2000. *The Pilgrim Road to Santiago*. New York: St Martin's Griffin.

Brierley, J. 2020. *Camino de Santiago*. Moray: Findhorn Press. (Available from www.csjofsa.za.org)

Grundling, E. 2017. *Elders: My 1025 km te voet langs die Camino*. Cape Town: Queillerie.

Codd, K.A. 2008. *To the Field of Stars: A Pilgrim's Journey to Santiago de Compostela*. Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company.

EARLY MAPPING OF THE CAPE OF GOOD HOPE: 1500–1900

Dr Roger Ian Stewart, antiquarian

11–30 January (open registration)* ■ COURSE FEES R375

The history of early mapping of the expanding ‘Cape of Good Hope’ (1500–1900) may conveniently be considered in five sequential but overlapping epochs. The wider historical context of these epochs flows from the Age of Sail, through the Enlightenment and Industrial Revolution to the Scramble for southern Africa. This course will present the men who did the surveying and mapping, how they did it, what they mapped, what the maps looked like and why, as well as what the maps meant to whom. During the course, a few collectible maps will be identified as landmarks in the development of mapping of the Cape.

LECTURE TITLES

1. Mapping from the sea: *terra incognita* and legend
2. Exploration, expansion and the VOC’s mapping
3. Dead and other reckoning: maps of travelling naturalists
4. Very accurate mapping: time, telescopes and triangles
5. Wars and mapping

*This course will be offered as a series of pre-recorded videos which participants may access at any time between 11 and 30 January on the Microsoft Teams platform. A Q&A channel will be available for interaction with the lecturer. Participants will be sent a link.

CAPE TOWN'S VIOLENT CRIME CRISIS AND WHAT CAN BE DONE ABOUT IT

Dr Guy Lamb, Academic Safety & Violence Initiative, University of Cape Town; Department of Political Science, Stellenbosch University

Thursday 14–Friday 15 January ■ 5.00 pm ■ COURSE FEES R150

Cape Town is statistically one of the most violent cities in the world and has a murder rate that is more than double the aggregate murder rate for the whole of South Africa. Furthermore, Cape Town's murder rate has increased by close to 60% over the past ten years. These two lectures will outline the reasons for this dramatic increase in murder (and other violent crimes) in the Mother City and how such violence can be reduced and prevented in the future by government, the private sector and ordinary citizens. The lectures will explore the main determinant and pathways of violence perpetration with a focus on murder, gender-based violence and gang violence. Both state and non-state policing responses will be reviewed, as well various interventions that have been pursued in Cape Town by civil society and community-based organisations.

LECTURE TITLES

1. Why is Cape Town such a violent city?
2. What is being done to reduce violent crime in Cape Town, and how can this be improved?

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

South African Cities Network. 2019. [State of Urban Safety in South Africa Report 2018/19](#).

Lamb, G. 2020. 'Getting Away with Murder', *Africa in Fact*, 52, pp. 84–87.

World Health Organisation. 2010. [Violence Prevention: The Evidence](#). Geneva: WHO.

Lamb, G. and Warton, G. 2016. [Why is Crime in South Africa so Violent? Updated Rapid Evidence Assessment on Violent Crime in South Africa](#).

SOUTH AFRICAN HISTORY IN DATA

Associate Professor Johan Fourie, Departments of Economics and History, Stellenbosch University

25–29 January ■ 3.00 pm ■ COURSE FEES R375

Combining newly transcribed archival sources and innovative statistical tools, this course offers fascinating new insights into South African history. Five themes – the expanding settler frontier, the emancipation of the enslaved, disenfranchisement, marriage in twentieth century Cape Town and the 1918 Spanish flu – are brought to life with data visualisations and digital history techniques, revealing patterns of the past that echo in the present.

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

LECTURE TITLES

1. Settlers and the expanding frontier
2. The emancipation of the enslaved
3. Democracy and disenfranchisement
4. Love and marriage in the Mother City
5. The Spanish flu of 1918: causes and consequences

Recommended reading

One recent research paper per session will be provided to participants.

DECOLONISING THE SOCIAL SCIENCES

Dr Lwazi Lushaba, Department of Political Studies, University of Cape Town

Saturday 16 January ■ 1.00 pm ■ COURSE FEES R150

The current discourse on the colonial character of knowledge in South Africa places emphasis on the colonial period, suggesting that the problem of social scientific thought was its overt support for, or open alliance with, the colonial project. Such a view does not take into account the deeper implication of South African social sciences with Enlightenment thought, from which it emerges. This double lecture will demonstrate what is left unthought when modern rational social scientific thought encounters, or tries to make sense of, non-western modes of being-in-the-world.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

THE SOUTH AFRICAN ECONOMY AND ITS FINANCIAL MARKETS: A REVIEW AND OUTLOOK

Associate Professor Sean Gossel, Graduate School of Business, University of Cape Town

Saturday 23 January ■ 1.00 pm–3.00 pm ■ COURSE FEES R150

These two lectures will explore the financial economic development of South Africa from the apartheid era to the present. The first lecture will discuss the developmental legacies of the apartheid system, and post-apartheid policy choices, on the economic sectors of manufacturing, mining, agriculture, and services. The second lecture then considers the effects of these factors on local government effectiveness, and the country's political economic development before and after Covid.

LECTURE TITLES

1. South Africa's macroeconomic structure
2. South Africa's political economic outcomes

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

THREATS TO DEMOCRACY: A CRITICAL EXAMINATION OF THE EFF

Dr Imraan Buccus, academic, University of Kwazulu-Natal

Saturday 23 January ■ 10.00 am–12.00 pm ■ COURSE FEES R150

The EFF consistently outplays the ANC and the DA, and sucks most of the media into its wake. This course will look at the politics of the EFF and examine whether or not it can be framed as fascist in light of the fact that it is often reported on as corrupt, demagogic, dishonest and authoritarian. The course will examine if the EFF is a clear and present danger to our democracy. In seeking to understand the EFF it will also look at the rise of fascism as a political ideology characterised by authoritarianism and nationalism, especially in Europe in the 1930s. By the end of the course participants will also have a broad overview of fascist movements in Europe in the 1930s and the tools to engage the politics of authoritarianism in a critical way.

LECTURE TITLES

1. Threats to our democracy: what to make of the EFF
2. The EFF and the rise of right wing authoritarianism in the world

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Forde, F. 2014. *Still an Inconvenient Youth: Julius Malema Carries On*. Johannesburg: Pan Macmillan.

THEORIES OF EMPIRE

Robert Jackson, former MEP and MP: Higher Education and Science, Vocational Education and Public Service, United Kingdom

Monday 18–Thursday 21 January ■ 5.00 pm ■ COURSE FEES R300

This course will seek to establish introductory definitions on the one hand of ‘Empire’ and on the other of ‘theory’, based on an analysis of the history of the uses of both of these notions, primarily in the context of Western cultures, but also in Eastern and other cultures. The second lecture will discuss and assess the various versions, Eastern and Western, of the ‘theory of Empire as world order’. The next lecture will similarly discuss and assess ‘theories of Empire as the will of God’. The concluding lecture will discuss and assess three ‘scientific theories of Empire’, first as ‘cybernetic’ in respect of inter-state relations considered as a system, then as ‘the last stage of capitalism’, and finally as arising from ‘struggle for life’ between races.

LECTURE TITLES

1. Empire and theory
2. Empire as world order
3. Empire and the will of God
4. Empire and scientific theories

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

EPIDEMICS IN SOUTH AFRICAN HISTORY

Emeritus Professor Howard Phillips, University of Cape Town

25–29 January ■ 5.00 pm ■ COURSE FEES R375

As the Covid-19 pandemic has shown, South Africa has little awareness that this is not the first epidemic that the country has experienced. In an attempt to fill in this blank and thereby put Covid-19 into perspective, this course will examine five severe epidemics in South Africa's past, focusing on their cause, course and consequences. Those attending the course should emerge with a far better understanding of the nature and role of epidemics in the country's history and a clearer idea of how to make sense of Covid-19 comparatively.

The five epidemics to be examined are: smallpox (eighteenth and nineteenth centuries), bubonic and pneumonic plague (1901–1907), Spanish flu (1918–1919), polio (1944–1963) and HIV/AIDS (1982 to the present).

LECTURE TITLES

1. Smallpox
2. Bubonic and pneumonic plague
3. Spanish flu
4. Polio
5. HIV/AIDS

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Phillips, H. 2012. *Plague, Pox and Pandemics: A Jacana Pocket History of Epidemics in South Africa*. Auckland Park: Jacana Media.

Phillips, H. 2018. *In a Time of Plague. Memories of the Spanish Flu Epidemic of 1918 in South Africa* Cape Town: Historical Publications Southern Africa. (Formerly Van Riebeeck Society)

THE FUTURE OF THE EUROPEAN UNION

Robert Jackson, former MEP and MP: Higher Education and Science, Vocational Education and Public Service, United Kingdom

Saturday 30 January ■ 1.00 pm ■ COURSE FEES R150

This double lecture will begin with an introductory account of the institutions and structures of the European Union, highlighting the unresolved tensions within it between the principles of national sovereignty on the one hand and, on the other, its commitment to 'ever-closer (supranational) union'. It will go on to argue that the EU's commitment to 'monetary union' is bringing these tensions into increasingly sharp focus. The lecture will assess the possibilities of these tensions being successfully overcome. Finally, it will consider how the EU is situated in the contemporary and prospective worldwide balance of power. The lecture will also consider how Britain after Brexit fits into this evolving scene.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

TRANSLATING EQUALITY, DIVERSITY AND HUMAN RIGHTS INTO PRACTICE

Dianna Yach, equality, diversity and human rights champion

Monday 25–Tuesday 26 January ■ 5.00 pm ■ COURSE FEES R150

This course will highlight how good intentions alone are not enough for the effective implementation of equality, diversity and human rights strategies. Drawing on case studies derived from experience in the United Kingdom and Northern Ireland, the Republic of Ireland, South Africa, Israel and Ramallah, this course addresses commonalities and differences in moving from rhetoric to reality. It offers insights into the vexed terrain of culture change, overcoming stereotypes and binary thinking.

LECTURE TITLES

1. Demystifying equality, diversity and human rights through experience
2. Moving from gesture politics to implementation

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

FREEDOM AND MATHEMATICS

Dr Gregory Fried, senior lecturer, Department of Philosophy, University of Cape Town

Wednesday 20–Friday 22 January ■ 11.15 am ■ COURSE FEES R225

Some think of pure mathematics as a rigid discipline that denies free choice by insisting on necessary inferences. This course proposes otherwise, arguing that mathematics provides a rich and tolerant field for the exercise of intellectual freedom, untrammelled by the constraints of physical reality and even the limits of human imagination.

To show how mathematics offers a distinctive source of freedom, it compares two innovations of the nineteenth century. One was the advocacy of individual liberty, pushing freedom of expression beyond traditional pieties. The other was the introduction of non-Euclidean geometries, which extended the science of spaces past Euclid's ancient framework, and rebutted Kant's idea that geometry aims simply to describe our intrinsic way of seeing the world. Finally, the course turns to recent reflections on the varieties of liberty that mathematics can bring.

LECTURE TITLES

1. Champions of individual liberty: Mill and others
2. Far beyond Euclid: Bolyai, Riemann and others
3. The freedom of doing mathematics: Lakatos, Villani and others

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

CREATING A DESIRABLE FUTURE

Abbas Jamie, engineer, futurist, design thinker, University of Cape Town Futures Think Tank, and Dr Fuad Udemans, engineer

Monday 25–Tuesday 26 January ■ 1.00 pm ■ COURSE FEES R150

One cannot predict the future, but one can be part of creating a better future. Plans made in the ‘present’ are usually based on data from the ‘past’ for a ‘future’ that we have never visited.

Many of us have not been trained to think about the future and have been taught through a linear, predictive and outcome based education system. However, the world is very complex and thinking about the future therefore requires a much more systemic approach.

Futures studies is a relatively new interdisciplinary field that attempts to gain a holistic or systemic view of the world we live in. This course is an introduction to futures studies, complexity and design thinking and blends them together to unlock an innovation mindset that is human-centric. The learning fosters exploration, experimentation and imagination to co-create a desirable future.

LECTURE TITLES

1. Understanding futures and the importance of creativity *Abbas Jamie*
2. Managing chaos and complexity *Dr Fuad Udemans*

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

- Brown, T. 2009. *Change by design: How design thinking transforms organizations and inspires innovation*. New York: Harper Collins Publishers.
- Degraff, J. and Degraff, S. 2017. *The innovation code: the creative power of constructive conflict*. Oakland, California: Berret-Koehler Publishers Inc.
- Lissack, M.R. 2000. [‘Complexity: the science, its vocabulary and its relationships to organisations’](#). *Emergence*, 1(1), pp. 110–26.
- Gharajedaghi, J. 2011. *Systems Thinking: Managing Chaos and Complexity: A Platform for Designing Business Architecture*. Oxford: Butterworth-Heinemann (Elsevier).

THE GERMAN PREDICAMENT: ARMINIUS TO MERKEL

Christopher Danziger, lecturer

25–29 January ■ 11.15 am ■ COURSE FEES R375

The Germans have for millennia been the most numerous, best educated and most prosperous people in Europe. However, politically, ever since Hermann (Arminius) defeated the Romans in AD 9, they have punched below their weight. For centuries they paid homage to an Empire with great prestige but little power. In early modern times the Germans were left behind when their neighbours developed into national states. In the nineteenth century politically at last they came into their own. It was so intoxicating that in the space of thirty years they tried twice – and failed – to achieve world domination. It could have crushed and demoralised them. But they faced the catastrophic: they redefined themselves and emerged as a different but still formidable proposition.

LECTURE TITLES

1. From barbarians to emperors: AD 0 to 1806
2. From federation to nation: 1806 to 1870
3. From empire to republic: 1870 to 1918
4. From republic to Reich: 1918 to 1945
5. From the ashes, a phoenix: 1945 to 2020

This course will be offered on [Microsoft Teams](#). Participants will be sent a link.

Recommended reading

- Carr, W.A. 1991. *A History of Germany 1815–1990*. London: Bloomsbury.
- Craig, G. 1980. *Germany 1866–1945*. London: Oxford University Press.
- Kershaw, I. 2000. *Hitler: Profiles in Power*. London: Longmans.
- Taylor, A.J.P. 1985. *Bismarck*. Hamish: Hamilton.

HITLER: SEDUCTION AND RUIN

Christopher Danziger, lecturer

Saturday 30 January ■ 10.00 am–12.00 pm ■ COURSE FEES R150

The Wall Street Crash ushered in a new Dark Age for the whole world. Nowhere was it felt more keenly than in Germany. Germany was smarting from defeat in a recent war, struggling to adapt from the old monarchical system to a new republican one, battling to cope with unemployment rates of twenty-five per cent and was in colossal debt. Germans were willing dupes to a message which offered them scapegoats for their problems, solutions for the future, and a promise to restore them to their rightful supremacy. But the message had a rotten core, of authoritarianism, racism and militarism, which the Germans chose to ignore. Early successes blinded them to the dishonesty of the message. But false values have a limited life, as Germans learned in the ensuing years. They paid for their infatuation with ruin.

LECTURE TITLES

1. Seduction: 1920–1938
2. Ruin: 1938–1945

This double lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Rees, L. 2012. *The Dark Charisma of Adolf Hitler*. London: Ebury Press.

Schirer, W.L. 1941. *Berlin Diary: the journal of a foreign correspondent, 1934–1941*. New York: Rosetta Books/A.A. Knopf.

Trevor Roper, H. 1947. *The Last Days of Hitler*. London: Macmillan.

ILLCIT TRADE 101: THE WHO, WHAT, WHERE, WHEN AND WHY OF CONTRABAND TRADE

Telita Snyckers, author and illicit trade expert

11–15 January ■ 9.15 am ■ COURSE FEES R375

The course offers an overview of the types and extent of illicit trade, both locally in South Africa and globally, exploring some of them briefly (pharmaceuticals, fuel, wildlife and tyres) and others in more depth (alcohol and tobacco). This course focuses on how illicit trade manifests itself, what drives it, who the key players are, what its impact on society is, and how to curb it. It also looks at the impact and consequences of the recent alcohol and tobacco ban in South Africa.

LECTURE TITLES

1. Types and extent of illicit trade
2. Illicit tobacco: players and profit
3. The impact of the ban of alcohol and tobacco sales in South Africa
4. Curbing illicit trade generally: policy options, enforcement tactics, analytics
5. Curbing illicit tobacco: more on policy options, production controls and traceability

This course will be offered on [Microsoft Teams](#). Participants will receive a link.

Recommended reading

Snyckers, T. 2020. *Dirty Tobacco: Spies, Lies and Mega Profits*. Cape Town: Tafelberg.

2021 MUNICIPAL ELECTION RESULTS: A PREVIEW

Saturday 16 January ■ 10.00 am–12.00 pm ■ COURSE FEES R150

In the 2016 municipal elections, the ANC lost outright control of Johannesburg, Tshwane and Nelson Mandela Bay. What will happen in the 2021 municipal elections? Political journalist **Jan-Jan Joubert** gives a preview of an event that will take place against the backdrop of huge pressure on the DA and the ANC, and much opportunity for other contenders, both old and new.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Joubert, J. 2019. *Will South Africa be Okay?* Cape Town: Tafelberg.

JAN SMUTS AND HIS GREAT WAR IN AFRICA

David Brock Katz, historian, author and soldier

Wednesday 27–Friday 29 January ■ 11.15 am ■ COURSE FEES R225

Jan Smuts dominated the South African political scene in the first half of the twentieth century. He was a renowned international statesman, a signatory to three peace treaties and a prominent contributor to the founding of the League of Nations and the United Nations. He was a scholar, academic, philosopher, botanist and nation builder. At his core he was a soldier who served in three armies, three wars and three campaigns.

A plethora of work exists describing various aspects of Smuts's half-century of active political life. Fewer are works dealing with his significant military career. Smuts has received much adverse commentary from his peers and especially from contemporary historians.

These lectures will revisit the question of whether Smuts was a capable general by using WWI and his campaigns in German South West Africa and German East Africa as a lens.

LECTURE TITLES

1. Background to the military Smuts and his role in the Second Anglo-Boer War
2. Smuts and the German South West African Campaign 1914–1915
3. Smuts versus Lettow-Vorbeck in the German East African Campaign

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Armstrong, H.C. 1941. *Grey Steel*. London: Methuen and Co.

Du Pisani, K. Kriek, D.J., De Jager, C. (eds.). 2017. *Jan Smuts: Van Boerseun Tot Wereldverhoog*. Pretoria: Protea.

Hancock, W.K. 1962. *Smuts*. Cambridge: Cambridge University Press.

Meinertzhagen, R. 1960. *Army Diary 1899–1926*. Edinburgh: Oliver and Boyd.

Steyn, R. 2015. *Jan Smuts: Unafraid of Greatness*. Johannesburg: Jonathan Ball.

WALTER SYNNOT: 1820 SETTLER AND BOTANICAL ARTIST IN CLANWILLIAM

Dr Roger Ian Stewart, antiquarian

11–30 January (open registration)* ■ COURSE FEES R150

This course presents a biographical sketch of the life and voyages of Walter Synnot, a retired soldier, who led a party of Irish 1820 settlers that was sent to Clanwilliam. Synnot was one of the few who remained in the village, where he was Deputy Landdrost. An amateur botanist and a competent botanical artist, when he returned to Northern Ireland in 1825, he took with him his book of botanical paintings, as well as Cape bulbs that were introduced to Irish and English gardens. At least two of his non-botanical paintings are in South Africa. In 1836 he emigrated from Ireland to Van Diemen's Land (Tasmania). He left his unpublished manuscript book of 176 paintings of flowers indigenous to the Clanwilliam district with his eldest son, who later also emigrated to Australia.

*This double lecture will be offered as a series of pre-recorded videos which participants may access at any time between 11 and 30 January on the Microsoft Teams platform. A Q&A channel will be available for interaction with the lecturer. Participants will be sent a link.

Recommended reading

Rowse, D. [Captain Walter Synnot and his book of Cape plants and flowers](#). *University of Melbourne Collections*, Issue 8, June 2011: pp. 26–31.

'A CURIOUS LITTLE SIDELINE': WHITE WOMEN AND BLACK POLITICS (1926–1936)

Elizabeth van Heyningen, historian, author, lecturer

Monday 11–Wednesday 13 January ■ 5.00 pm ■ COURSE FEES R225

In an era of expanding nationalism, the Covid-19 pandemic reminds us forcibly that we live in a global world. Can lessons from the past teach us to cope with present crises? This course offers an unfamiliar perspective in which three white women attempted to understand the forces of change in the African colonial world after the First World War and sought enlightened routes to reform. Mabel Palmer, Winifred Holtby and Ethelreda Lewis never acted alone. They formed part of a network that ranged from such luminaries as Leonard Woolf to local activists like Clements Kadalie, A.W.G. Champion and William Ballinger of the Industrial and Commercial Workers Union. In an era of economic depression, rising fascism, communism, and a loss of faith in the value of cooperation, they worked for a more enlightened world.

LECTURE TITLES

1. Mabel Palmer: economic and social underpinning of racism in South Africa
2. Winifred Holtby: a journalist's perspective on South Africa
3. Ethelreda Lewis: a writer who influenced South African history

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Holtby, W. 1982. (1933). *Mandoa, Mandoa!* London: Virago Press.

Lewis, E. 1984. (1933). *Wild Deer*. Cape Town: David Philip.

Shaw, M. 1999. *The Clear Stream: A Life of Winifred Holtby*. London: Virago Press.

Couzens, T. 1992. *Tramp Royal. The True Story of Trader Horn*. Johannesburg: Witwatersrand University Press.

ANGELS OF MERCY: FOREIGN WOMEN IN THE ANGLO-BOER WAR

Chris Schoeman, author

Thursday 14 January ■ 3.00 pm ■ COURSE FEES R75

This lecture draws on diaries, letters and other wartime sources to tell the stories of the brave foreign women who worked as nurses on the frontline of the Anglo-Boer War or taught Boer children in the concentration camps. Theirs are stories of compassion and courage.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Schoeman, C. 2013. *Angels of Mercy: Foreign Women in the Anglo-Boer War*. Cape Town: Zebra Press.

THE ANC: FROM FOUNDING AIMS TO FOUNDERING

Saturday 30 January ■ 1.00 pm ■ COURSE FEES R150

In this double lecture **Associate Professor Zwelethu Jolobe** will discuss founding aims of the ANC in relation to the present in which the scale of corruption is unprecedented, and what its future is likely to be.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

CHURCHILL'S SOUTH AFRICA: TRAVELS DURING THE ANGLO-BOER WAR

Chris Schoeman, author

Friday 15 January ■ 3.00 pm ■ COURSE FEES R75

In October 1899 the 24-year-old Winston Churchill sailed for South Africa as war correspondent for the *Morning Post* to report on the Boer War. This lecture covers Churchill's travels across the Great Karoo and through Natal, his capture by the Boers, his escape to Delagoa Bay and his triumphant return to the Natal front as an officer in the SA Light Horse.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Schoeman, C. 2013. *Churchill's South Africa: Travels during the Anglo-Boer War*. Cape Town: Penguin Random House, South Africa.

COVID-19 AND THE LAW: HOW FRAGILE IS SOUTH AFRICA'S DEMOCRACY TODAY?

Thursday 28 January ■ 1.00 pm ■ COURSE FEES R75

From the Disaster Management Act to lockdown regulations, Covid-19 has had far-reaching legal implications for both citizens and government in South Africa. **Dennis Davis**, High Court judge and honorary professor of law at the University of Cape Town, unpacks the role of the law in a time of pandemic and asks: how fragile is our democracy today?

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

BOER BOY: THE DU PREEZ FAMILY IN THE ANGLO-BOER WAR

Chris Schoeman, author

Wednesday 13 January ■ 3.00 pm ■ COURSE FEES R75

This lecture draws on remarkable documentary sources, including memoirs and diaries, to recount the experiences of the Du Preez family who were taken captive during the Anglo-Boer War of 1899–1902. Ten-year-old Charles du Preez and his father were transported to prisoner-of-war camps in India, while his mother and siblings were interned in the infamous Winburg concentration camp. The story ends with return, reunion and rebuilding.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Schoeman, C. 2010. *Boer Boy: Memoirs of an Anglo-Boer War Youth*. Cape Town: Zebra Press.

THE KNYSNA MYSTERIES

Friday 15 January ■ 1.00 pm ■ COURSE FEES R75

In his 2009 book, *The Secret Elephants: The Rediscovery of the World's Most Southerly Elephants*, environmentalist and author **Gareth Patterson** solved the mystery of how many elephants remain in the Knysna forests. After years of quietly walking through the trees, tracking spoor and collecting dung samples for DNA analysis, he discovered that the forests contained not just one lonely old matriarch, but at least five individual females and at least two male elephants. This lecture is based on Patterson's new book, *Beyond the Secret Elephants: Of Mystery, Elephants and Discovery*, which tells the stories surrounding an even more intriguing mystery: Otang. 'Otang' is the local name for a relict hominoid (like the Yeti in the Himalayas or Bigfoot in North America) believed by some witnesses to be living in the Knysna forests.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Patterson, G. 2020. *Beyond the Secret Elephants: Of Mystery, Elephants and Discovery*. Johannesburg: Tracey McDonald Publishers.

Patterson, G. 2015. *My Lion's Heart: A Life for the Lions of Africa*. Johannesburg: Tracey McDonald Publishers.

Patterson, G. 2009. *The Secret Elephants: The Rediscovery of the World's Most Southerly Elephants*. Johannesburg: Penguin Books.

PARLIAMENTARY OVERSIGHT UNDER LOCKDOWN

Lawson Naidoo, Executive Secretary, Council for the Advancement of the South African Constitution

Tuesday 19 January ■ 11.15 am COURSE FEES R75

There have been concerns that the lockdown regulations across the globe undermined and posed a threat to democracy and accountability on the part of governments. In the context of South Africa, what role should Parliament have played to mitigate the impact on our constitutional democracy? While the Disaster Management Act does not require the involvement of Parliament in the formulation of regulations made in terms of that Act, could Parliament have done more? Apart from its legislative role, Parliament is also mandated by the constitution to exercise oversight over the executive and all organs of state. Has it exercised this function adequately, and held Government to account? There has been a plethora of legal challenges to the lockdown regulations – what role did the courts play in ensuring governance that is consistent with our constitutional framework?

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

THE RETURN OF RACIAL SCIENCE IN UNIVERSITY RESEARCH

Jonathan Jansen, Distinguished Professor of Education, Stellenbosch University, and President of the Academy of Science of South Africa

Friday 15 January ■ 1.00 pm ■ COURSE FEES R75

This lecture will argue that the so-called global return of racial science in research, as outlined in Angela Saini's brilliant work, *Superior*, has never really left the content and conduct of research in South African universities. To make this point, this lecture will show how racial essentialism continues to show up in medical science disciplines like anatomy and genetics, as well as in social science and humanities research about Coloured people.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Saini, A. 2019. *Superior: The Return of Race Science*. Boston: Beacon Press.

ELITE SCHOOLS: WHO GETS IN AND WHY?

Jonathan Jansen, *Distinguished Professor of Education, Stellenbosch University, and President of the Academy of Science of South Africa*

Thursday 14 January ■ 1.00 pm ■ COURSE FEES R75

This lecture will present recent research on how the elite schools of the southern suburbs of Cape Town manage their admissions policies in a way that reproduces the racial and class character of their institutions. Consequently, twenty-five years after apartheid, the majority of the thirty schools studied have stable, white-dominant student enrolments and, of course, teachers. The book on this topic presents new theoretical understandings as to why the status quo persists with respect to white-dominant elite schools.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Jansen, J. and Kriger, S. *Who Gets in and Why? Race, class and aspiration in South Africa's elite schools*. Cape Town: UCT Press.

STATE CAPTURE AND THE MEDIA

Friday 29 January ■ 1.00 pm ■ COURSE FEES R75

In the last two years investigative journalism in South Africa has soared to great heights. It has also sunk to unprecedented depths. The apogee was the publication of the *#GuptaLeaks* trove of emails in 2017. The nadir was in 2018 when *The Sunday Times* had to apologise for false allegations about a 'rogue unit' at the South African Revenue Services. In this lecture **Anton Harber**, adjunct professor of journalism at the University of the Witwatersrand, reflects on media in the era of state capture, the subject of his recent book, *So, for the record* (Jonathan Ball, 2020). While fêting the vital work done by today's investigative journalists to expose corruption, [state capture](#) and corporate malfeasance, he also probes the shadowy side of media that furthered the aims of the Gupta state capture project.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

WHEN DID WORLD WAR II BEGIN?

Keith Gottschalk, academic, University of the Western Cape

Friday 15 January ■ 11.15 am ■ COURSE FEES R75

Sometimes a simple question elicits a complicated answer: When did WWII start? For most English-speakers their school history books and handed-down family reminiscences will incline them to one date. This lecture will argue the case for considering WWII to have started on each of at least six different dates, which span a whole decade and three continents. The lecture will also look at a little-known connection with a man who later became the University of Cape Town's Vice-Chancellor.

The lecture will next ask: On which date did WW2 end? The answer to this is even more complicated, covering two continents and a decade.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

A JOURNEY THROUGH SPACE AND TIME: BEYOND 50 YEARS OF ASTRONOMY AT UCT

Professor Patrick Woudt, Department of Astronomy, University of Cape Town

Monday 18–Wednesday 20 January ■ 5.00 pm ■ COURSE FEES R225

UCT celebrated fifty years since the establishment of the Department of Astronomy in 2020. Throughout this time successive technological innovations have led to new astronomical instrumentation that has allowed a look at the Universe in new and different ways. In this course participants will be taken on a journey through space and time, reflecting on some of the highlights of half a century of astronomical research and discoveries, presented in the context of general advances in modern astrophysics. The first lecture will focus on a range of variable and exploding stars. The second will look at the Universe on the largest scales. The final lecture looks beyond fifty years of astronomy at UCT, at the new era of multi-wavelength astronomy in South Africa with flagship research facilities such as the Southern African Large Telescope, MeerKAT and the Square Kilometre array.

LECTURE TITLES

1. Remarkable stars: from ancient novae to standard candles
2. The exploration of the large-scale structures in the Universe
3. The Square Kilometre Array: technology-driven innovations and transformational science

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

LETTING OFF STEAM: THE CHERNOBYL DISASTER

Emeritus Professor David Wolfe, physicist

18–22 January ■ 1.00 pm ■ COURSE FEES R375

The nuclear reactor at Chernobyl in the Ukraine exploded on 26 April 1986. This was not a nuclear explosion at all but one caused by over-pressure in the cooling system. Nevertheless, an enormous amount of radioactive material was released into the atmosphere. The types of material were quite different from those released in the nuclear bombing of Hiroshima and Nagasaki. Nonetheless, the total amount of radiation released was about five hundred times that released in Hiroshima. The number of deaths from that accident is predicted to be around four thousand, whereas close to two hundred thousand died at Hiroshima. This course will discuss the accident, the consequences and the science behind all of this.

LECTURE TITLES

1. The physics of nuclei and radiation
2. The time leading up to the disaster and the explosion
3. The exodus, the cover-up and repercussions
4. Crime and punishment: the populations in the vicinity and in Europe
5. Consequences: energy production and the role of nuclear energy

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

- Ploky, S. 2018. *Chernobyl: History of a Tragedy*. London: Penguin Books.
- Higginbotham, A. 2019. *Midnight in Chernobyl*. London: Corgi Books.
- Alexeivich, S. *Chernobyl Prayer*. London: Penguin Books.
- McKeon, D. 2015. *All that is solid melts into air*. London: Penguin Books.

THE 'HARD' PROBLEM OF CONSCIOUSNESS

Professor Mark Solms, Chair of Neuropsychology, University of Cape Town

28–29 January ■ 5.00 pm ■ COURSE FEES R150

The mind/body problem has been divided into two parts. The 'easy' part is to identify the neural *correlates* of consciousness: What brain processes are active during conscious versus unconscious mental processes? The 'hard' part is to explain how these processes *cause* consciousness: How do the physical events turn into experiences?

The question will be addressed in two lectures. The first lecture focuses on the neuroscientific and psychological aspects of the problem. It suggests that we have been looking for the neural correlates of consciousness in the wrong part of the brain and that we have been looking at the wrong type of consciousness. The second lecture focuses on the philosophical and mechanistic aspects of the problem. It asks: If we really do understand the causal mechanism of consciousness, can we now engineer it artificially?

LECTURE TITLES

1. Neural correlates of consciousness
2. Causal mechanisms of consciousness

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

COVID-19: LESSONS AND INSIGHTS

Marc Mendelson, Professor of Infectious Diseases and Head of the Division of Infectious Diseases and HIV Medicine at Grootte Schuur Hospital, University of Cape Town

Saturday 16 January ■ 1.00 pm–3.00 pm ■ COURSE FEES R150

Professor Marc Mendelson has been treating Covid-19 patients, chairing the Ministerial Advisory Committee Clinicians Group, doing research and writing about the virus, its effects and spread, and its treatment.

In this two-lecture course he will discuss how our knowledge of the virus and its effects have developed since January 2020, what we got right and what we got wrong as a country, and insights gained as a medical doctor on the frontline.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

FORENSIC SCIENCE, TRAUMA AND JUSTICE

Dr Marise Heyns, senior lecturer, Dr Laura Heathfield, lecturer, Calvin Mole, lecturer, Division of Forensic Medicine & Toxicology, Department of Pathology, University of Cape Town

Monday 11–Wednesday 13 January ■ 11.15 am ■ COURSE FEES R225

This three-lecture course will explore the myths, truths and realities of forensic science and its role in the pursuit of justice. It will focus on identification, which will include evidence from the crime scene that may lead to identification of the victim and/or the perpetrator. The concept of chain of custody will be explained in this regard. An introduction to skeletal trauma analysis will also be presented. This will include different types of trauma seen in bones, when the trauma occurred (before or after death), and a discussion on the role trauma analysis plays in the identification process. Lastly, discussions will include DNA-based procedures that are performed in a forensic setting, such as DNA analysis from bones, to assist in the identification of human remains.

LECTURE TITLES

1. Crime scenes: what to do and what not to do *Dr Marise Heyns*
2. Skeletal trauma analysis *Mr Calvin Mole*
3. Human identification using DNA *Dr Laura Heathfield*

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

UNDERSTANDING GRAVITY

Rob Louw, retired senior executive

Monday 11, Monday 18, and Monday January 25* ■ 11.15 am ■ COURSE FEES R225

The course will discuss the important aspects of gravity. Beginning with Isaac Newton's story of the apple, the course progresses to free fall, inertia and tides. This moves on to Einstein's understanding of forces and fields and how gravity affects light and time. It then explores the four dimensional geometry of spacetime and how this geometry is distorted by gravity, which results in light being bent. The bending of light gives rise to interesting phenomena such as gravitational lensing.

*This course will be delivered via Zoom meetings. Each Monday morning lecture will cover the material in brief. More detailed explanations will be supplied in a series of twelve videos by Professor Benjamin Schumacher of Kenyon College which will be streamed Monday to Thursday from 7.30 pm to 8.30 pm. The Zoom links to both the lectures and the streamed videos will be sent to registered participants.

LECTURE TITLES

1. Early attempts at understanding gravity
2. From orbits to curved spacetime
3. From cosmic inflation to dark energy

Recommended reading

Schumacher, B. *Black Holes, Tides and curved Spacetime: Understanding Gravity*. Chantilly, Virginia: The Great Courses T.L.L.Plus.

THE COMPLEX LIFE OF THE GUT: THE SECOND BRAIN

Emeritus Professor Anwar Suleman Mall, University of Cape Town

18–22 January ■ 3.00 pm ■ COURSE FEES R375

Biologically we are a conglomeration of organ systems working in harmony with one another to ensure our survival. One such system is the gastrointestinal system or gut, a continuous tubular structure from the mouth to the anus, the complexity of which lies in its various organs, each with its own environment and function. Ultimately the function of the gut is to extract and absorb nutrients from digested food, and to expel waste material by defecation. Whilst the gut is vulnerable to infection by harmful bacteria, it also harbours large populations of commensal bacteria which play an important role in our survival. Even more intriguing is a gut-brain axis, a communication between the enteric nervous system and the brain, thus regulating behaviour and ensuring a sense of individual well-being. These lectures will focus on why the gut is regarded as ‘the second brain’.

LECTURE TITLES

1. An overview of the gut and its structure: Why the ‘second brain’?
2. Spit, bile, liver and mucus
3. Mucus, pancreas, nutrition absorption and waste
4. The gut microbiome and its association with mucus
5. The gut-brain axis and concluding remarks

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Damasio, A. 2006. *Descartes’s Error*. New York: Vintage Books.

Enders, G. 2014. *GUT: The inside story of our body’s most under-rated organ*. London: Scribe Publications.

Gershon, M. 1999. *The Second Brain: A Ground-breaking New Understanding of Nervous Disorders of the Stomach and Intestine*. New York: HarperCollins.

DRAWING OUR HUMAN FAMILY TREE: WHY DATING CAVEMEN IS SO IMPORTANT

Dr Robyn Pickering, Department of Geological Sciences, University of Cape Town

Monday 11 January ■ 3.00 pm ■ COURSE FEES R75

As a species we are fascinated with our origins, both the recent and the deep past. A family tree, the best way to look back into this past, is a concept that has been around since the days of Darwin. However, in our case, should we be looking at the differences between relatives and ancestors? What are these differences? How can we see this going back into the fossil record? Knowing how old fossils are is the first step to accommodating them in our family tree, but dating cavemen is not always straightforward.

This lecture will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

Pickering, R., Herries, A., Woodhead, J.D., Hellstrom, J.C., Green, H.E., Paul, P., Ritzman, T., Strait, D.S., Schoville, B.J., Hancox, J. 2019. [‘South African hominin record restricted to dry phases as demonstrated by U-Pb dated flowstones’](#). *Nature*, 565, 7738, pp. 226–229.

ISLAM AND SCIENCE: YESTERDAY, TODAY AND THE FUTURE

Emeritus Professor Anwar Suleman Mall, University of Cape Town

11–15 January ■ 3.00 pm ■ COURSE FEES R375

In 2006 the prestigious scientific journal *Nature* published four articles in a news feature column on the state of science in the Islamic world, with a focus on the 'oil rich' Middle East. These reports and subsequent ones raised concern regarding the 'scant support for science and technology' in the Arab states. Mindful of the words of the physicist Jim Al-Khalili that Western cultural and scientific thought is indebted to the work, more than a thousand years ago, of 'The Golden Age of Arabic Science', this course is designed to chart the history and analyse the reasons for the decline of science in the Muslim world over centuries up to very recent times. The final lecture will show that there seems to be some reason for optimism from the late twentieth century onwards.

LECTURE TITLES

1. Introduction: a historical background to Islam
2. Early history of scientific thought in the Arab world
3. Some scientific personalities in the Arab Golden Age of Science
4. What modern historians and academics have to say
5. The New Islamic Enlightenment and concluding remarks

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

- Al-Khalili, J. 2010. *Pathfinders: The Golden Age of Arabic Science*. London: Penguin Books.
- Ansary, M.T. 2010. *Destiny Disrupted: a History of the World through Islamic Eyes*. New York: PublicAffairs.
- de Bellaigue, C. 2017. *The Islamic Enlightenment. The Modern Struggle Between Faith and Reason*. New York: Penguin Random House.
- Hoodbhoy, P. 1992. *Islam and Science: Religious Orthodoxy and the Battle for Rationality*. Kuala Lumpur, Malaysia: S. Abdul Majeed and Company.
- Armstrong, K.I. 2000. *Islam, A Short History*. Burlington, Vermont: Phoenix Books.

SEAWEEDS, AND THEIR ROLE IN OUR FUTURE

Emeritus Professor John Bolton, Senior Research Scholar, Department of Biological Sciences, University of Cape Town

Monday 11–Wednesday 13 January ■ 11.15 am ■ COURSE FEES R225

Seaweeds form the basis of shallow water ecosystems in coastal seas, supporting high biological diversity. What are they, and how are they adapted to life in shallow seas?

South Africa and Namibia share a significant kelp forest ecosystem. Kelp forests are rapidly disappearing in many world regions, but ours are proving surprisingly resilient thus far. The many impacts of human activity and climate change on kelp forests will be discussed.

Recently, global aquaculture has surpassed the production of human food through capture fisheries. Most of this aquaculture takes place in East Asia, and much of it is seaweed. How do you grow seaweed, and what is it used for? In this course Professor Bolton, whose research team has recently become a partner in the EU-funded research project, ASTRAL (All Atlantic Ocean Sustainable, Profitable and Resilient Aquaculture), will predict the future of seaweed use, including seaweeds and nutrition, integrated aquaculture and the circular economy, the biorefinery of seaweeds, and their role in the future of 'blue carbon'.

LECTURE TITLES

1. Seaweeds: their biology and environment
2. Kelp forest ecosystems and their uncertain future
3. The seaweed aquaculture revolution

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link.

Recommended reading

Anderson R.J, Stegenga H, Bolton J.J. 2016. [Seaweeds of the South African South Coast](#).

Blamey L.K. and Bolton, J.J. 2018. [The economic value of South African kelp forests and temperate reefs: past, present and future](#). *Journal of Marine Systems*, 188: pp. 172–181.

[Seaweed Revolution: A manifesto for a sustainable future](#).

[The Seaweed Site: Information on marine algae](#)

SLEEP AND HEALTH: WHAT HAVE WE LEARNED FROM COVID-19?

Dr Dale Rae, senior researcher and sleep scientist, Division of Exercise Science and Sports Medicine, Department of Human Biology, Faculty of Health Sciences, University of Cape Town

Monday 25–Tuesday 26 January ■ 11.15 am ■ COURSE FEES R150

The Covid-19 pandemic has unearthed many challenges and opportunities. Believe it or not, sleep is one such area. Anecdotally, some people have noted dramatic improvements in their sleep during lockdown, while others have spiralled into cycles of insomnia. To truly understand our diverse sleep-related responses to this pandemic, we first need to hone in on the basics of sleep – why we sleep, how sleep is regulated, our personal sleep needs, common sleep disorders and the importance of optimal sleep for health and well-being. This will enable us to explore the Covid-19-related challenges to sleep, as well as opportunities to press the reset button on sleep.

LECTURE TITLES

1. Getting to grips with healthy sleep
2. Sleep during the COVID-19 pandemic: challenges and opportunities

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Mendelson, W.B. 2017. *The Science of Sleep*. Chicago: University of Chicago Press.

VIRUSES: THE HISTORY OF THEIR DISCOVERY

Professor Ed Rybicki, Department of Microbiology, Director, Biopharming Research Unit, University of Cape Town

18–22 January ■ 3.00 pm ■ COURSE FEES R375

Viruses as a concept are just a little younger than bacteria. They were first described only in the 1890s, yet have probably co-existed with cellular life through nearly the whole of evolutionary history on this planet. They infect all types of cellular life forms, have very significantly influenced the evolution of all of them, and even constitute nearly 10% of our own genome.

This course will introduce the concept of viruses as organisms, and give an account of the history of their discovery, concentrating on the technological developments that were necessary for the discovery events to happen. The lectures will also highlight what is understood of how viral pandemics occur, and what can be done to protect ourselves from them.

LECTURE TITLES

1. Introduction to viruses and their discovery
2. Early history of the discovery of viruses
3. The dawn of molecular virology
4. Viruses and human cancer
5. Pandemics and panic

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Rybicki, E.P. 2015. *A Short History of the Discovery of Viruses*. Apple Books.

This book will be available from the author, also as a PDF file, once participants have registered for the course.

IMAGING BLACK HOLES WITH AN EARTH-SIZED TELESCOPE

Professor Roger Deane, University of Witwatersrand and University of Pretoria

Wednesday 27 January ■ 1.00 pm ■ COURSE FEES R75

On 10 April 2019 the Event Horizon Telescope Collaboration revealed the first image of a black hole. This required an international effort by more than two hundred scientists spread across five continents. By using antennas with separations on inter-continental scales, and observing a wavelength of light of 1 mm, the team was able to achieve an effective angular resolution of ~ 20 micro-arcseconds. This sharp imaging capability enabled the first spatially-resolved image of a black hole shadow. Apart from providing visual confirmation of the existence of black holes, the size and shape of the shadow feature could in future provide a stringent test of Einstein's General Theory of Relativity in the strong-field regime. This lecture will provide an overview of the instrument and the key scientific results and look to the future of this exciting field.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

Recommended reading

Thorne, K. 1995. *Black holes and Time Warps*. New York: WW Norton & Co.

Thorne, K. 2018. *The Science of Interstellar*. New York: WW Norton & Co.

Overbye, D. 2019. [Darkness Visible, Finally: Astronomers Capture First Ever Image of a Black Hole](#). New York: *New York Times*.

The Event Horizon Telescope Collaboration. 2019. [First M87 Event Horizon Telescope results. I. The shadow of the supermassive black hole](#). *The Astrophysical Journal Letters*, IOP Publishing, Volume 875, Issue 1, L1.

MOROS INTREPIDUS: SOLVING A 70-MILLION-YEAR MYSTERY

Dr Ryan T. Tucker, lecturer, palaeontologist and sedimentologist, Department of Earth Sciences, Stellenbosch University

Tuesday 12 January ■ 3.00 pm ■ COURSE FEES R75

Moros intrepidus, a small Late Cretaceous tyrannosaur whose name means 'harbinger of doom', lived about 96 million years ago in the lush, coastal plain environment of what is now central Utah. *Moros* is the key tyrannosauroid, in that it fills a 70-million-year gap in the fossil record of tyrant dinosaurs on the continent, and their evolution therein. Even more intriguingly, *Moros* is one of a handful of newly discovered dinosaurs in central Utah that seemingly have more to do with eastern Asia than Cretaceous North America. Dr Tucker is part of a multi-faceted internationally collaborative scientific team working to elucidate this cryptic period in North America's geological and biological history. Specifically, this lecture will illustrate how tectonics are a major driver for life in the Cretaceous, especially in central Utah some 96 million years ago.

This lecture will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

ISIXHOSA COMMUNICATION SKILLS FOR BEGINNERS

Nolubabalo Tyam, language practitioner and lecturer, Centre for Higher Education Development, University of Cape Town

Monday 11 January–Friday 19 February ■ 5.30 pm–6.15 pm

COURSE FEES Full R2 719 Staff & Students R1 813 ■ MAXIMUM 20 participants

The course is designed to enable participants to engage with people who speak isiXhosa and to learn how to approach them so that they can communicate successfully. It will allow participants to develop basic isiXhosa vocabulary and grammatical structures and to construct basic conversation such as greetings, introducing yourself, asking for and giving information, making requests and describing your work or study situations. Specific areas of focus will be listening, speaking, reading and writing. Participants will have the opportunity to practise speaking isiXhosa daily in structured conversations with their peers. Participants will also be required to present information to the class using their acquired isiXhosa skills. The course entails a balance between communicative and intercultural competence. It will introduce participants to aspects such as intercultural knowledge and understanding of African philosophy and Ubuntu.

Please note that this course runs for six weeks.

The course fee includes all course materials.

This course will be offered on the **Microsoft Teams** platform. Participants will be sent a link. A study manual will be provided via PDF.

PORTUGUESE FOR BEGINNERS

Gina Brazier, teaching assistant, Portuguese Section, School of Languages and literatures, University of Cape Town

Monday 11 January–Friday 19 February ■ 5.30 pm–6.15 pm

COURSE FEES Full R2 719 Staff & Students R1 813 ■ MAXIMUM 20 participants

The course is aimed at teaching participants with no prior knowledge of the Portuguese language how to understand and speak it at a basic level. Classes will consist of both grammar and conversation. Class participation is an important element of the course and participants will be given homework. On completion of the course participants will have a basic understanding of the Portuguese language and will be able to converse on a basic level. Participants will engage in online exercises, activities and games.

Participants need to acquire the *Oxford Essential Portuguese Dictionary* and Hutchinson's *Portuguese: An Essential Grammar*.

Please note that this course runs for six weeks.

The course will be offered on the **Microsoft Teams** platform. Participants will be sent a link. Additional material will be provided via PDF.

ITALIAN FOR BEGINNERS

Dr Mara Boccaccio, lecturer, Italian Section, School of Languages and Literatures, University of Cape Town

Monday 11 January–Friday 19 February ■ 5.30 pm–6.15 pm

COURSE FEES Full: R2 719 Staff & Students R1 813 ■ MAXIMUM 20 participants

This course is designed to teach participants with no prior knowledge of Italian how to understand and speak the language at a basic level. Participants will receive a grounding in Italian grammar and conversation. Each session will comprise both grammar and conversation. Class participation is an important element of the course. Participants will need to spend time each day doing homework tasks. On completion of the course participants should be able to communicate in everyday situations and enjoy access to a challenging and rewarding language. They will also have acquired the essential elements to enable further study.

Please note that this course runs for six weeks.

Participants need to acquire Lamping's *Talk: Italian Grammar*.

This course will be delivered via Zoom meetings. Participants will receive a link. Additional course materials will be provided via PDF.

FRENCH FOR BEGINNERS

Dominique Williams, retired teacher, Rustenburg Girls High School

Monday 11 January–Friday 19 February ■ 5.30 pm–6.15 pm

COURSE FEES Full R2 719 Staff & Students R1 813 ■ MAXIMUM 20 participants

This introductory course is designed to teach participants with no prior knowledge of the language to understand and speak French at a beginners' level. Participants will learn grammar and acquire conversational skills in an interactive teaching setting. They will need to spend some time each day doing homework tasks.

Please note that this course runs for six weeks.

This course will be offered via Zoom meetings. Participants will be sent a link. Course material will be provided via PDF.

AN INVITATION TO WRITE: INTRODUCTION TO CREATIVE WRITING

Máire Fisher, writer

11–15 January ■ COURSE FEES Full R1 376 Staff & students R917

MAXIMUM 20 participants

This course is designed for beginner writers, for people who want to jumpstart their writing, and for anyone who would like to experience the joy of writing in a supportive space. It will touch on the basics of story writing and even memoir. Using a series of exercises, tools, tips and techniques, participants will learn to quieten the inner critic that says: 'Don't give up your day job'. They will discover how to write a scene in forty-five minutes and uncover a character's thoughts simply by asking one question. Writers will experience the excitement of writing freely, of following a thought to see where it might lead. They will learn the power of inspiration: how a poem or a piece of music can trigger thoughts that send the pen leaping across the page. By the end of the week participants will have amassed many words to work on and shape further.

Participants will receive links to pre-recorded audio and other material on the [Microsoft Teams](#) platform. They can work through this material in their own time between 11–15 January, and will have regular email contact with the lecturer and others on the course.

Recommended reading

Schuster, A. 2014. *To the Islands: A Creative Writing Handbook*. Cape Town: Tiber Tree Press.

Goldberg, N. 2016. *Writing Down the Bones: Freeing the Writer within*. 30th Anniversary Edition. Boulder, Colorado: Shambhala Publications.

Lamott, A. 1995. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books.

King, S. 2000. *On Writing: A Memoir of the Craft*. New York: Scribner

MEMOIR WRITING

Dianne Stewart, author, journalist and creative writing facilitator

11–15 January ■ 10.00 am–12.00 pm ■ COURSE FEES Full R1 376 Staff & students R917
MAXIMUM 20 participants

Tara Westover, author of *Educated*, said: 'I think that where memoir goes wrong, it goes wrong from too much memory, too much detail. It's about clearing all that away and just getting to the story'.

Through this course, a combination of theory and practical writing, participants will explore different ways of sifting through life experiences to choose an angle from which to write their story.

WORKSHOP TITLES

1. Definition of terms. Exploring different types of memoir writing.
2. Identifying one's story
3. Structuring one's story
4. The importance of writing one's story
5. Marketing opportunities for memoir writing

Participants will receive course material related to each session of the course by email. They should work through this material, which will include writing exercises, before the session. During the Zoom meeting, there will be opportunities for feedback, discussion and questions and answers. There will be a refreshment break in each session.

This course will be delivered via Zoom meetings. Participants will be sent a link.

Recommended reading

De Waal, E. 2011. *The Hare with the Amber Eyes: a biography*. London: Vintage.

Fuller, A. 2019. *Travel Light, Move Fast*. New York: Penguin Random House.

Macdonald, H. 2015. *H is for Hawk*. New York: Vintage.

Msimang, S. 2017. *Always Another Country*. Johannesburg: Jonathan Ball Publishers.

AN INVITATION TO WRITE: WRITING CHARACTER

Máire Fisher, writer

18–22 January ■ COURSE FEES Full R1 376 Staff & students R917

MAXIMUM 20 participants

Tshepo from *The Quiet Violence of Dreams*, Margot from *Homemaking for the Down-at-Heart*, Celie from *The Colour Purple* ... Good fiction requires believable characters who remain long after the novel is read. So how do authors go about creating these real people with real emotions, whom readers may love or dislike intensely? This course is designed to help participants inhabit their characters, move into their homes, discover their secrets, fears and fantasies – see just how far they are prepared to go to get what they want. Workshop exercises will work equally well whether participants wish to explore characters from work in progress or find new people to populate new stories. This course is suitable for established writers and those who are starting to explore their characters for the first time.

Participants will receive links to audio and other material on the [Microsoft Teams](#) platform, and will have regular email contact with the lecturer and others on the course.

Recommended reading

Goldberg, N. 2016. *Writing Down the Bones: Freeing the Writer Within*. 30th Anniversary Edition. Boulder, Colorado: Shambhala Publications.

Lamott, A. 1995. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books.

Prose, F. 2006. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them* (especially Chapter Six, 'Character'). New York: Harper Perennial.

Schuster, A. 2014. *To the Islands: A Creative Writing Handbook*. Cape Town: Tiber Tree Press.

SHORT FICTION: THE SHORT STORY

Dianne Stewart, author, journalist and creative writing facilitator

18–22 January ■ 10.00 am–12.00 pm ■ COURSE FEES Full R1 376 Staff & Students R917

MAXIMUM 20 participants

'I find it satisfying and stimulating to work with the intensity, brevity, balance and word play of the short story'.

Annie Proulx

In this course participants will engage with the theory of short story writing as well as with its practice. Participants will explore essential elements of writing, editing and marketing a short story.

WORKSHOP TITLES

1. Building character and examining point of view
2. Setting
3. Dialogue and plotting
4. Theme and planning
5. Marketing opportunities for the short story

Participants will receive course material related to each session of the course by email. They should work through this material, which will include writing exercises, before the session. During the Zoom meeting, there will be opportunities for feedback, discussion and questions and answers. There will be a refreshment break in each session.

This course will be delivered via Zoom meetings. Participants will be sent a link.

Recommended reading

Boehmer, E. 2019. *To the Volcano and other stories*. Oxford. Myriad Editions.

Salafranca, A. (ed.) 2019. *Fool's Gold*. Cape Town, Modjaji Books.

Radithalo, S. (ed.) 2008. *Short Stories: Southern Africa and Beyond*. Cape Town. Oxford University Press.

A GUIDED COURSE ON MEMOIR AND LIFE WRITING

Sally Cranswick, writer and workshop facilitator

18–22 January ■ 10.00 am ■ COURSE FEES Full: R1 750 Staff & Students R1 160
MAXIMUM 25 participants ■ SUBMISSION DUE DATE 29 January

This course will help participants to understand the memoir genre as well as to begin preparations for writing their own memoirs. It begins with five workshops giving guidance on structure, working with dates and chronology as well as working with that more elusive commodity, memory. A memoir is not simply a set of unrelated ‘and then’ events: participants in this course will be prompted to find the pattern or story within their own lives. After the five workshops, participants will have a further seven days to write and submit their memoir submissions, which will receive written feedback.

WORKSHOP TITLES

1. Why (and how) do people write memoirs?
2. How to structure a memoir: finding a focus
3. Working with dates and time
4. Working with memory
5. Working with narrative

The workshops for this course will take place via Zoom meetings. Participants will be sent a link.

Recommended reading

- Coetzee, J.M. 1997. *Boyhood: Scenes from Provincial life*. London: Secker & Warburg.
- Gilbert, E. 2015. *Big Magic: Creative living without fear*. London: Bloomsbury Publishing.
- Sedaris, D. 2018. *Calypso*. New York and Boston: Little, Brown and Company.
- Walls, J. 2005. *The Glass Castle: A Memoir*. London: Virago Press.

HOW TO WRITE A NOVEL

Dr Jo-Anne Richards, novelist and writing trainer

25–29 January ■ 10.00 am–12.00 pm ■ **COURSE FEES** Full R1 376 Staff & students R917

MAXIMUM 20 participants

This course will introduce participants to the fundamental principles of writing fiction, from conception to execution. It will allow them to discover the process of creative fiction and how it works best. It would suit would-be and novice writers as well as more experienced practitioners hoping to be reminded of the basics, or who need a prompt to creativity. Each session will be run as a workshop-lecture, with discussion, advice and time given for writing. Feedback will be given to as many as time permits – by the end of the course every person will have received feedback. The course will cover the elements of story and how to develop a compelling narrative and characters, immersing the reader in dramatic scenes, using point of view to create a strong voice for character, and detail to make the prose exceptional.

SESSION TITLES

1. The power of want: identify the hunger which underlies all story
2. The forces of antagonism: build literary conflict to keep us reading
3. A cascade of story: create immersive and dramatic scenes
4. A voice to draw us in: use point of view to bring readers and characters together
5. All about the detail: add vivid detail to take your writing above the ordinary

This course will be delivered via Zoom meetings. Participants will be sent a link.

AN INVITATION TO WRITE: FLASH FICTION

Máire Fisher, writer

25–29 January ■ COURSE FEES Full R1 376 Staff & Students R917

MAXIMUM 20 participants

Micro fiction, the short-short, postcard fiction – flash fiction goes by many other names. All seek to create ‘*a story that goes straight to the heart without a single wasted word*’.

On each day of this intensive course, participants will receive a writing exercise and notes on writing short-short fiction. On the final day there will be instructions for a story of specified length to be completed over the weekend. Participants may share their daily exercises on the same day as they receive them and their final stories at the end of the weekend.

Flash fiction, a story form in its own right, is excellent for writers on many levels. It introduces the challenge of writing short fiction, provides great editing practice, helps writers practise the art of precision. The course has been designed to accommodate both new and established writers.

Participants will receive links to audio and other material on the [Microsoft Teams](#) platform, and will have regular email contact with the lecturer and others on the course.

Recommended websites

[Vestal Review](#) (the longest-running flash fiction magazine in the world)

[SmokeLong Quarterly](#)

[Literary Orphans](#)

WRITING A MEMOIR

Dianne Stewart, author and creative writing facilitator

Saturday 30 January ■ 9.00 am–12.00 pm ■ COURSE FEES Full R525 Staff & Students R350
MAXIMUM 20 participants

'Memory ... is the diary that we all carry about with us'
Oscar Wilde

Through a hands-on approach, combined with theoretical knowledge, participants in this workshop will be offered tools to capture the raw material of their lives in order to shape and write memoirs. They will be shown how to look at their own lives, or the diary of their life, as a source on which to draw in order to create their memoirs. Different types of memoir writing will be discussed as well as an exploration of markets available for memoirs.

Participants will receive course material by email before the workshop. They should work through the exercises before the Zoom meetings. During the workshop, there will be opportunities for feedback, discussion on the exercises and coursework material, as well as questions and answers.

This course will be delivered via two consecutive Zoom meetings. Participants will be sent links to these meetings. There will be a refreshment break.

THE JOY OF DRAWING: A COURSE FOR ABSOLUTE BEGINNERS

Jill Joubert, artist and art teacher

11–15 January ■ 9.30 am–12.30 pm ■ COURSE FEES Full R3 080; Staff & Students R2 053
MAXIMUM 20 participants

Drawing for beginners is a step-by-step course which will take participants through basic drawing skills and terminology, using an A4 drawing book as the vehicle for the drawing journey. Working with both the dominant and non-dominant hand, understanding the workings of basic drawing tools, participants will be guided from abstract mark-making to drawing a self-portrait and still life. Vocabulary, like the art elements and design principles, will be explained through practical application. Participants will be encouraged to reflect upon and share experiences of the process with the group.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

EXPLORING IMAGE MAKING: COLLAGE, MIXED MEDIA AND WATER BASED PAINTING

Jill Trappler, Di Metcalf, Anthony Cawood, artists and art teachers

25–29 January ■ 9.30 am–12.30 pm ■ COURSE FEES Full R3 080, Staff & students R2 053

MAXIMUM 20 participants

In this course Jill Trappler will be working with two other artists who will demonstrate different materials and approaches to image making. Working from a still life that the participant will have set up in their own studios, the first session will explore making images with collage and mixed media.

In the second session Di Metcalf will assist participants to work with water-based inks and water-colour materials on various papers. Participants can use a second still-life arrangement or remain with the first set up.

The third session with Anthony Cawood will focus on basic and essential information about different grounds and primers, mediums and applications for water-based and oil-based painting.

In the final two sessions Jill Trappler will review all work with participants. Participants will be allocated time to show their work and share observations in discussion with Di, Anthony and Jill.

This course will be offered on the [Microsoft Teams](#) platform. Participants will be sent a link.

SURREALISM AND SYMBOLS: PROCURING NARRATIVE AND HIDDEN PSYCHOLOGY IN MAKING ART

Paul Birchall, artist

18–22 January ■ **COURSE FEES** Full R3 080; Staff & Students R2 053

MAXIMUM 18 participants

In this five-session course Paul Birchall explores the idea of creating narrative through accidental, random juxtapositions of imagery and symbolic items. Using symbolism, the surrealist movement and Dada as a historical background, the course will provide guidance, inspiration and practical approaches to investigating how collating random imagery can often bring out the hidden psychology in one's own world and sometimes be a comment on underlying issues in society.

Participants will develop drawings based on found imagery, which will be developed into a painting based on that drawing. Participants will be presented with background information and encouraged to step out of the box and explore the unconscious mind.

This course consists of video instruction. Participants may view the videos and create their artworks in their own time between 18–22 January. Feedback will be given via the [Microsoft Teams](#) platform.

Thank you for participating in Summer School 2021.
If you would like to receive notices of the courses and
lectures we offer during the year,
write to ems@uct.ac.za
to ensure that you are on our mailing list.



We look forward to welcoming you back to UCT when we once again can meet physically. But let's not break these global bonds of solidarity that the pandemic has forged. However devastating the impact of Covid- 19 has been, it has also shown our resilience and how interconnected we are as a global community.

Dr Russell Ally, Executive Director, DAD