

Stuur asseblief enige nuuswaardige Lettere en Sosiale Wetenskappe nuusbrokkies of artikels (met of sonder foto's) aan Lynne Rippenaar (lynnr@sun.ac.za). Ons poog om die nuusbrieff aan die einde van elke kwartaal uit te bring. Julle is ook welkom om die nuusbrieff aan belangstellendes te stuur.

Please send any newsworthy Arts and Social Sciences news bits or articles (with or without photos) to Lynne Rippenaar (lynnr@sun.ac.za). We aim to send out a newsletter at the end of every term. You are welcome to distribute the newsletter to any interested parties.

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Brief van die Dekaan / Letter from the Dean



Beste Kollega / Dear Colleague

Die jaar het met 'n spoed afgeskop en in April wonder 'n mens waar die tyd heen gegaan het.

Die jaar het egter nogal moeilik begin – die Fakulteit is onder finansiële druk weens 'n krimpende begrotingstoekenning. Die daling in die persentasie nuweling eerstejaars sal ook verder tot die druk bydra.

Van die nuweling eerstejaars wat aangedui het dat hulle wel vanjaar aan die Fakulteit sou kom studeer, het meer as wat verwag is nie opgedaag nie. Die redes hiervoor is nog onbekend. Dit kan dalk deels toegeskryf word aan die gestelde teiken van ons eerstejaarsinkswingsbeplanning wat ons probeer toepas het met 'n ongetoetsde model.

Dit is gegrond op matriekpunte en die Universiteit se toegangstoetse. Ons het 'n paar lesse geleer, en volgende jaar sal toegang bepaal word net op grond van graad 11- en matriekpunte van leerders wat universiteitstoelating kry.

Part of the reason for the decrease in new first year students at our Faculty, could also perhaps be found in anecdotal evidence that South African families are still feeling the effects of the global economic recession. And this may be the reason why universities countrywide have seen a decline in the number of first year students.

However, we are proud to announce that this year we have taken on board 20 PhD students registered in our Graduate School. This brings the total number of PhD

students registered since 2010 through the Graduate School to 70. These students from 45 sub-Saharan countries are on full scholarship. All indications are that at least 80% of those who registered in 2010 will receive their degree this year.

Although the University receives a subsidy for each PhD student who successfully completes his/her studies, we are nonetheless still dependent on funding from donors, alumni and other sources to continue with the initiative.

We are also hard at work to expand our ties and projects with other African universities through the PANGeA (Partnership for Africa's Next Generation of Academics and Professionals) network, which forms part of our Graduate School flagship initiative within the University's HOPE Project.

In totaal is daar 250 PhD-studente in die Fakulteit. Ons is inderdaad besig om 'n indrukwekkende bydrae te maak tot die skep van nuwe kennis oor 'n verskeidenheid akademiese dissiplines. Dit blyk ook uit ons ander HOOP Projek-inisiatief, Geografiese Inligtingstechnologie (GeoIT), wat reeds 'n beduidende voorgraadse studentegroei in bepaalde modules sowel as nagraadse belangstelling tot gevolg gehad het.

Vanjaar is 'n uitsonderlike jaar wat uitdagings betref. Nie net op finansiële gebied nie, maar ook wat ons strategiese inisiatiewe betref. Daar is twee groot projekte in die vooruitsig. Eerstens hoop ons om binnekort meer bekend te maak oor ons planne vir die Sentrum vir Dramatiese Kuns. In die vooruitsig is die opgraderings van die HB Thom-teater en die bou van 'n kleiner teater.

Tweedens is ons ook besig met planne om die sentrum by Musiek te skep waar die moontlikhede van derdestroominkomste ontgin kan word.

Die groot finansiële uitdaging is om die derde- en vierdestroominkomste te ontwikkel en uit te bou, en ons hoop die twee projekte sal 'n beduidende bydrae in dié verband lewer.

Ons kan egter nie net ons hoop op dié inisiatiewe plaas nie, en ons moet deurentyd soek vir innoverende maniere om inkomste te genereer.

Ondanks die talle uitdagings is daar ook groot geesdrif en 'n gesonde werksetiek onder die personeel van die Fakulteit. En daarvoor wil ek elkeen van harte bedank.

Mag die jaar vorentoe vir elkeen van julle vele hoogtepunte oplewer.

Thank you for your hard work.

Hennie Kotzé

Graduate School awards 20 new doctoral scholarships in 2012

A total of 20 new full-time doctoral candidates joined the Graduate School's partially structured doctoral scholarship programme in the Arts and Social Sciences Faculty in 2012.

More than 230 applications were received from across the continent from which 46 applicants were shortlisted by the various departments within the Faculty. Based on these recommendations, available funds, and priority areas, the Graduate School Coordinating Committee offered scholarships to 20 applicants, all of whom have taken up the award and reported to campus on Monday, 23 January 2012.

The 20 scholarships were awarded across the Faculty as follows: African Languages; Drama; English; General Linguistics; History (2); Modern Foreign Languages (3); Music; Philosophy (2); Political Science (2); Psychology (3); and Sociology and Social Anthropology (3).

Apart from the departmental academic offerings and seminars, the Graduate School has designed a programme to ensure that scholarship holders are equipped to complete their research proposals within the first semester of their studies. The programme includes, amongst others, workshops on methodological preparation for a PhD, proposal writing, practical logic and critical thinking skills, and integrity and ethics in research; as well as seminars on personal finance, research budgeting, Faculty guidelines for research proposals, and ethical clearance.

The official welcoming function was held at the Stellenbosch Institute for Advanced Study (STIAS) on Thursday, 02 February 2012 and was attended by the Vice-Chancellor and Rector, Prof Russel Botman and his wife, Beryl, the Dean of the Arts and Social Sciences Faculty, Prof Hennie Kotzé, as well as the new doctoral scholarship holders and their supervisors.



Back row (left to right): Simon Kizito; Richard Kagoloby; Medadi Ssentanda; Enoch Teye-Kwadjo; George Jawali; Almas Mazigo. Middle row (left to right): Scelo Zibagwe; Lorna Okoko; Catherine Musuva; Joana Salifu; Yvette Ussher; Chantelle Gray van Heerden; Amanda de Beer; Allen Asimwe; Michael Lyakurwa. Front row (left to right): Gibson Ncube; Dr Cindy Lee Steenekamp (Manager: Graduate School); Prof Hennie Kotzé (Dean: Arts and Social Sciences Faculty); Prof Johann Groenewald (Flagship coordinator); Patrick Monte; Pedzisayi Mangezvo.
(Photo: Anton Jordaan)

Seminar programme boosts research of PhD students

A partially structured seminar programme was implemented by the Graduate School last year to help students prepare high quality doctoral proposals; to help them develop a study plan to guide their study programmes; and to supply guidance on how to motivate their choice of research methods and techniques and address ethical issues including the proper use and acknowledgment of resources.

Zimbabwean student Ms Emaculate Ingwane says she has benefited tremendously from the seminar programme.

"The speakers' topics are always fascinating. But the greatest benefit is that we always gain valuable insights that help us with all aspects of our studies," she says.

Emaculate's research is on land transactions and rural development policies in the much contested peri-urban communal area of Domboshawa close to the Zimbabwean capital Harare.

"Land issues in Africa are emotional and political," says Emaculate. "Domboshwane is an area that is close enough to the capital to make it a popular living area for those who want to enjoy the benefits of working in the city. Like so many other areas on the continent, it is communal land where both the traditional leaders and the rural district authorities have a say. In these areas market forces have to be taken into account, but at the same time one cannot afford to sell land that defines the identity of a large group of people. I hope that through my research I can participate in a process informing policy debate."

Mr Elias Phaahla is a South African whose research is on the welfare trajectories of South Africa and Mauritius with a focus on the sustenance of non-payment pension schemes. He says one of the major benefits of being associated with the Graduate School is the assembly of "a community of scholars from all corners of the African continent, with the focus on finding African solutions for

African problems in Africa".

He adds: "The students often meet formally and informally and these encounters are always inspirational. We get to share the challenges and triumphs of our journey."

About his research he says: "The state of Mauritius feels duty-bound to provide government subsidised pension schemes because they have been assimilated into the social and political fabric of the island dating back to pre-independence years. In South Africa non-payment pension schemes became an indispensable part of the post-apartheid state-building agenda. It was seen as a means to redress the country's troubled socio-economic past. However, compounded by a failure to achieve sustainable employment over the years, it has led to a culture of perpetual dependence."

Elias says he will use the knowledge gained through his studies to become a Reader of social policy trends in the global South.



Elias Phaahla (left) and Emaculate Ingwane benefited tremendously from the structured seminar programme of the Graduate School.

(Photo: Johann Swart)

Lettere en Sosiale Wetenskappe stel opwindende, herontwerpte webtuiste bekend

Die Fakulteit Lettere en Sosiale Wetenskappe het onlangs haar webtuiste, wat by www.sun.ac.za/lettere te vinde is, in 'n splinternuwe gedaante bekend gestel.

Hoewel die nuwe webtuiste dieselfde tegnologie as die ou een gebruik, spog dit nou met 'n vars voorkoms en 'n gans ander struktuur om soektogte te vergemaklik en inligting toegankliker te maak vir die algemene publiek, voornemende én huidige studente en personeellede.

Me Rachael Spiers van eSight en me Lynne Moses, die

Fakulteit se bemarkingsbeampte, was verantwoordelik vir die ontwerp en uitleg van die webtuiste. Verskeie personeellede het ook bydraes gelewer oor hoe die webtuiste verbeter kon word, en het inligting help bymekaarmaak om op die platform te laai.

"Ná vier jaar was die vorige webtuiste verouderd en het ons gevind die algemene publiek, voornemende en huidige studente sowel as ons eie personeel sukkel om die nodige inligting daarop op te spoor. 'n Webtuiste is veronderstel om 'n blik op die binnewerkinge van 'n

omgewing te bied, en ons s'n het glad nie meer die opwindende dinge wat in die Fakulteit Lettere en Sosiale Wetenskappe aan die gebeur is, weerspieël nie. Daarom was dit hoog tyd om die verpakking en aanbieding van inligting vir ons webbesoekers te herontwerp en herstruktureer," sê Moses.

Volgens die Dekaan van die Fakulteit, prof Hennie Kotzé, "skep al hoe meer aanlynaktiwiteit, onder meer internettoegang via selfone, 'n toenemende vraag na webtuistes wat nie net boeiend en interaktief is nie, maar ook gebruikersvriendelik en maklik om op te werk".

"Die Fakulteit se nuwe webtuiste voldoen aan hierdie eise

deur bygewerkte inligting oor die akademiese aanbod van die Fakulteit sowel as die jongste nuus te bied, en terselfdertyd as vertoonvenster vir ons departemente, programme en navorsingsuitnemendheid te dien.

Die nuwe webtuiste kan in Engels én Afrikaans gelees word en weerspieël die diversiteit en lewenskragtigheid wat kenmerkend is van die Fakulteit Lettere en Sosiale Wetenskappe," sê Kotzé.

Besoekers aan die nuwe webtuiste word aangemoedig om hul kommentaar oor die nuwe platform na 'n e-posadres te stuur wat op die tuisblad verskyn.

TUIS FAKULTEIT NAVORSING DEPARTEMENTE PROGRAMME STUDENTE ALUMNI

Fakulteit Lettere en Sosiale Wetenskappe
kennisvennoot - gespreksgenoot

UNIVERSITEIT STELLENBOSCH UNIVERSITY

ENGLISH

Wat gebeur hierdie maand?

Kunskalender

11 April - "High Expectations" uitstalling open
14 April - "Ons Land" uitstalling open
Klik hier vir die volle kalender...

Seminare & Werkwinkels

3 Mei - Stellenbosch Forum Lesing: Prof Kees van der Waal
4 Mei - SIELKUNDE: Prof Jane Parpart - Engendering (In)Security and Conflict in African International Relations
25 Jun - 6 Jul - Afrika Doktorale Akademie Winterskool in Navorsingsmetodes vir die Sosiale Wetenskappe

DRINGEND!
NUWE WEBWERF!

Die Fakulteit se nuwe webwerf is op 1 Maart 2012 onthul. E-pos vir ons jou kommentaar oor die webwerf.

Lettere & Sosiale Wetenskappe Nuus

Verloor en gevind in die Wilcocks-brand
In April is sommige lesings in die Universiteit Stellenbosch se Wilcocks-gebou, waar die Departement van Geskiedenis op 10 Desember 2010 in 'n brand in puin gelê is, hervat. STEPHANIE NIEUWOUT praat met drie personelede van die Departement Geskiedenis kort voordat hulle oor 'n maand of wat na die gebou terugtrek. Daar is ironie daarin dat [...]

Zackie Achmat praat by Wêreldpersvryheidsdagviering
Die bekende vigsaktivis en voormalige voorsitter van die vigsdrukgroep, die Treatment Action Campaign (TAC), Zackie Achmat, is op Donderdag 3 Mei 'n spreker by die Departement Joernalistiek aan die Universiteit Stellenbosch (US) se viering van Wêreldpersvryheidsdag. Dit kom slegs sowat twee weke voor die Nasionale Raad van Provinsies wil probeer om die omstrede Wetsonthwerp op [...]

Sulayman Human wen Hennie Joubert-klavierkompetisie
Sulayman Human, 'n tweedejaar BMus-student het by die onlangse Hennie Joubert Klavierkompetisie met die laure waggestap. "Dit laat my goed voel om te weet dat 'n mens deur harde werk iets belangriks kan regkry," sê Sulayman. Sy goeie prestasie, sê hy, is te danke aan sy dosente Nina Schumann en Luis Magalhães van die Musikdepartement [...]

Stellenbosse sielkunde-dosent wen gesogte letterkunde-prys
Prof Ashraf Kagee van die Departement Sielkunde in die Fakulteit Lettere en Sosiale Wetenskappe aan die Universiteit Stellenbosch is 'n hoog aangeskrewe navorsers, maar nou kan hy ook aanspraak maak daarop dat hy 'n bekroonde fiksieskrywer is. Kagee het pas die sewende Europese Unie Letterkundeprys vir ongepubliseerde werke ontvang vir sy boek *Kahil's Journey*. Die [...]

Avatar-terapie bied hoop vir mense met oudlitewehallusinasies
Mense met skisofrenie wat aanhoudend oudlitewehallusinasies ervaar, word lamgêel deur stemme wat elke aspek van hul lewe infiltrer. Navorsing deur Julian Leff, emeritus-professor van Psigiatrie aan die Instituut van Psigiatrie, Kings College in Londen en ere-professor aan die University College London, Universiteit van Kaapstad en die Universiteit van Wes-Ontario, bied hoop vir mense met [...]

Maties en Distell span kragte saam vir groentetuinprojek
Die Universiteit Stellenbosch (US) se betrokkenheid by die plaasgemeenskap van die wynlandgoed Middelmei in Onderpapegaalberg in Stellenbosch is gister (12 April 2012) betekenisvol uitgebrei met die bekendstelling van 'n dinamiese groentetuinprojek. Die gemeenskapsoptentersieprojek vorm deel van die Universiteit se HOOP Week wat hierdie week op kampus gehou word. HOOP Week is ter viering van die [...]

Wêreld van die verbeelding betower twee studente in Visuele Kuns
Sy was nog nooit in haar lewe so trots soos toe sy by die Bologna Kinderboekbeurs in Italië haar werk uitgestal het nie. So sê Katrin Coetzer, 'n MPHil-student in die Departement Visuele Kuns van die Fakulteit Lettere en Sosiale Wetenskappe. Haar werk was saam met dié van haar medestudent, Janneke de Kock, uit [...]

AFRICAN DOCTORAL ACADEMY

Die Afrika Doktorale Akademie (ADA, beter bekend as die African Doctoral Academy), is gekoppel aan die Nagraadse Skool. Dit dien as 'n ondersteuningstruktuur en bied hoë kwaliteit navorsingsopleiding en ondersteuning aan huidige en voornemende doktors studente sowel as akademiese wat nagraadse studente moet bestuur en studieleiding gee.

PANGeA

Die Partnership for Africa's Next Generation of Academics (PANGeA) bestaan tans uit ses universiteite op die Afrika-kontinent wat deel vorm van 'n netwerk wat daarop gefokus is om hoër onderwys in Afrika te bevorder deur onder andere geleenthede te skep vir samewerkende navorsing en kennisruiling onder eweknie-instellings.

UNIVERSITEIT STELLENBOSCH-UNIVERSITY

HOOP | HOPE PROJek | PROJek

Die Nagraadse Skool, die Afrika Doktorale Akademie en PANGeA vorm gesamentlik die komponente van die Fakulteit se vlagskipprojek (die Nagraadse Skool en Afrika Doktorale Akademie-inisiatief) en maak deel uit van die Universiteit Stellenbosch se **HOOP Projek**.

Terme en Voorwaardes (.pdf)
Alle regte voorbehou © 2012 Stellenbosch Universiteit

Só lyk die nuwe webtuiste van die Fakulteit Lettere en Sosiale Wetenskappe.

Pasella-aanbieder kry meestersgraad

Vicky Davis is al jare lank bekend as een van die aanbieders van die gewilde TV-program *Pasella*. Maar die 30-jarige donkerkop is ook 'n kranige student wat die afgelope paar jaar tussen haar verskeie rolle as TV-aanbieder, teksskrywer, toneelregisseur en aktrise, hard aan die werk was om haar meestersgraad aan die Departement Drama te voltooi.

Sy het in Maart 2012 tydens die Fakulteit Lettere en Sosiale Wetenskappe se gradeplegtigheid haar graad met lof ontvang. Haar verhandeling se titel is 'n mondvul: *Theatre as Intervention Tool in HIV/Aids Education with Specific Reference to 'Lucky the Hero'*.

Dit is gegrond op die opvoedkundige teaterstuk, *Lucky the Hero* wat sy self geskryf en wat al sedert 2005 deur die Universiteit Stellenbosch (US) se Afrika-sentrum vir MIV/vigsbestuur aangebied word. Die sentrum is een van die inisiatiewe van die US se HOOP Projek. Die teaterstuk is hoofsaaklik gemik op plaaswerkers in die Wes-Kaap en dien as instrument om gemeenskappe op te voed en in te lig oor MIV/vigs.

Die gehore word gevra om, voordat die toneelstuk begin en ook direk daarna, 'n vraelys in te vul. Ongeletterdes word bygestaan met die invul van die vraelys. Daar is ook 'n toetseenheid byderhand vir diegene wat hulle vir die MIV-virus wil laat toets.

"Ek het nog altyd gevoel daar is te min dokumentasie van opvoedkundige toneelstukke in die land," sê Davis. "Ek hoop om met dié verhandeling 'n bydrae te kan maak tot die groter akademiese kennispoel."

Op dié manier dra Davis inderdaad ook daartoe by om gestalte te gee aan die missie van die HOOP Projek om uitdagings in die samelewing te takel.

Sy meen die uitdaging vorentoe is om die volhoubaarheid van dié soort teater en die boodskappe wat dit oordra, te verseker.

"Teater is uiters suksesvol om 'n boodskap na mense wat ongeletterd is en ook op afgeleë plekke woon, oor te dra. Daar is soveel verskillende kultuurgroepe in die land en hoe die boodskap aan die een groep oorgedra word, werk nie noodwendig vir 'n ander groep nie.

In sommige gevalle is die mense al suf van die MIV/vigs boodskap, terwyl ander groepe nogal heel oningelig is. 'n Mens moet egter deurentyd daarteen waak om vervelig of prekerig oor te kom."

Die vertonings word ook by maatskappye opgevoer.

Sy lag as sy gevra word of haar mede-aanbieders van *Pasella* weet dat sy besig was met haar meestersgraad. "Dis nou nie iets wat 'n mens heeldag bespreek nie."

Vicky kom uit 'n familie wat noue bande met die US het. Haar ma, Heloise, was in 1985 die eerste student aan die Universiteit om 'n meestersgraad in joernalistiek – M.Joer, soos dit destyds bekend was – te voltooi en dit cum laude te slaag. Haar pa, Douglas, was vir 22 jaar mediawoordvoerder van die US en is deesdae steeds betrokke by die US Leersentrum. Haar broer, Burt, wat by die Afrika-sentrum vir MIV/Vigs betrokke is, het ook sy MPhil-grad (MIV/vigsbestuur) cum laude geslaag.

Vir die res van die jaar wag verskeie TV-produksies waarin sy as aktrise te sien is op Vicky, asook 'n kinderboek wat volgende jaar verskyn.

— Stephanie Nieuwoudt



Vicky Davis.
(Foto: Stephanie Nieuwoudt)

MIKM maak daadwerklike bydrae tot kennisekonomie in Afrika

Met sowat 100 afgelewerde tesse sedert 2001 in die MIKM Meestersprogram, is dit duidelik dat die Sentrum vir Kennisdinamika en Besluitneming en Departement Inligtingwetenskap 'n daadwerklike bydrae maak tot die kennisekonomie.

Dit dra ook by tot die vervulling van die visie van die Universiteit Stellenbosch (US): om by te dra tot die wetenskaplike, tegnologiese en intellektuele kapasiteit van Afrika en 'n aktiewe rolspeler in die ontwikkeling van Suid-Afrika te wees.

Met tussen 50 en 70 nuwe studente wat jaarliks vir die program inskryf, is dit 'n gesogte program. Middellakbestuurders vanuit 'n wye verskeidenheid bedrywe – van die sakesektor, die ingenieursbedryf en ouditeursfirmas tot staatsdiensamptenare, mediese dokters, polisie-amptenare, regsgeleerdes, sagteware ingenieurs en ontwikkelaars asook mense wat by die Verenigde Nasies en ander multilaterale organisasies betrokke is, het groot respek vir die program.

Die handelsnaam MIKM is afgelei van Master's Programme in Information and Knowledge Management. MIKM se akademiese fokus is die bestuur van kennis, kennistegnologie, informasie en informasiestelsels en bedryfsargitektuur in organisasies binne die groter konteks van die kennisekonomie en gemeenskap.

"Studente doen vol-tesisse in die program wat uit 50% kursuswerk en 50% navorsing bestaan. Dit beteken dat

ons besondere sterk navorsingsuitsette op magistervlak lewer. Geen ander tersiêre instelling in die land bied op die gebied van die kennisbestuur dieselfde soort uitsette nie," sê prof Hans Peter Müller, direkteur van die Sentrum vir Kennisdinamika en Besluitneming.

Kennisbestuur as 'n studieveld het formeel in 1995 tot stand gekom, en in 2000 het die US die eerste Meestersprogram in dié dissipline ingestel. Dit was die eerste Meestersprogram van dié aard in Afrika en een van die eerstes ter wêreld.

Standpunte oor kennis binne 'n organisasie wissel van 'n redelik verskraalde perspektief as bloot 'n komponent van 'n organisasie, tot 'n veel breër begrip dat kennis die sistemiese dryfveer is wat onderliggend is aan die hele organisasie. Studente word opgelei om dié kennis te ontgin om sodoende hul leiersrol te kan vervul.

Die Sentrum poog toenemend om binne die SAOGLande studente vir die program te werf en 'n hele aantal student uit hierdie lande het reeds afgestudeer. Daar is ook groot belangstelling vanuit Kenia – die belangrikste ekonomie in Oos-Afrika.

"Die MIKM-program maak 'n beduidende bydrae tot die ontwikkeling en uitbouing van 'n kennisekonomie in Afrika," sê Müller.

— Stephanie Nieuwoudt



Tussen 50 en 70 meestersgraadstudente skryf jaarliks in vir Kennisbestuur.

Science communicators help with free guide for African press officers

Two Stellenbosch University (SU) journalism alumni – one a leading science communications expert in South Africa and the other the media officer for the Faculty of Science – have helped to compile a new free online guide for African press officers who have the task of promoting the science and research done at their institutions to the media.

A Guide for African Science Media Officers was written by Ms Marina Joubert, a science communications training expert and owner of Southern Science consultancy in South Africa, and Dr Elspeth Bartlet of Green Ink, a science communications company in the United Kingdom. The guide, which was published online late last year, was compiled in collaboration with Ms Engela Duvenage, the media and marketing officer of the Faculty of Science at SU.



Marina Joubert (left) and Engela Duvenage (right).

Ms Joubert, who received a B Hons (Journalism) from SU and an MSc from the University of Pretoria, and Ms Duvenage, who completed an MPhil (Journalism) with a focus on science journalism, are both members of the South African Science Journalists' Association (SASJA).

The guide was developed following their participation in a workshop for African press officers held at the World

Conference for Science Journalists in Qatar in June 2011.

"The workshop provided a great platform to share experience and advice about ways to improve science coverage in traditional, online and social media across Africa," says Ms Joubert. "Scientists who learn to play by the media's rules and keep up with media trends stand to benefit hugely."

The guide aims to encourage better and more responsible practice when communicating science- and health-related subjects and to help media officers to position African research in the global arena. It includes advice from successful media relations professionals and science journalists on the continent and internationally.

It offers practical guidance on writing the perfect press release and preparing scientists for speaking to the media, together with ethical guidance on issues to consider before promoting research, for example, whether the claims in the press release are supported by peer-reviewed research and how risk factors can be best conveyed.

According to SciDevNet editor David Dickson, the guide provides a comprehensive introduction to the techniques that press officers can use to create a close and supportive working relationship with the journalistic community. "It deserves to be widely read — and followed — in African institutions," he says.

It was funded through an international public engagement grant from the Wellcome Trust and with assistance from Green Ink, SciDevNet, Stempra and the World Conference of Science Journalists (WCSJ).

The guide can be downloaded free at bit.ly/ScienceMedia.

DEPARTEMENT AFRIKAANS EN NEDERLANDS

Anderstaliges by Maties leer Afrikaans met groot geesdrif aan

Sy wil mense uitnooi om te kom kyk met hoeveel geesdrif studente van alle uithoeke van die wêreld Afrikaans aan die Universiteit Stellenbosch (US) aanleer.

So sê dr Elbie Adendorff, 'n dosent in die Departement Afrikaans en Nederlands wie se navorsing en werk met O-taal Afrikaanssprekendes, die grondslag gevorm het van haar doktorsale proefskrif, *Kompleksiteit in taakgebaseerde onderrig en leer van Afrikaans as tweede taal binne universiteitskonteks*. Adendorff het in Maart haar PhD ontvang.

Nadat sy veertien jaar in die onderwys betrokke was, het Adendorff haar tot die akademie gewend en is sy die afgelope sewe jaar al as dosent betrokke by taalverwerwing.

"My proefskrif is die eerste wat kyk na hoe taalverwerwing in 'n universiteitsomgewing plaasvind," sê Adendorff wat voltyds betrokke is by die onderrig van vreemde- en tweedetaalsprekende studente wat Afrikaans wil leer.

"Ek kyk onder meer na die kompleksiteit van hoe Afrikaans op die kampus van die US onderrig en

aangeleer word. Ek het in my navorsing ook gekyk na hoe belangrik dit is om 'n behoefte-analise te doen wanneer 'n leerplan ontwerp word. En ek kyk na die kognitiewe werkinge wat betrokke is by die aanleer van 'n nuwe taal."

Verskeie teoretiese benaderings is vir die navorsing gebruik, maar daar is veral gesteun op die taakgebaseerde benadering wat onderliggend is tot die TEFL-stelsel (Teaching English as a Foreign Language) wat in die Ooste ontwerp en veral in China met groot welslae gebruik word om Engels te onderrig.

"My navorsing, oor hoe Afrikaans op universiteit aangeleer word, is 'n nuwe studieveld in Suid-Afrika," sê Adendorff.

Aanvanklik het haar akademiese pligte deels gewentel om die doseer van Afrikaans en Nederlands en was sy deels betrokke by projekte om nie-Afrikaanssprekende studente te help om Afrikaans as taal te verwerf. Die aanvraag na taalverwerwing in Afrikaans was egter so groot, dat sy nou voltyds daarby betrokke is.

"Studente wat die taalverwerwingsklasse bywoon, doen dit om verskeie redes. Sommige van hulle kursusse vereis dat hulle ook in Afrikaans moet kan werk, terwyl van die studente meen hulle kan nie in Stellenbosch, met sy oorwegend Afrikaanstalige bevolking, leef en klasdraf sonder om die taal aan te leer nie."

Die 0-taalsprekers is 'n diverse groep wat uit alle uithoeke van die wêreld kom en sluit in Australiërs, Chinese, Afrikane en selfs Suid-Afrikane wat nog nooit geleer het om Afrikaans te praat nie.

"Die studente stel belang in wat buite hul eie kultuurgroepe gebeur."

Die kursus strek oor een jaar, maar Adendorff meen 'n tweede jaar is nodig om werklik sekere konsepte en



Dr Elbie Adendorff wys van die plakkate wat sy gebruik om 0-taalsprekers Afrikaans te leer.
(Foto's: Stephanie Nieuwoudt)

beginsels te konsolideer.

"Ons begin met basiese klankwerke vorder na gesprekke wat op die kampus betrekking het en woordeskat wat in die omgewing gebruik word. Begrippe word in Engels verduidelik.

Studente woon weekliks drie lesings van 50 minute elk by asook twee tutoriale van 50 minute elk. Ons fokus uiteraard ook baie sterk op luister- en leesvaardighede."

Die voorstander van meertaligheid glo "hoe meer tale 'n individu kan praat, hoe volronder is hy of sy as student."

Die Chinese student, Lerui Ju, wat Juwelierswareontwerp studeer, sê hy wou Afrikaans leer want hy stel belang in tale. "Afrikaans klink vir my nogal baie soos Duits. Ek hoop om makliker Duits te leer sodra ek Afrikaans onder die knie het," sê hy.

Vir Marco Lourenco (19), 'n Zimbabwiese student wat Sosio-informatika aan die US studeer, is Afrikaans 'n "mooi taal". Hy stel ook belang in die kultuur van die mense wat die taal praat.

"Dit is goed dat ons nie net leer om Afrikaans te praat nie, maar ons leer ook bietjie oor die geskiedenis en die kultuur van die sprekers," sê hy.

Charlotte Muteswa, ook 'n Zimbabwiër, sê vandat sy jare gelede begin het om 7de Laan op TV te kyk, wou sy Afrikaans leer.

"Ek hou nie van die Engelse onderskrifte nie. Ek het nog altyd gewens ek kan die Afrikaans verstaan."

Sy sê dit maak sin om Afrikaans te leer want sy lewe in 'n omgewing wat oorwegend Afrikaans is. "Die mense om my praat deurgaans Afrikaans. Van my lesings is in Afrikaans en ek voel dus dis noodsaaklik om die taal te leer."



Marco Lourenco van Zimbabwe is gretig om Afrikaans te leer.

82-Jarige verwerf MPhil in Leksikografie

Op 82 het me Gerda Simpson in Maart uiteindelik 'n lank gekoesterde droom verwesenslik – om 'n nagraadse kwalifikasie aan die Universiteit Stellenbosch (US) te verwerf.

Toe sy op 78 afgetree het as ontvangsdame van haar seun, dr André Simpson, se mediese praktyk, het die besige vrou besef sy kan nie net stilsit nie.

“Ek moes my kop op 'n manier besig hou,” sê sy in die sitkamer van haar huis in Brandwacht.

Simpson was oor die jare onder meer onderwyseres, het matriekvraestelle nagesien, was betrokke by die destydse Departement vir Nasionale Opvoeding en het kultuurprogramme aangebied, provinsiale wedstryde vir kerk- en skoolkore begin en ook leeskringe gestig – inderdaad nie iemand wat, al is sy afgetree, heeldag lank net kan stilsit nie.

Uiteindelik het sy besluit om haar graad in Leksikografie onder Prof Rufus Gouws van die Departement Afrikaans en Nederlands in die Fakulteit Lettere en Sosiale Wetenskappe aan te pak.

“Hy het gesê hy sien kans om die pad saam met die ou tannie te stap,” sê sy met 'n glimlag. “Hy en my seun was my twee grootste steunpilare.”

Die titel van haar verhandeling is *'n Taalkundige en Leksikografiese perspektief op troeteltaal in Afrikaans*. Haar navorsing het onder meer behels dat sy met verskeie hoër- en laerskole in veral plattelandse gebiede kontak gemaak en die leerders onder meer 'n vraelys laat invul het oor wat hulle onder troeteltaal verstaan en of hulle troeteling van hul ouers ervaar.

“Die meeste kinders het geen benul gehad van wat die woord troetel beteken nie, maar die woord het hulle aan liefde laat dink,” sê sy. “Hulle is toegelaat om die woord in 'n woordeboek op te soek, maar het in die algemeen nie 'n idee gehad van hoe om dié bron te gebruik nie.”

Simpson glo dat talle moderne ouers dikwels so besig is dat hulle nie altyd tyd het om die nodige troeteling aan hul kinders te gee nie.



Me Gerda Simpson en haar studie-leier, prof Rufus Gouws.
(Foto: Anton Jordaan)

Woorde, hul betekenis en hoe woorde gebruik word, is vir Simpson 'n passie. “Die navorsing het vir my geleentheid gegee om dieper in te gaan op ons wonderlike Afrikaanse woordeskat en hoe dit gebruik word. Hoe maak jy 'n waardebepaling van die verskillende nuanses? Hoe besluit jy om in 'n gesprek die regte woordkeuse te maak. Dit pla my as ek na jong mense luister en ek bespeur geen aanvoeling vir die taal wanneer hulle kies om 'n woord te gebruik nie. Alles is 'nice'. Wat is fout met lekker? Dis 'n woord wat selfs al deur ander tale oorgeneem is.”

Sy blaai deur 'n Van Dale (Nederlandse woordeboek) van 1950. “Kyk, daar was destyds al tientalle voorbeelde van die woord se gebruik.”

Met die MPhil in Leksikografie, het Simpson op 'n manier weer tuis gekom. Sy het jare gelede as bloedjong 17-jarige haar BA-graad aan die US verwerf. En nou op 82 het sy iets vermag waarvoor baie jonger mense nie eers kans sien nie.

— Stephanie Nieuwoudt

Vermaarde tolk en vertaler aangestel in Department Afrikaans en Nederlands

Prof Anthony David Pym is vir 'n tydperk van drie jaar aangestel as buitengewone hoogleraar in die Vertaalprogram van die Departement Afrikaans en Nederlands.

Pym is hoogleraar in die Departement Engels en Germaanse studies aan die Universidad Rovira i Virgili in

Tarragona, Spanje waar hy vertaling en tolking as sterk navorsingsrigtings uitgebou het.

Hy is die afgelope vyf jaar ook besoekende hoogleraar aan die Monterey Institute of International Studies, Kalifornië waar hy gevorderde nagraadse studieleiding bied oor 'n verskeidenheid onderafdelings van die



vertaal- en tolkteorie.

Hy het 'n indrukwekkende publikasielys waarvan sy belangrikste bydraes sy monografieë is. Dit word wêreldwyd binne vertaalkursusse voorgeskryf.

Sy gepubliseerde werk is aanduidend van hoe wyd hy navorsing binne die vertalingsvelde doen. Sy werk wissel van hoogs tegniese rekenaarondersteunde vertaalprogrammatuur en lokalisering tot by literêre vertaling en die sosiaal-politieke rol van vertaling en tolking.

Afgesien van sy navorsingsprofiel is hy ook 'n gerespekteerde praktiserende vertaler en tolk binne die Europese gemeenskap. Hy is vlot in 'n verskeidenheid tale, waaronder ook Spaans, Frans en Duits.

Hy bied onder meer by die Departement Afrikaans en Nederlands seminare en werksessies met studente en navorsers aan.

Prof Anthony David Pym.

Tolke opgelei vir diens in psigiatriese hospitale

Pasiënte ervaar landwyd daaglik frustrasie wanneer hulle nie in hul eie taal kan kommunikeer nie.

Die Departement Afrikaans en Nederlands het egter onlangs die eerste tree geneem om die probleem aan te spreek toe werknemers van psigiatriese hospitale intensiewe opleiding ontvang het om as tolke op te tree.

Die opleiding was 'n gesamentlike inisiatief van die Wes-Kaapse Departemente van Gesondheid en Kuns en

Kultuur. 15 Mense is onder leiding van dr Harold Lesch, dosent in die Departement Afrikaans en Nederlands in samewerking met prof Leslie Swartz (Departement Sielkunde) en dr Mwanje Dlali (Departement Afrikatale) opgelei.

Hoewel die behoefte aan tolke in alle hospitale groot is, sê Lesch die Wes Kaapse regering het spesifiek gevra vir opleiding aan mense wat met psigiatriese pasiënte kan werk .



Van die mense wat as tolke opgelei is om in psigiatriese hospitale te werk.

“Uit die aard van hul probleme is dit nodig dat lang gesprekke met hulle gevoer word. Daar word as ‘t ware in hul psige ingekyk. Daarvoor is die nodige woordeskat noodsaaklik,” sê Lesch.

Volgens Swartz is die eerste prys om die corpus van die professionele diensverskaffer te omvorm.

“Ons het psigiaters, sielkundiges en verpleegpersoneel nodig wat in hul moedertaal met pasiënte kan kommunikeer. Die tweede prys sou wees om van professionele tolke se dienste gebruik te maak. Maar daar is ‘n tekort aan mense in die professionele velde wat Xhosa kan praat, en hospitale het nie die begroting om professionele tolke aan te stel nie.

“Gevolgtrek word werkers – soos onder andere skoonmakers en tuiniers – ingeroep om te tolk. Omdat hulle in elk geval ingespan word as tolke, maak dit dus

sin om hulle ten minste beter toe te rus met die nodige terminologie.”

Volgens Lesch was die kursus pasgemaak vir die bepaalde groep wat in Desember vir drie dae lank intensiewe opleiding ontvang het.

“Die terugvoering wat ons in Januarie van hulle gekry het, is uiters bevredigend,” se Lesch. “Die tolke kon redelik vinnig ‘n vertrouensverhouding met die pasiënte vorm. Hulle het ook gesê die ervaring was vir hulle vreugdevol want hulle kon die pasiënte werklik help omdat hulle doeltreffend kon kommunikeer.”

Lesch het die hoop uitgespreek dat soortgelyke opleidingsessies herhaal sal word om die groot tekort aan tolke in gesondheidsorg uit die weg te probeer ruim.

— Stephanie Nieuwoudt

Willem Anker wen Jan Rabie- en Marjorie Wallace-beurs vir Afrikaanse skryfwerk

Die romansier en dramaturg, dr Willem Anker van die Departement Afrikaans en Nederlands, is die ontvanger van die grootste beurs vir Afrikaanse skryfwerk.

Die Jan Rabie- en Marjorie Wallace-skrifbeurs is op 13 Desember 2011 aan hom toegeken. Die beurs van R350 000 word deur die Universiteit van Wes-Kaapland (UWK) geadminestreer en stel die ontvanger in staat om ‘n sabbatsverlof te neem om op sy/haar skryfwerk te fokus en ‘n boek te voltooi.

Kort nadat hy gehoor het hy is die ontvanger van die beurs, het Anker in ‘n onderhoud aan Naomi Meyer van die aanlyn boeke- en gesprekswebwerf Litnet gesê: “Dit is in die eerste plek ‘n groot eer, en ‘n wonderlike geleentheid. Dit is ‘n ongelooflike voorreg om vir ‘n tyd lank voltyds te mag skryf. Daar is natuurlik ook die druk wat ‘n mens voel om hierdie eer waardig te wees en iets van gehalte te lewer. Al wat ek nou kan doen, is om myself besimpeld te werk en te hoop dat die produk iets is wat mense sal wil lees en wat die beurskomitee se besluit sal regverdig.”

In ‘n onderhoud met *Letter*, voeg hy later oor eksterne en interne druk by: “‘n Mens moet maar probeer vergeet daarvan sodat die skryfwerk soos speel kan voel, anders gaan dit nie werk nie.”

Die beurs is ‘n nalatenskap van die Afrikaanse skrywer, Jan Rabie, en sy Skotse vrou Marjorie Wallace. Sy was ‘n hoog aangeskrewe kunstenaar. Rabie is in 2001 in die ouderdom van 81 dood en Wallace sterf in 2005.

Die beurs word elke tweede jaar toegeken en Anker is die tweede ontvanger daarvan. Die eerste ontvanger was André P Brink.



Dr. Willem Anker

Anker is besig om te werk aan ‘n boek oor die rebel Coenraad de Buys wat deur sommige kenners as ‘n held en deur ander as ‘n verfoeilike niksnuut en dief beskou word. De Buys is in 1761 gebore en het in 1821 in Mosambiek verdwyn. Sy oorskot is nooit gevind nie.

“My projekvoorstel vir die beursaansoek het gehandel oor De Buys. Ek wou al lankal die boek skryf, en die beurs het uiteindelik die nodige tyd daarvoor beskikbaar gemaak.”

Anker meen De Buys "is een van die interessantste Suid-Afrikaanse outlaws, 'n man vol teenstellings binne homself. Hy het sy lewe lank gevlug voor verskillende grense terwyl hy ander oorgesteek het. 'n Moeilike mens in 'n moeilike tyd in 'n moeilike land.

"Suid-Afrika se geskiedenis is vreemder as fiksie, en ek sal heelwat fiksie moet inwerk om die boek geloofwaardig te maak."

Vir die projek doen hy baie navorsing oor die geskiedenis. "Ek moet daarom redelik beplan wat ek nodig het, anders gaan ek steeds aan die lees wees in die ouetehuis. Mens moet jou feite ken om fiksie te pleeg."

Hoewel Anker op 'n Sabbatsjaar is, gee hy steeds klas vir meestersgraadstudente in skeppende skryfwerk.

"As die studente weet hoeveel ek by hulle leer, sal ek hulle waarskynlik klasgeld moet betaal," sê hy.

Anker, wat in Citrusdal gebore is en op Wellington gematrikuleer het, se debuutroman, *Siegfried*, het in 2007 verskyn. Dié boek is uiters goed ontvang en Anker het in 2008 hiervoor die Universiteit van Johannesburg

se Debuutprys vir Skeppende skryfwerk ontvang. In dieselfde jaar ontvang Anker ook die Jan Rabie/Rapportprys vir innoverende literatuur.

Sy drama, *Slaghuis*, het groot lof van resensente ingeoes en besorg in 2006 die Sanlam-prys vir Afrikaanse Toneel aan hom.

Hy het in die Litnet-onderhoud hom so uitgelat oor sy verskillende rolle as dramaturg, romansier en akademikus: "Die tale van die akademie, drama, prosa en poësie is elk 'n eie taal, en in elke taal is dit moontlik om dinge te doen wat nie in ander tale moontlik is nie (alhoewel akademiese taal verreweg die minste kan doen). Afrikaans het byvoorbeeld nie 'n woord vir 'mind' nie, en Engels het nie 'n woord vir 'jane' nie. Net so is daar byvoorbeeld dinge wat gesê kan word in prosa wat nie in 'n drama, 'n gedig, en definitief nie in 'n akademiese artikel, sêbaar is nie, en, natuurlik, omgekeerd."

En watter genre verkies hy?

"Dis onmoontlik om te sê. Elkeen is lekker op sy eie manier en elkeen is aaklig tydens die eerste weergawe."

Kollegas bring hulde aan John C Kannemeyer

Die Departement Afrikaans en Nederlands het op 1 Maart hulde gebring aan die biograaf en letterkundige Johan C Kannemeyer wat op Kersdag verlede jaar onverwags dood is.

Kannemeyer, wat veral bekend was vir die gesaghebbende biografieë wat hy oor skrywers soos DJ Opperman, Jan Rabie en C Louis Leipoldt geskryf het, was 'n buitengewone professor in die Departement. 'n Aantal van sy kollegas, waaronder proff Marlene van Niekerk, Dorothea van Zyl en Ronel Foster asook sy lewensmaat, me Santa Hofmeyr-Joubert, het hul herinneringe aan hom met die gehoor gedeel.

Prof Louise Viljoen het die geleentheid geopen met 'n oorsig van Kannemeyer se lewe en gesê hy is in 1939 op Robertson gebore en het sy studies aan die Universiteit Stellenbosch (US) voltooi. Hy was 'n dosent aan die US, asook aan die Universiteite van Kaapstad en die Witwatersrand. Uit sy pen het talle publikasies gekom oor die lewens van van die grootste figure in die Afrikaanse letterkunde, waaronder DJ Opperman, Jan Rabie en C Louis Leipoldt. Kort voor sy afsterwe het hy die laaste deel van sy biografie oor JM Coetzee aan sy uitgewer gestuur.

Benewens talle pryse, waaronder van die SA Akademie vir Wetenskap en Kuns, het Kannemeyer ook 'n eredoktorsgraad van sy alma mater ontvang.



Hannes van Zyl gesels by die Woordfees oor prof John Kannemeyer en die biografie *JM Coetzee: 'n Geskryfde Lewe* waaraan hy tot kort voor sy dood gewerk het.

Me Santa Hofmeyr-Joubert, Kannemeyer se lewensmaat, het sy kollegas in die Departement en dié van die JS Gericke Biblioteek se Dokumentesentrum bedank vir wat hulle vir hom beteken het. "Dit was vir hom 'n groot erkenning dat hy as buitengewone professor in die Departement aangestel was. Hy het baie uitgesien na die Vrydagoggend-klasse saam met sy studente."

Prof Ronel Foster het 'n staaltjie vertel van hoe hy haar tydens 'n besoek aan Amsterdam na haar gunstelingdigter, Elisabeth Eybers, se huis geneem het. "Ek sal hom

altdy onthou as 'n literator van formaat."

In haar huldeblyk het prof Dorothea van Zyl oor die hegte band tussen Kannemeyer en haar man, prof Wium van Zyl van die Universiteit van Wes-Kaapland, gesels en spottenderwys na Kannemeyer as die "derde persoon in my huwelik" verwys.

"(Vir Wium) het John altyd eerste gekom. Hy was 'n gesaghebbende figuur. Hy het nie 'n grafsteen nodig nie; sy boeke is sy grafsteen."

Mes Marina Brink en Lynne Fourie van die Dokumentesentrum het vertel hoe Kannemeyer amper daaglik daar navorsing kom doen het in die skrywersversamelings.

Twee van Kannemeyer se studente, me Shané Kleyn

en mnr Stephan Meyer, het vertel van die "gesellige mens" en "bron van interessante inligting" by wie hulle Vrydagoggende klas gehad het.

As afsluiting het prof Marlene van Niekerk 'n gedig voorgelees wat sy oor Kannemeyer geskryf het. "Hy was juis die een wat my as 20-jarige aangemoedig het om gedigte te skryf."

Ook by die Woordfees was daar groot belangstelling in die gesprek deur Hannes van Zyl, voormalige uitgewer en versorger van Kannemeyer se boek, *JM Coetzee: 'n Geskryfde Lewe*. Kannemeyer was tot kort voor sy dood besig om aan dié biografie oor die skrywer JM Coetzee te werk.

Dié artikel deur Wayne Muller het aanvanklik op die US se nuusblogs verskyn.

DEPARTEMENT ANTIEKE STUDIE

Liefdesdigter Catullus eerste keer volledig Afrikaans

Sy het dit as 'n uitdaging beskou om twee millennia deur Afrikaans te oorbrug. En daarom het me Annemarie de Villiers, dosent in Latyn en Antieke Kulture in die Departement Antieke Studie besluit om die werk van die Latynse digter, Catullus, in Afrikaans te vertaal.

Haar boek, *Ek haat en ek het lief. Die gedigte van Catullus* (SUN MeDIA), is die eerste Afrikaanse uitgawe van Catullus se volledige oeuere en bestaan uit 113 gedigte.

"Catullus beskryf eg menslike gevoelens en ervarings wat tydloos en universeel is," sê De Villiers. "Sy eerlikheid en wroeging het my onmiddellik geraak en die feit dat die

meerderheid van sy gedigte nog nie in Afrikaans vertaal is nie, het my verder laat glo in die meriete van so 'n projek."

Sy voeg by: "Catullus is een van die gewildste Latynse digters onder klassici, maar nuwe vertalings van sy werk verskyn deurlopend in al die groot wêreldtale. Dit laat 'n mens beseef sy gewildheid is nie tot klassici beperk nie. Hy word ook dikwels deur ander digters aangehaal of toegeëien vir gebruik in 'n nuwe konteks, soos byvoorbeeld deur Alfred Tennyson, W.B. Yeats, Archibald MacLeish, Louis MacNeice en ons eie N.P. van Wyk Louw in *Tristia* XVII.



Me Annemarie de Villiers en haar bundel gedigte deur Catullus wat sy vertaal het.

Catullus se gewilheid onder moderne lesers is volgens De Villiers hoofsaaklik te danke aan sy diep persoonlike liefdesgedigte.

“Die universele tema en emosies van ’n jong idealistiese minnaar wat ontnugter word deur ’n ouer, ervare vrou praat ’n taal wat tydloos is. Verder wek hy ’n gevoel van bekendheid by die moderne leser as tydgenoot van bekende figure soos Julius Caesar en Cicero. Albei van hulle word ook sonder skrome in sy werk beledig.”

Catullus het nie gehuiwer om presies te sê wat hy van mense dink nie, nie eens as hulle baie bekend of invloedryk was nie.

“Julius Caesar was byvoorbeeld ’n familievriend van Catullus se pa, maar dit het hom nie verhinder om na Caesar as ’n ‘perverse hoereerder’ te verwys nie,” sê De Villiers. Op ’n soortgelyke manier ‘komplimenteer’ hy Cicero in ’n hoogs sarkastiese gedig as ‘die mees welsprekende van Romulus se nasate’.”

TJ Haarhoff het reeds in 1937 21 van Catullus se gedigte vir die bundel *Die liefde van Catullus* vertaal. Volgens De Villiers is die werk hoogs poëties, maar Haarhoff wyk, ter wille van die rym, baie af van die oorspronklike.

Sy beskryf haar eie benadering as filologies.

“Dis ’n bykans letterlike weergawe van die vorm en inhoud van die oorspronklike met die fokus op die sintaktiese eenhede van die bronteks. Die resultaat is ’n bronteks-geörienteerde vertaling in idiomatiese Afrikaans.”

De Villiers meen die klassieke het ’n veel groter plek in die Afrikaanse letterkunde as wat meestal besef word. En dat ’n vertaalde klassieke werk veel kan bydra tot die groter Afrikaanse letterkunde.

“Catullus het ’n besondere rykwoordeskat wat in vertaling weergegee moet word. Dit lei tot ’n kreatiewe omgang met die teikentaal wat die ryk skeppingsmoontlikhede van Afrikaans beklemtoon. Catullus is byvoorbeeld baie lief vir verkleinwoordjies – iets wat heel natuurlik in Afrikaans voorkom, maar nie doeltreffend in Engels weergegee word nie.”

Vertaling van die klassieke is ’n passie vir De Villiers. Sy het in Desember die Klassieke Vereniging van Suid-Afrika (KVSA) se vertaalprys gewen vir haar Afrikaanse vertaling van ’n gedig van Vergilius – sy eerste Ecloga (’n gedig uit ’n bundel landelike poësie).

How the images of women in art changed in the Southern Levant

There is a renewed interest in the Ancient World and at the end of last year, Prof Sakkie Cornelius, Chair of the Department of Ancient Studies, studied the visual representation of women in the art of the ancient southern Levant (Israel/Palestine) while visiting Humboldt Universität in Berlin, Germany.

“With the renewed interest comes closer scrutiny of the role that women and woman as goddess played in works of art over time,” says Cornelius. “The modern emphasis is on the Feminine Divine as I illustrated in my book *The Many Faces of the Goddess. The Iconography of the Syro-Palestinian goddesses Anat, Asherah, Astarte and Qedeshet ca 1500 – 1000 BCE*”

The visit was sponsored by the German Academic Exchange Service (DAAD) and the Alexander von Humboldt Foundation and was in line with an official agreement between the Humboldt Universität, Berlin and Stellenbosch University. Cornelius presented an Oberseminar and two lectures: *The Symbol Systems of the Persian Period in the Southern Levant*, *The Treatment of the Enemy in Ancient Near Eastern Iconography* and *The Visual Representation of Women in the Art of the Ancient Southern Levant*. He also presented an Oberseminar at the University of Erfurt as guest of the Rector, Prof Kai Brodersen.

By the way, one of the oldest art images of a woman does not come from the Southern Levant, but from Austria.



Prof Sakkie Cornelius in his office in the Department of Ancient Studies.
(Foto: Stephanie Nieuwoudt)

The Venus of Willendorf — which dates back to 23 000 BC is named after the town where she was discovered. It is believed that she is a fertility image because of her large breasts and abdomen.

Cornelius, like many other scholars, believes that the most beautiful ancient sculpture is that of the bust of the Egyptian queen Nefertiti. This sculpture was found by a German archaeologist in 1912 and is now on display in Berlin. It is believed to have been the work of the sculptor Thutmose who created it circa 1345 BC.

Portrayal of women by artists of the Southern Levant dates back to before 9000 BC. Works dating from this time over-emphasise the bottom half of the body – perhaps an indication of the importance of fertility. However, heads are portrayed as small in relation to the rest of the body and there is mostly no mouth. [fig 1]

One of the more interesting works from this time (ca 4000) is the Beersheba Venus statuette made from ivory (teeth) of a hippopotamus. She seems to be in the later stages of pregnancy.

Around 2000 bronze statuettes show women with horns. “It is a mistake to equate the horns with Pan, the devil or any other symbol of evil,” says Cornelius. “In the Bible horns are a symbol of power. In the Ancient Near East horns were symbolic of divine beings.”

By 1500 – 1100 BC images of goddesses like Anat, Hathor, Qedesjet and Astarte found their way to seals, necklaces made of metal and stone stelae. There is even a chair resembling the female form made of clay that dates from around 1000 BC from Ashdod.

“A number of clay figurines of women begs the question if these are goddesses or worshippers,” says Cornelius.

Ivories from Samaria (9th-8th centuries) depict “the woman at the window”. [fig 2] This image has been

replicated in a number of locations in the Near East. The face of the woman is typically portrayed as inside the ballustraded window of a building. Some scholars believe this is the portrayal of a prostitute while others believe she represents the Mesopotamian goddess, Ishtar, the goddess of love (and also war), patron goddess of prostitutes and herself a prostitute.

Typical female images of Judah and Jerusalem from the 8th and 7th centuries are clay figurines of women with large heads – as opposed to the small heads of around 9000 BC – with beautiful hairstyles, breasts which they support/present, but no lower body. [fig 3]

“The prominent breasts symbolise the ability to nurse a child,” says Cornelius. Images from this time also show women doing ordinary things. For example, there is a fascinating clay figurine from Achziv showing a woman with a tambourine and one in a bath washing her leg.

However, although there were earlier images of pregnant women, it only became more popular during the Persian Period after 539 BC [fig 4]. Why the increase in images depicting pregnant women?

“I am busy with a long term project on this topic,” says Cornelius. “I do not yet have the final answers. But it could be that it had to do with the change in style and tastes of the time.”



fig 1



fig 2



fig 3



fig 4

English Department scholar co-edits book about East African literary, intellectual landscapes

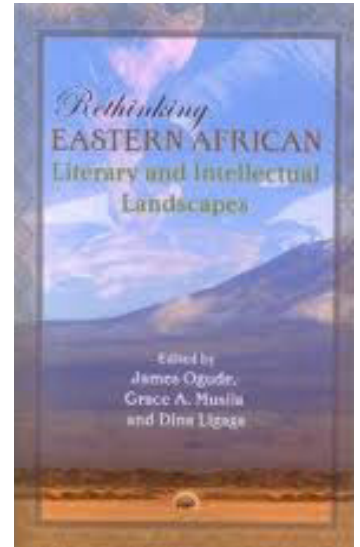
Dr Grace A Musila of the English Department is one of the editors of the book *Rethinking Eastern African Literary and Intellectual Landscapes*.

Her co-editors are Dr Dina Ligaga and Prof James Ogude who are both based at the University of the Witwatersrand (Media Studies and African Literature Departments respectively).

This 424-page volume is published by Africa World Press in Trenton, New Jersey. It brings together like-minded scholars of Eastern African literatures and cultures whose interest in scholarship swivels around past and contemporary intellectual traditions in Eastern Africa – including the countries Kenya, Uganda, Tanzania, Somalia, Ethiopia and the Indian Ocean world.

The book is at one level archival and, at another, a critical reflection on the state of production and consumption of Eastern African cultures. It brings together a range of voices from the region using a series of diverse genres, narratives and intellectual traditions, past and present, that continue to define what is now called contemporary Eastern African cultures.

The essays in the volume point to how East Africa has always constructed, imagined and mapped out its cultural destiny – sometimes through deliberately engineered artistic projects or simply through a rich cultural resourcefulness.



Dr Grace Musila and the cover of the book she co-edited.

In his tribute Prof Evan Mwangi of Northwestern University writes: "The greatest strength of the collection lies in the fact that each writer places the materials under analysis in the context of a long tradition of African literary production, academic debates, and postcolonial scholarship. The essays are not only a thrill to read, but they will also be of great value to scholars of African and postcolonial literatures across the globe seeking to appreciate the shifts and continuities in the region's culture of writing."

State of Peril – Graham's book investigates narratives of sexual violence



Dr Lucy Graham

The book, *State of Peril – Race and Rape in South African Literature* by Dr Lucy Graham, lecturer in the Department of English, looks at narratives of sexual violence in South Africa.

This is the first monograph of rape in South African literature and it includes readings of texts by JM Coetzee, Zoë Wicomb and Njabulo Ndebele.

The book combines history and literary studies and looks at how sexual violence has been portrayed in South African literature since 1890.

Graham argues that most incidents of sexual assault in this country is not interracial, but that this kind of assault has nonetheless dominated the narratives.

Michel Foucault's ideas on sexuality and biopolitics as well as Judith Butler's speculations on race and cultural melancholia offers the theoretical underpinning for this work.

Besproeiingstelsel in Breërivier onderwerp van geskiedkundige se navorsing

Bevolkingsgroeï en die toenemende aanspraak op vars water vir menslike gebruik en voedselproduksie, het die druk op Suid-Afrika se relatief skaars waterbronne veral sedert die aanvang van die nuwe millennium geweldig laat toeneem.

Derhalwe het die benutting en bedryf van die land se varswaterbronne, veral wat betref die menslike faktor daaraan verbonde, ook toenemend 'n navorsingsfokus van sosiale wetenskaplikes geword. In 2011 het dr Wessel Visser van die Departement Geskiedenis navorsing oor die geskiedenis van besproeiing in die Breëriviervallei gedoen.

Die projek behels die navorsing van die argiewe van plaaslike besproeiingsrade in dorpe soos Bonnievale, Robertson en Worcester. Die besproeiingkanaalstelsels in die Breëriviervallei dateer van die aanvang van die twintigste eeu en is dus waarskynlik die oudste van sy soort in die land.

Veldnavorsing is ook oor historiese waterinfrastrukture, soos damme, kanale en uitkeerwalle gedoen.

Visser se navorsing is 'n onderdeel van 'n groter navorsingsprojek oor die geskiedenis van water in die Wes-Kaap waarvoor hy in 2011 die MJ- en HB Thom-Navorsingstoekenning vir dosente ontvang het.

"Aangesien die projek van 'n interdisiplinêre aard is, word samewerkingsprojekte byvoorbeeld ook met die Departement Siviele Ingenieurswese beplan ten einde kwantitatiewe data oor aspekte soos verdampingsfaktore en die beskikbare aantal megaliters water te ontleed

om sodoende 'n historiese patroon van die gebruik van besproeiingswater te kan bepaal," sê Visser.

Aanvanklik is vloedbesproeiing toegepas – 'n sluis is oopgetrek en water het eenvoudig tot versadigingspunt oor 'n bedding of akker geloop. Vanaf die 1970's is meer doeltreffende benattingsmetodes gebruik met die instelling van sprinkelbesproeiing.

Vandag word besproeiingswater selfs meer doeltreffend deur middel van drupbesproeiing en telemetrie aangewend. Sprinkel- en drupbesproeiing is natuurlik moontlik gemaak deur die grootskaalse elektrifisering van plase sedert die 1970s sodat gewasse soos wingerde en sagtevrugteboorde ook bokant die waterlyn van die kanaalstelsels teen die hange van die riviervallei begin "uitkruip" het.

Danksy effe meer doeltreffende besproeiingsmetodes kon boere veral sedert die 1980's en 1990's al hoe meer hektare onder besproeiing plaas sonder dat hul waterallokasie noodwendig vermeerder is.

Die grootskaalse elektrifisering van moderne landboubesproeiingstelsels hou egter, weens die voortdurende styging in Eskom-tariewe, ernstige implikasies in vir die ekonomiese lewensvatbaarheid van besproeiingsboerdery. Benewens ander hoë insetkoste kan hierdie faktor in die nabye toekoms daartoe bydra dat die dae van boerdery op 'n enkel besproeiingsplaaseenheid iets van die verlede kan wees en dat besproeiingsboerdery slegs op makro-boerdery-eenhede ekonomies volhoubaar gaan wees.



Dr Wessel Visser by die oorspronklike uitkeerwal van die Robertsondam.

The Good, Bad and Ugly: Arts Journalism at *Die Burger* (1990-1999)

Dr Gabriël Botma, Chair of the Department of Journalism presented the following paper at the New Voices in Science Colloquium at the end of last year. It is a summary of his PhD thesis, *Manufacturing cultural capital: Arts journalism at Die Burger (1990-1999)*.

The title of this presentation refers loosely to a famous Spaghetti-western movie featuring the legendary Clint Eastwood in 1966. That movie, directed by Sergio Leone, is part of the popular culture framework of millions of people worldwide, in no small part due to the role played by the media in general, and arts and entertainment journalism particularly. This example indicates that the media and arts journalists play a role in not only what we get to see and talk about in terms of arts, culture and entertainment, but also to an extent to what we think and feel about those offerings – and eventually about our own culture.

I speak from personal experience: I worked for the Western Cape Afrikaans newspaper *Die Burger* for roughly 15 years as a journalist in various capacities. When I started there in December 1988 as general reporter, I was seriously conflicted: on the one hand I had just tied the knot and was overjoyed to have found a job at a hallowed institution of Afrikaans journalism – the oldest, biggest (and only) regional daily Afrikaans newspaper in the province. But, at the same time, the prospect of working for the notoriously conservative supporter of the National Party was troubling. Some of you may know that *Die Burger* was known as *Die Buiger* amongst critics for its alleged propensity to bend the truth! Luckily, once inside the newsroom, I found that I was not alone in experiencing a dilemma because of my involvement there.

Mostly among the younger generation of reporters and sub-editors — and with the exception of those hand-picked to join the exclusive political desk — there existed a rebellious spirit that found expression in various “subversive” actions that were considered to be against the “culture and ethos” of the company. These included campaigns for better pay and working conditions, changes in editorial policy (we wanted our own bylines and not just a generic tag, as in *Hofverslaggewer* (Court Reporter)). Although the scope for expressing personal opinions, especially for a general reporter, was severely limited, I noticed that there was one (non-political) editorial department at the newspaper that seemingly enjoyed more freedom than the rest of us – the arts desk.

They wrote under their own bylines and they were allowed to comment on socio-political and cultural issues. They even expressed views that seemed to run contrary to the official editorial position of *Die Burger*. I wanted to join immediately, but the queue was long. In



Dr Gawie Botma.
(Foto: Stephanie Nieuwoudt)

those days arts journalism had an aura of prestige, and I presented myself as a willing freelancer to pave the way. In 1992 I joined the arts desk full-time. I wrote about and reviewed topics as diverse as music, theatre, films, food and books.

By the time I finally left *Die Burger* in 2006, I was the arts editor and well versed in the joys, responsibilities, limitations, and frustrations of arts journalism. I agreed whole-heartedly with commentators who said that journalism, and specifically arts journalism, was in a state of crisis for a number of reasons. This included giving too much attention to the bottom line and celebrity culture. As journalists, we furiously debated most of these issues at the time, but it was only when I joined Stellenbosch University (SU) and became familiar with media studies literature that I started to consider the greater consequences of what I had heard, seen, and experienced. I was there when history was being made, yes, but so involved in the day-to-day production cycle that the years had become a blur (with a byline!).

My doctoral study was motivated by a need to better understand what happened to arts journalists and their readers during the turmoil of a country in transition.

The decade 1990 to 1999 saw the release of Nelson Mandela, the first inclusive democratic elections in 1994 and the controversial Truth and Reconciliation Commission headed by Anglican Archbishop Desmond Tutu.

Die Burger subscribed wholeheartedly to the 1996-Constitution but also focused on so-called minority rights issues and emerged as a fierce campaigner for the maintenance of Afrikaans as an official language and on public forums such as the SABC as well as at Stellenbosch University. As the decade progressed, the ANC-led government was consistently attacked by *Die Burger* for its restructuring of the national arts councils, such as CAPAB in the Western Cape, which became ArtsCape. *Die Burger* often argued that the ANC was targeting a so-called Eurocentric heritage in its efforts to "Africanise" the arts and culture dispensation at all costs.

Arts journalists often displayed clear liberal sentiments – especially when compared to the more conservative political desk. It was apparent in their efforts to cover previously excluded and marginalised black artists and art works and in their support for a general discourse of reconciliation.

But arts journalists also often took part – more or less willingly – in projects to promote the interests of Naspers and *Die Burger*. Sometimes it related to specific interests, such as the corporate book publishing division or company-sponsored events such as the Klein Karoo National Arts Festival. Arts journalists were also engaged to fight more general newspaper causes such as the promotion of Afrikaans in the public sphere and to complain about the perceived demise of so-called Eurocentric arts and culture. In this way arts journalists arguably contributed to a common perception that African art was of lesser value and sophistication compared to the more superior Western tradition.

In line with the expressed liberal sentiments of arts journalists, tension arose within *Die Burger* during the workings of the TRC, when three arts journalists of *Die Burger* joined about 100 other Naspers journalists who

signed a letter of apology for the role that Afrikaans journalists played in the formation and maintenance of apartheid. Some arts journalists expressed support for the TRC in newspaper copy while the editor of *Die Burger* severely criticized the commission under Chairman Tutu and often described it as a "witch-hunt against Afrikaners". The actions of some arts journalists were thus in direct opposition to the official viewpoint of the company and newspaper and resulted in conflict with the editor of *Die Burger*.

But let us return to the image of the cowboy (by the way, most of them at *Die Burger* in the 1990s were men). Although the journalists denied that they had a gung-ho approach to their work, they admitted with hindsight that they did not always think clearly about the criteria of their judgments of taste. Or put differently, they often shot from the hip.

Arts journalists had to make certain decisions about the quality of art, culture and entertainment offerings. Ironically, even popular art and culture could not be too popular or commercial, or it ran the risk of losing its claim to quality and authenticity in the eyes of arts journalists. Regarding Afrikaans popular music there was the added issue, that, regardless of production and technical quality, so-called alternative artists were often preferred to mainstream commercial ones because of the more politically engaged nature of the former. It seems to have been a case of preaching to conservative Afrikaners to move to the political and cultural left.

In conclusion: as sheriffs of taste arts journalists walked the badlands of the 1990s in search of order and structure amidst the changing of the guard on many levels. At times arts journalists were on the side of the old order of the lingering Western empire. But sometimes they tried to buck the trend and suggested a fresh new African dawn to both their managers, editors and readers. But whatever their exact influence, arts journalists had power, and they made a difference - and to suggest otherwise is to ignore the important role of arts and culture communication in defining who and what we are – and most importantly – what we dream of.

Joernalis se jaar as Rykie van Reenen-genoot

Ek het so 'n bietjie soos 'n "inkommer" gevoel toe ek verlede jaar by die Departement Joernalistiek ingestap het hier op kampus.

Nie net kom ek oorspronklik van Pretoria af en is ek boonop 'n oud-Tukkie-student nie, ek het nooit in die joernalistiek studeer nie. Deur die jare het ek egter mettertyd my pad na 'n aantal publikasies toe gevind. Ek was onder meer 'n kunsjoernalis en subredakteur by die dagblaai *Beeld* en *Die Burger* voordat ek in 2002 by *Huisgenoot* aangesluit het waar ek 'n senior joernalis is.

Hoogtepunte in my loopbaan sluit in dekking van die 2004 tsoenami in Indonesië en die talle onderhoude wat ek met hooggeplaaste Suid-Afrikaanse politici, bekendes en nuusmakers gevoer het.

Stellenbosch was egter nog altyd vir my 'n bekoorlike, maar onbekende plek. Ek het die geleentheid aangegryp om vir 'n jaar lank voltyds klas te gee, want dis 'n wonderlike luukse vir 'n joernalis om vir 'n rukkie *Huisgenoot* se Ware Lewensdrama's vir die akademie te verruil. Dit was ook 'n voorreg om 'n pos te beklee wat



Hannelie Booyens

vernoem is na een van my rolmodelle – die formidabele joernalis Rykie van Reenen.

Sedert dié sekonderingspos twaalf jaar gelede aan die US ingestel is, het 'n senior joernalis van Media24 elke jaar by die Departement Joernalistiek aangemeld om die BPhil-studente in te lyf in die praktiese sy van die joernalistiek.

Dis 'n sinvolle instelling, want die medialandskap verander deesdae so vinnig dat die opleiers van joernaliste maklik voeling kan verloor met die bedryf as hulle nie gereeld vars insette kry nie.

Die 24 studente van 2011 het uit verskillende agtergronde gekom en dit was vir my van die begin af mooi om te sien hoe daar oor kleur- en taalgrense hegte vriendskappe gevorm is. Die BPhil-kursus stel baie hoë eise aan studente, maar ná 'n jaar van swoeg en sweet

en baie deurnagsessies is daar byna geen aspek van die media-wêreld waaraan hulle nie blootstelling gekry het nie.

Ek het gou geheg geraak aan die jongklomp en het vinnig besef ek kan ook baie van hulle leer. Dis 'n generasie wat hul verstand gekry het in 'n era van nuwe media en met ander oë na koerante en tydskrifte kyk. Dit was interessant om die groot nuusgebeure van die jaar – soos die tsoenami in Japan, die opstande in die Midde Ooste, die koninklike troue in Engeland en Osama bin Laden se dood – deur die Twitter- en Facebook-generasie se oë te beleef.

Dit is 'n vreemde tyd om joernaliste op te lei, want wêreldwyd wankel die fundamente van die joernalistiek. Die koms van die internet het die drukmedia se sakemodel deurmekaargekrap en daar is nog geen winsgewende alternatief nie. Niemand kan met sekerheid voorspel hoe die joernaliste van die toekoms hul brood gaan verdien nie. Boonop is daar in Suid-Afrika nog die bykomende bedreiging dat die media gemuilband kan word deur die voorgestelde Wet op die Beskerming van Staatsinligting.

Maar te midde van al dié onsekerhede is daar ook ongelooflike geleenthede vir joernaliste van die toekoms. Juis omdat enige iemand met internettoegang potensieel 'n skrywer of joernalis kan wees, is daar soveel meer moontlikhede om jou eie geleenthede te skep. Jy het nie meer die platform van 'n tradisionele koerant of tydskrif nodig om jou stem te laat hoor nie. En terwyl ons so saam-saam oor die toekoms besin het, was dit bemoedigend om te sien hoe die nagraadse studente die universele beginsels van die joernalistiek bemeester: akkuraatheid, regverdigheid, gebalanseerdheid en 'n verknogtheid aan die waarheid.

Teen die einde van die jaar moet die joernalistiekstudente 'n maand se internskap by 'n media-instansie voltooi en soos hul voorgangers het die BPhillers van 2011 die US se naam behoorlik hoog gehou – hul gemiddelde internskappunt was 80%. Die prestasie is iets waarop ek baie trots is en wat my heelwat hoop gee vir die toekoms.

— Hannelie Booyens, 'n bekroonde joernalis, was in 2011 die Rykie van Reenen-genoot in die Departement Joernalistiek.

DEPARTEMENT MODERNE VREEMDE TALE

Stellenbosch and Leipzig Universities launch double MA degree in German

The German section of the Department of Modern Foreign Languages at Stellenbosch University (SU) launched a new bi-national double MA degree in German in partnership with the Herder Institute of Leipzig University of Germany on 28 March 2012.

Academics and students from both universities attended

the launch at the Stellenbosch Institute for Advanced Study (STIAS) together with German professors from 16 countries in Sub-Saharan Africa and Germany. The guests were attending a conference hosted by the German Academic Exchange Service (DAAD), with the theme German Language and Culture in an African Context.

The double MA in German is a pioneering initiative in South Africa, in line with a new era in higher education all over the world. Prof Jan Botha, Senior Director of the Division for Institutional Research and Planning at SU, was integral to the negotiation between both universities, laying the groundwork for the Master's programme. He emphasised the "benefits of greater mobility for students and staff and new forms of formal recognition".

In his opening address, Prof Russel Botman, Rector and Vice-Chancellor of SU said: "The double master's in German is the first of its kind in South Africa, and I believe in Sub-Saharan Africa. The universities of Leipzig and Stellenbosch are pioneers in this regard. We are able to play this role thanks to the fact that we are both strong proponents of internationalisation."

Botman added that SU has agreements in place with approximately 200 foreign universities. He pointed out that about 10% of the SU student body is comprised of international students – that's 2 769 students of 100 different nationalities.

"We consider this a strength. The influence that foreign students – and lecturers and researchers – bring to bear on us enriches us, deepens our understanding and opens us up to the world. International influences compel us to make our research globally relevant and applicable."

The German master's programme offers a variety of modules that students follow at both universities – with two semesters at the respective partner institution. Stellenbosch students – two have already completed their stay in Leipzig – benefit from the Herder Institute's

focus on German language and literature didactics, linguistics and cultural studies as well as the opportunity to complete an internship at a school, newspaper, the radio, the city council or elsewhere while in Leipzig.

Similarly, Leipzig students – the first cohort arrived in Stellenbosch at the beginning of the academic year – complete an internship at the German Section of the Department or at a school in Stellenbosch, thus gaining first-hand knowledge of the ins and outs of German foreign language teaching while following literature, language and culture modules on offer in the German Section.

Research projects by all students are jointly supervised by academics from both universities. Within this framework, the strengths of both institutions are optimised, providing students with a competitive (professional) edge as prospective teachers or in other fields while also supplying them with an advantageous joint degree.

The universities' partnership agreement as well as the German departments' direct institutional partnership (supported by DAAD since 2010) has led to collaborative research projects and publications and research visits of students and staff at both institutions. These initiatives have helped to promote the increasing number of young postgraduate scholars in German at SU.

As the Southern African coordinator of the DAAD-sponsored German-African Network of Alumni and Alumnae, the German Section at SU has played a leading role in developing excellent connections to German scholars in African countries.



The double MA degree in German was recently launched at STIAS. Some of the guests and speakers who attended were (from left): Prof Claus Altmayer (MA programme coordinator, Leipzig University), Professors Russel Botman (Rector SU) and Beate Schücking (Rector, Leipzig University), Dr Annette Julius (Director of DAAD German abroad), Hans-Werner Bussmann (Consul General of the Federal Republic of Germany in Cape Town), Prof Carlotta von Maltzan (Head of German & MA programme coordinator, SU) and Prof Hennie Kotzé (Dean of the Faculty of Arts and Social Sciences, SU).

Prof Markus Witte from Berlin visits Stellenbosch

Within the context of an exchange programme sponsored by the German Academic Exchange Service (DAAD) and in line with the official agreement between the two universities, Prof Markus Witte of the Lehrstuhl für Exegese und Literaturgeschichte des Alten Testaments at the Humboldt-Universität Berlin visited Stellenbosch in February. He presented an Oberseminar on “Unity and plurality of God in the Old Testament Wisdom literature”.

Here he is, with Profs Sakkie Cornelius (left) and Johann Cook (right) of the Department of Ancient Studies.



DEPARTEMENT POLITIEKE WETENSKAP

Do good fences make good neighbours in South Africa?

Dr Cindy Lee Steenekamp, manager of the Graduate School, at the end of last year delivered the paper below at the New Voices in Science Colloquium. It is a summary of part of her PhD thesis in Political Science titled Bridging the divide: The development, dimensions and determinants of social capital in post-apartheid South Africa.

In deeply divided societies, boundaries between rival groups are sharp enough so that membership is clear and, with few exceptions, unchangeable. Such boundaries or fences were successfully constructed under the apartheid ideology in South Africa, which propagated an extreme version of intolerance, discrimination, and inequality. These fences ensured almost complete segregation between race groups, dictating where people should live, go to school, where to work, go to church, and who to marry.

My study focussed, in part, on the extent to which these fences persist in South Africa today. A useful way to measure the existence and strength of these fences is through the study of social capital.

Social capital refers to the features of social life – networks, norms and trust – that enable participants to act together more effectively to pursue shared objectives. The social capital of a society includes the institutions, the relationships, the attitudes and values that govern interactions among people and operates as the glue that holds them together.

Social capital is also seen as a resource that facilitates cooperation within (bonding) or between (bridging) groups of people. Empirical studies conducted across the world report increasing evidence that good stocks of social capital result in enhanced health and well-being of societies, higher educational aspirations and better

educational outcomes, improved child welfare, lower crime rates, and improved governmental responsiveness and efficiency. Social capital has also been empirically linked to productivity, income and many other indicators of economic growth and performance. As a result, international agencies such as the World Bank and IMF now drive research on social capital as a core element of social policy agendas.

Social capital in South Africa

And the South African social agenda is not far behind. Since the democratic transition in 1994, social capital has been stressed as a key priority area by government, together with economic and social development. References are often made to multiculturalism and the notion of a rainbow nation; however, the fences that were constructed during apartheid appear to be difficult to break down because society remains racialised, in cultural and social terms, as well as unequal, in terms of the distribution of income and opportunities. To what extent have these fences constructed during apartheid impacted on the development of social capital in the post-apartheid era?

Social trust

The first dimension or feature of social capital is social trust. Trust refers to the level of confidence that people have that others will act as they say or are expected to act, or that what they say is reliable. The expectation with regards to social trust was that it would continually increase from 1990, especially amongst Black, Coloured and Indian South Africans. The data, however, reveals that overall levels of trust were higher in 1990 than 2006, a pattern shared by Black and White South Africans in a cross-group analysis. A positive finding from the data is that each race group expressed an increase in social trust between 2001 and 2006 and



Dr Cindy Lee Stenekamp.
(Photo: Stephanie Nieuwoudt)

the gap between the four race groups has closed quite remarkably since 1990.

The most likely impediments to the growth of social trust are the social and economic challenges facing most South Africans. Despite the growth of a substantial black middle class since 1994, growing levels of intra-Black inequality and a diversity of White living standards; poverty, unemployment and income inequality are three of the biggest challenges to breaking down our fences. In addition, a high incidence of crime and perceived corruption also negatively impacts social trust.

Social networks

The second dimension of social capital relates to social networks; interconnected groups of people who usually have an attribute in common. For example, they may like a particular sport or may share the same occupation. Families and groups of friends both act as networks and people often belong to more than one network. Being part of a network provides individuals with benefits such as a greater pool of social support when needed, greater access to information, and a wider range of opportunities.

With the exception of church and religious organisations,

voluntary association amongst South Africans has been fairly low and gradually declining since 1995.

The second and third most popular social networks are that of sport and recreational clubs and political party organisations. The vast majority of South Africans belong to at least one social network outside of family and friends, usually faith-based organisations. The general downward trend is also evident in the cross-group analysis, where social network association has declined by 7% amongst the Black community; 3% amongst Coloureds; and 2% amongst Whites; while the percentage for Indians remained the same in 1995 and 2006.

A possible explanation for the stagnation of associational networks could be the result of the culture of everyday life in contemporary South Africa. Although there have been considerable improvements in race relations, the social lives of Black and White South Africans still rarely cross and residential patterns remain largely segregated. The spread of gated communities and boom neighbourhoods, surrounded by high walls and electric fences, have become a potent symbol of perhaps a new kind of apartheid. What is surprising is that social interaction within these communities follows the same formula on weekends: Saturdays are spent watching sports and enjoying a traditional braai; whilst Sundays are reserved for church and family gatherings; yet social interaction between the race groups in South Africa is largely limited to the workplace.

Social tolerance

The third dimension of social capital refers to generalised social norms, such as tolerance and acceptance of diversity, which facilitate more predictable or beneficial behaviour patterns from individuals in society. An important aspect of social tolerance is the notion of reciprocity; which is reflected in the ethic of "do unto others as you would have them do unto you".

Unlike the other two dimensions of social capital, social tolerance has generally increased amongst South Africans. Between 1995 and 2006, South Africans indicated that they were most tolerant towards people of a different race; and people living with HIV/Aids; and least tolerant towards drug addicts; heavy drinkers; and homosexuals.

So, it appears that there are some factors that have made inroads in knocking down our fences. These include: the liberal Constitution and human rights doctrine; the Truth and Reconciliation Commission (TRC); and the role of various civil society organisations. Based on the data, it is evident that the work of organisations such as the Treatment Action Campaign has been successful.

The way forward?

In order to benefit from all the positive aspects that social

capital has to offer, we need to understand how social capital can best be generated in a society such as ours. A good place to start is the creation of platforms where South Africans from different cultures and backgrounds can meet as equals, with shared objectives and common goals.

The data suggests that social development and upward mobility through the continued growth in the middle class will stimulate participation in social networks – such as those created at schools and universities – and build social trust and tolerance, this in turn will create the basis for a co-operative and tolerant culture, without the need for fences.

New book looks at whether democracy is under threat from the global financial crisis

Is our global democracy under stress following the financial meltdown of 2008-2009 and its fallout? Stellenbosch University (SU) academic Prof Ursula van Beek, with a team of scholars from across the world, investigates precisely this question in the recently published *Democracy under stress: The global crisis and beyond*.

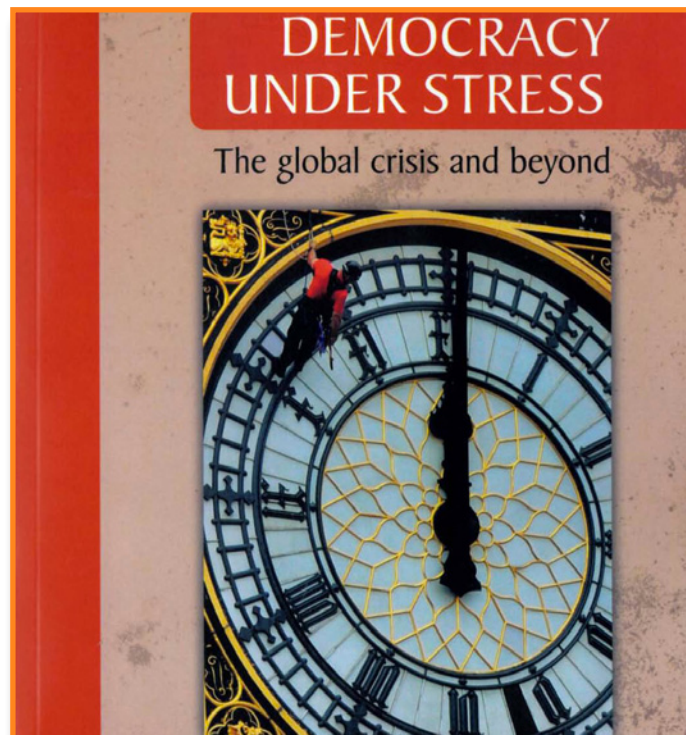
According to Van Beek, the book focuses on “the global financial crisis of 2008-2009 and its effects that have seemingly shaken up the political and economic world order.”

“We wanted to bring to the general reader a better understanding of the crisis and at the same time offer some hypotheses as to where it might lead us” explains Van Beek, a historian and Research Fellow at the Centre for International and Comparative Politics in the Political Science Department at SU.

Combining research by authors from various countries and fields of study, the book helps to illuminate the reasons for – and the responses to – the crisis from differing viewpoints, as it aims to conceptualise what the crisis could mean for the future of democracy.

“By discussing divergent types of economic and political systems in the context of the crisis, the volume compares developed and developing countries, as well as democracies and non-democracies – paying special attention to China’s new place in the world. It also exposes the fault lines evident in global financial governance, and it underscores the role of values in a multi-cultural world. In conjunction with offering instructive comparisons with the Great Depression of the 1930s, the book is arguably the most comprehensive general assessment of the global crisis to date,” says Van Beek.

“Yet the complex topic still needs to be explored empirically. While in the process of conducting research for the book we have come to realise that the world as we knew it has changed in many ways, we have also come to appreciate that it remains in a state of flux. The dynamic between the developed and developing world is changing, the euro zone crisis continues unabated, and populations across the world, from Greece, Portugal, Spain, the Arab Spring to Occupy Wall Street, are calling for a new social contract. People feel cheated



and are expressing anger, frustration and a demand for more justice. Having conceptualised the problem in *Democracy under stress*, we are now embarking on an investigation that will establish which of our initial conclusions will stand up to rigorous empirical scrutiny.”

Democracy under stress was co-edited by Van Beek and Edmund Wnuk-Lipinski, professor of sociology and Rector of Collegium Civitas in Warsaw, Poland. The volume was first published in 2011 by Barbara Budrich Publishers in Germany.

The South African edition, which was initiated and supported by the Stellenbosch Institute for Advanced Study (STIAS) and the Bank of Sweden Tercentenary Foundation, is published by SUN PRESS, an imprint of SUN MeDIA Stellenbosch. The book is the third in a series on democracy produced by the Transformation Research Initiative (See www.sun.ac.za/tri) headed by Van Beek. It is also the second title in the prestigious STIAS Publication Series and follows the highly-acclaimed *Humanist Imperative in South Africa* edited by Prof John de Gruchy.

Pieter Fourie appointed as Associate Professor



Prof Pieter Fourie has been appointed as Associate Professor in the Department of Political Science. Fourie was educated at the Universities of Stellenbosch, Paris, London and Johannesburg. He has worked in civil society, for the Australian Department of Foreign Affairs and Trade, as well as for the United Nations, and he has taught various aspects of International Relations at the Universities of Pretoria and Johannesburg, where he was head of the Department of Politics before joining Macquarie University in Sydney, Australia, for the period 2008 – 11. His research focuses on issues concerning global health governance, political epidemiology, and the political economy of global development. He is the current editor of the journal *Politikon*, the publication of the South African Association of Political Studies.

DEPARTEMENT SOSIOLOGIE EN SOSIALE ANTROPOLOGIE

Four researchers at SU scoop sought after fellowships

Four researchers of Stellenbosch University (SU) were winners of a recent fellowship competition by the Social Science Research Council (SSRC) based in Brooklyn, New York.

Only nine fellowships were awarded to doctoral awardees at South African Universities, and the SU scooped more places than Wits (two awards), the University of the Western Cape (two) and University of Cape Town (one). Three of the four SU students are from the Department of Sociology and Social Anthropology.

The SU researchers who received fellowships are: Fankie Lucas Monama (Department of History), *Wartime Propaganda in the Union of South Africa, 1939-45*, Gugulethu G. Siziba (Anthropology/Sociology), *Language and the Politics of Identity in South Africa: The Case of Shona and Ndebele Migrants in Johannesburg*, Bernard Dubbeld, (lecturer in Sociology), *Becoming*

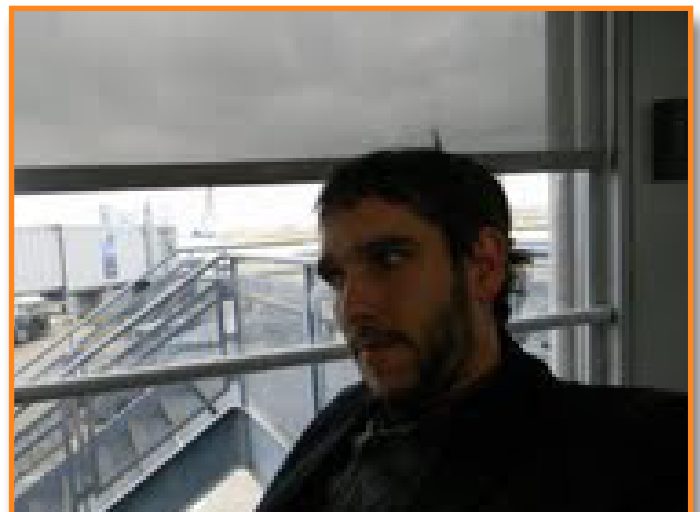
Homeless: Superfluity, Governance, and the Experience of Insecurity in Glendale, South Africa and Kathleen Lorne McDougall (lecturer in Social Anthropology), *Familiar Present, Familiar History: Change, Afrikaner Culture Politics and the Threat of History Repeating*.

The SSRC is one of the largest donors of social science research in the world. It positions itself explicitly in interdisciplinary (across the social sciences) and international terms. It gives out substantial fellowships every year to scholars and doctoral students, funding both established and cutting edge social science research.

In 2011, the SSRC launched a new programme entitled Next Generation Social Sciences in Africa which, “responds to a shortage of well-trained faculty now reaching crisis proportions in African higher education.



Gugulethu G. Siziba.



Bernard Dubbeld.

The programme offers fellowships to support the advancement of social science faculty and promote interdisciplinary social science research in Ghana, Nigeria, South Africa, Tanzania, and Uganda. It enables early-career social science faculty to complete doctoral degrees and conduct innovative, evidence-based research on peace, security, and development topics.

The programme was thus aimed at scholars who are based in one of these countries, and have shown promise that they will become contributors to social science research in these countries, as well as build the academies of the identified locations in Africa.

The awards were organized in three categories – doctoral proposal development, doctoral research (fieldwork) and doctoral completion with awards of up to US\$15000. The money is aimed at enabling scholars to access resources in order to make progress on their doctoral dissertations. It enables the researchers to buy time away from their teaching responsibilities.

The awardees are further required to participate in two workshops, the first of which will take place in Ghana in June. The workshops are designed to aid the awardees with the formulation of their research proposal, with the help of leading social scientists.

“Obtaining a fellowship was a highly competitive exercise,” says Dubbeld. “It involved the submission of a range of materials by 30 September. According to Craig Calhoun, president of the SSRC, there was an unexpectedly large number of applications and the quality of submitted proposals were very high.”

In the end 33 fellowships were awarded with SU’s lecturers receiving more than any other South African university. “Institutionally, the significance of this success is that it recognizes that Stellenbosch University will be a leading player in cutting-edge social science research in the future. Individually, it will aid awardees to finish doctorates in less time, and improve the quality and reception of those doctorates internationally,” says Dubbeld.

Julius Malema will be around for some time yet

“Don’t write the political obituary of Malema in haste,” Ms Fiona Forde said on 21 February 2012 in a lecture about her recent book *An Inconvenient Youth: Julius Malema and the ‘new’ ANC*. The lecture was presented by the Stellenbosch Institute for Advanced Study (STIAS) in collaboration with Stellenbosch University’s Department of Sociology and Social Anthropology within the context of the New Social Forms seminar series.

Forde said despite speculations about Malema’s future, he will still be around for quite a long time to come. She added that it doesn’t matter what the ANC leadership says, it is the rank and file that will ultimately decide Malema’s fate.

Even though he is about to face his demise, Malema continues to speak to the masses, Forde said. “He went beyond the ANC Youth League and took his message to the masses which include the youth, the unemployed and underemployed, those who lack land and basic services, shack dwellers, domestic workers and petrol pump attendants.”

Malema stayed on his message and kept on talking to the masses because he realised that for millions of people the South Africa of today is still the old South Africa, said Forde.

She is of the view that although Malema presents himself as one of the masses, he was never part of the masses. “He is a hypocrite and a political bully. He is very cunning in his approach and has already redefined the country’s politics.”



Fiona Forde at a talk on her book about Julius Malema.

(Photo: Justin Alberts)

He may raise important issues, but his solutions are the problem, said Forde.

She pointed out the difference between Malema the politician and Malema the person. "In private Malema is entertaining, open, funny, sensitive and emotionally mature. However, as a politician, he is very one-track minded and conservative." What she found in the person

did not redeem him as a politician, said Forde.

She is of the view that newspapers should not focus too much on Malema because he is only one point of concern for this country.

This story was written by Dr Alec Basson and was first published on SU's news blogs.

Lettere-alumnus lei stryd teen korrupsie

Dr Cobus de Swardt, hoof van Transparency International, die wêreld se voorste burgerlike organisasie in die stryd teen korrupsie, was onlangs in Suid-Afrika om deel te neem aan die Wynland-konferensie wat deur die Skool vir Publieke Leierskap aangebied is. De Swardt is 'n alumnus van die Departement Sosiologie en Sosiale Antropologie en woon en werk in Berlyn, Duitsland.



DEPARTEMENT SELKUNDE

PhD dissertation about her own illness earns Dr Rose Richards international commendation



Dr Rose Richards.
(Photo: Ilana Kilian)

At first she thought her research might be seen by her peers as too narcissistic. Or too eccentric because of the methodology employed. However, receiving an international commendation for her work, confirmed that what she had done was of value to other researchers too.

Dr Rose Richards – who works at the Language Centre at Stellenbosch University – wrote her PhD dissertation under the supervision of Prof Leslie Swartz in the Department of Psychology on her own experiences of a chronic kidney disease, Hemolytic Uremic Syndrome (HUS), which she contracted as a baby. In simple terms HUS causes one's red blood cells to be shredded, in turn causing massive internal bleeding and organ damage. Although she recovered quite well, her kidneys were severely scarred. These organs deteriorated over the years to such a degree that she needed a kidney transplant and she underwent the life saving operation in 1991.

The commendation comes from the International Institute for Qualitative Methodology based at the University of Alberta in Canada. It receives dissertations from all over the world for the IIQM Dissertation Award.

"I wrote comprehensively about the life-long personal experience of chronic kidney disease, from kidney failure to dialysis to transplantation to the experience of life after transplant" says Richards. "When the subject is written about, it is usually only about a slice of the

reality of the illness – dialysis, or a transplant – but these events exist in a context of other experiences. To explore what this means I constructed a narrative about my own experience but it also had to be scholarly.

“Autoethnography allowed me to contextualise my own narrative and experiences against the larger field of qualitative health research, illness narratives and a growing body of research into the liminal state of surviving something that used to be fatal and lingers with you for the rest of your life,” says Richards who received her degree in March.

“The beauty of this kind of research is that it allowed me to look at the situation in a lot more detail than would have been possible if I based my research on someone else’s experience.”

However, it was also at times a harrowing journey. “You realise that as a patient doctors are writing down your story in terms of what is relevant to them. And yet, you are not allowed to write down your own story in their rooms. This means that they construct your story.

“Sometimes you buy into that story. It is as if you are struck dumb, because you are not able to speak with your own voice when this happens. I found that, at different times of my life, I was buying into the narratives other people constructed about my life. I realised that the majority

of what is written about kidney disease and failure, is written by those in the medical profession with minimum input by patients. While the medical professionals have a certain kind of knowledge, the patients have a different kind based on their experience of their illness. Patients can teach each other and their doctors by sharing their stories.”

Richards says her research made her realise to what a large extent her illness informed her childhood.

“At seven I started following a harsh ‘kidney’ diet. At nine I was cutting up pills for adults into quarters so that they could be more child friendly. I had to be careful to not over-exercise, I had to be careful of what I ate. I hated team sports and was not really allowed to participate, but I did, because I did not want to be the freaky kid who could not play sport.”

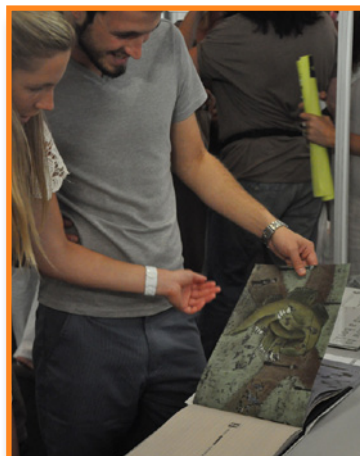
Richards says that her research and writing helped her to face some of the fears that are still with her – nearly twenty years after her kidney transplant – and find a new way of understanding her general state of health.

Prof Leslie Swartz, her supervisor in the Department of Psychology, says Richards’ work is “amongst the most interesting and original” that he has supervised. “I believe her groundbreaking work richly deserves international recognition,” he says.

— Stephanie Nieuwoudt

DEPARTEMENT VISUELE KUNSTE

Hand-bound books and creative jewellery wow crowds at Design Indaba



(Far left) Some of the hand-made books on display at the Design Indaba.

(Left) Some of the visitors at the Design Indaba looking at the hand-made books.

Visitors to this year’s Design Indaba Expo in March (at the Cape Town International Convention Centre) were awed by the handcrafted books and creative jewellery created by students of the Department of Visual Arts.

The Department’s Creative Jewellery and Metal Techniques division and the Centre for Comic, Illustrative and Book Arts (CCIBA) were invited by the Design Indaba to exhibit recent works at this prestigious event.

“Visitors would walk past, stop to browse and then continue, smiling, on their way,” says Prof Keith Dietrich, chairperson of the Department who curated the *Handbound: a Collection of Illustrated Bookworks* exhibition with Vulindlela Nyoni, a lecturer in drawing and printmaking.

Twenty handcrafted books by postgraduate illustration students were showcased. The students had to design,

illustrate, print and bind their own books as part of their coursework. The books ranged from picture books to children's books to more conceptual works of art. Many a visitor went home disappointed because none of the books were for sale. However, students made use of this opportunity and gave their contact details to potential clients.

To make a handcrafted book, one has to do the illustrations, have them digitally scanned as high resolution images and then have them printed on a professional ink-jet printer. The pages are then hand-stitched. The covers are original works of art.

"The bookworks blur the boundaries between the conventional world of books and the world of visual arts," says Dietrich. "Here images and texts merge and enrich each other, or interact and clash, leading to a range of new visual possibilities that challenge and celebrate both the conceptual framework in which book art functions, as well as the physical tactility of the works."

Two of the postgraduate students in Illustrative Art, Katrin Coetzer and Janneke de Kock, who also exhibited at Design Indaba, were independently of this event, chosen to participate in the Bologna Children's Book Fair in March.

Along with 72 participants from elsewhere they were selected out of 2 685 applicants. The fair is the

most important international event dedicated to the children's publishing and multimedia industry. It offers a wonderful professional opportunity for students to meet with international authors, illustrators, literary agents, licensors and licensees, packagers, distributors, printers, booksellers, and librarians.

Creative jewellery

The Creative Jewellery and Metal Techniques stand received equal appreciation. "People were really impressed with what we are doing," says postgraduate student Nini van der Merwe. "Our stand was close to that of the other jewellery retailers, and people could compare the work of the different exhibitors. Many people were disappointed when they could not buy our work."

Students and lecturers exhibited their work. Van der Merwe says that people were especially intrigued by the alternative materials used to create the jewellery. It included fabric, embroidery thread and even gemstones baked inside plastic grocery bags. Then there were some seriously alternative materials such as synthetic eyelashes, synthetic hair, and sheep intestines filled with resin.

The students work in different and exciting ways. Postgraduate student Gussie van der Merwe repurposes old jewellery in her work, such as encasing antique earrings in a locket. In this way, she adds value to discarded objects and asks questions about the revealing and concealing aspects of adornment.

Art in Schools initiative encourages creative thinking among learners and teachers

The Art in Schools Initiative was introduced at Modderdam High in the disadvantaged area of Bonteheuwel last year. Its mission is "to develop, encourage, and promote creative thinking amongst teachers and learners by inserting visual arts projects into the curriculum".

The Initiative is headed by Prof David B Smith from NSCAD University (Canada), Roderick K Sauls, an artist from Cape Town, and Ms Elmarie Costandius and Prof Keith Dietrich of Stellenbosch University (SU).

This educational interventions is designed to have an effect on three levels: As a direct transformative learning intervention in the lives of individuals; as a community-building exercise that generates shared social capital through the practice of creative education; and as a strategic model that will provide an innovative, efficient design for distributed arts education on a wider scale.

The goal of the Art in Schools Initiative is to increase student learning outcomes, academic engagement and self-esteem through creative thinking.

Bonteheuwel is known for its high levels of crime and unemployment. Academic engagement and good self-esteem are imperative to a healthy community.

The programme strives to encourage the learners to think in new ways that will in turn help the community at large. The research component of this project aims to measure all of the aforementioned goals.

Under the guidance of Smith and Costandius, data will be collected over the course of three years to concretely measure improvements in learning outcomes, academic engagement and self-esteem.

The Canadian part of the project is entirely funded by a private donor from Canada and SU funds come from the Discretionary fund from Community Interaction (Prof Julian Smith) and the Dean of Arts and Social Sciences (Prof Hennie Kotze).

Emma May, a student from NSCAD, and Elsa Maritz from SU worked collaboratively with local artist Roderick Sauls to introduce the programme into the school curriculum last year. The initial work was done with grade 9 learners.

This year the work will be continued with the same group of learners who are now in grade 10.

A student from NSACD, Alex Kilburn, came to Stellenbosch to work on this project – now in its second

year – with Sauls and Monique Biscombe, from the Department of Visual Arts

“I was unsure of what to expect,” says Kilburn. “I had heard from Emma and Elsa that the pilot year was very tough. Introducing a new arts program into a school with large class sizes and a prominent gang culture proved difficult, but in the end there was a marked change in the attitudes of the learners.”

However, when Alex started working at Modderdam High early in January, she was quickly overwhelmed by “how receptive, focused and enthusiastic the learners are to be working with us”.

In total there are 258 learners divided into six classes.

“We want to encourage self-reflection, self-direction, and creative thinking, so the process of hands-on experimenting and having fun with each project is emphasized rather than the final product,” says Kilburn.

“I have been here for nearly four months, and I believe I have learnt just as much from our tenth-grade students

as they have from me. I am consistently amazed by their energy, focus, and aspirations. They show initiative in ensuring that they come to our classroom when they are supposed to, even when their other teachers forget to send them. This is evidence of their growing enthusiasm for being an active part of the programme.

“The learners are all too aware of the hardships in Bonteheuwel, and they truly desire positive change for their community. Even one person thinking in new and creative ways can affect a larger group of their peers, and ideas can spread like wildfire.”

Kilburn believes the benefits of the Art in Schools Initiative are varied.

“There are many direct benefits to each learner, but the programme also has the capacity to affect broader educational and social change in other schools and communities. I am so grateful for the opportunity to work with this unique programme and am excited to watch it grow in the coming years.”

— Alex Kilburn.



Making art as part of the Art in Schools initiative.



Jong dosent opgewonde oor uitdagings in Gemnologie

Sy het jare lank probeer om dit te weerstaan, maar uiteindelik het me Jacomien Labuschagne toegegee. Sy kon nie langer die aantrekkingskrag van die akademie weerstaan nie en vroeër vanjaar het sy ingeval by die Departement Visuele Kunste as dosent in Gemnologie (die studie van edelstene).

“My ouers was ook albei in die akademie, en ek dink dit was eintlik maar onafwendbaar dat ek ook ‘n dosent sou word – al was dit nie aanvanklik my plan nie,” sê Labuschagne.

Sy het in 2009 haar BA-graad in Kreatiewe Juweliersware-

ontwerp en Metaaltegniek ontvang en dadelik begin met ‘n MA in Visuele Kunste. Sy hoop om in Maart 2013 te gradueer – maar teen dan sal sy ook al deeglik ingeburger wees in haar rol as dosent.

Labuschagne het in Durban grootgeword, maar tydens ‘n Kaapse vakansie as kind, was die gesin vir ‘n daguitstappie in Stellenbosch. Haar ma het vertel van ‘n suster wat hier studeer het, en Labuschagne het daar en dan besluit sy sou ook eendag ‘n Matie wees.

“My nagraadse studie het natuurlik voortgevloei uit my voorgraadse kursus,” sê Labuschagne. “Ek het saam

met Dave Glenister, die gemmologie-kursusaanbieder getutor en ek het ook vroeër by hom klas gehad. Hy het my geïnspireer om akademie toe te kom."

Toe Glenister aftree, was Labuschagne gereed om vir die pos aansoek te doen.

"En nou, hier is ek op die derde verdieping van die Visuele Kunste gebou in die Gemmologie-laboratorium. Ek is nog jonk en weet ek het nog baie om te leer, maar

geniet die nuwe uitdagings. Ek is baie dankbaar dat Dave vir 'n ruk as mentor optree om die oorgang van student na dosent in die departement te vergemaklik."

Labuschagne was ook onlangs 'n juweliersontwerpfinalis in die internasionale 2012 Talente-kompetisie wat in München, Duitsland plaasvind. Sy is gekies om haar ringe by die fees wat al vir meer as veertig jaar bestaan, uit te stal.



Van die ringe (regs) wat deur Jacomien Labuschagne (links) ontwerp en by die Talente-kompetisie in Duitsland uitgestal is. Die ringe is van plastieksakke gemaak wat teen 180 grade in die oond gebak is. Die drie edelstene is onderskeidelik 'n sitrien (links), 'n ametrien (middel) en ioliete.

Visual arts lecturer included in official selection for Havana Biennale

Kathryn Smith, senior lecturer and head of Fine Arts in the Department of Visual Arts, has been chosen to exhibit her work as part of the official selection for the 11th Havana Biennale, opening on 11 May this year.

She is creating a new installation for the Biennale, based on her ongoing research into the emotional milieu, history and topography of the Hemel en Aarde community after the 2007 arrest of serial rapist Johannes Mowers, and the rescue of the two young girls he had held captive in an underground burrow

Taking place every two years, the Biennale was established in 1984 and was initially dedicated to artists from Latin America and the Caribbean. After the second Biennale invited artists from Africa, Asia and the Middle East were included, and it has since become an internationally recognized and pioneering event for exhibiting "non-Western" artists.

"Havana offers a unique opportunity to test my work in an unfamiliar space," says Smith. "While some artists rate Venice as highest on the list of international

biennales to exhibit at, Havana has always been at the top of mine. Cuba is a country with very specific links to South Africa's fight for democracy, and arguably the Biennale spearheaded debates about globalization and culture within the context of contemporary art. Having exhibited in Moscow in 2010, I am really interested in Cuba's contemporary reality beyond the popular ideas of the Buena Vista Social Club and Che Guevara's hyper-mediated image."

The event is organized by curators from the Centro Wifredo Lam, a cultural institution dedicated to the study, research and promotion of contemporary visual arts. The curatorial framework this year is Artistic Practices and Social Imaginaries, and works will be exhibited all over the city of Havana, in public spaces as well as museums and galleries.

"Social imaginaries" refers to how people imagine their social space and the way they express themselves through cultural and historical references. It expresses the relationships of groups of people, including that of the greater society. According to the director of the Centre,



Kathryn Smith.
(Photo: Dylan Smith)

Jorge Fernández, the Biennale will “seek to strengthen the social character of the event by going deeper in the thinking of people in different communities”.

Smith’s work deals with the darker side of social and human relationships. “My work is informed by sites of secrecy, violence and trauma. The Mowers case is a distilled narrative of fear, protectionism and hiding in plain sight as well as courage, tenacity and intelligent police work – eventually,” says Smith.

Developed as an exploratory documentary film with the support of the South African Police Service and the community, and in collaboration with local film production house A Blindspot, the work is designed as an immersive, audio-visual space that reflects aspects of reconstruction, reportage and bearing witness. It will be exhibited in the basement of the national cinema in Havana.

Smith was the recipient of the Standard Bank Young Artist Award for Visual Art in 2004, and was awarded the prestigious Ampersand Foundation Fellowship the following year. Recent research projects include *Dada South?* (co-curated with Roger van Wyk) at the Iziko South African National Gallery in 2009/2010 and a book about artist Barend de Wet published by SMAC Gallery in 2010.

SIGNIFIANT: An exhibition of photographic femininities in Stellenbosch

From the early 1970s visual culture theorists increasingly stressed the belief that the photograph is not a true representation of the subject’s social reality but an interpretation of the real. It stands to reason, then, that the complex and nuanced strategies employed, borrowed and synthesised to visually “interpret” reality are necessarily guided by the social circumstances of the photographer. As an occupant of gender, race and class a person’s gaze and their resultant use of the lens may very well be inculcated.

The *Signifiant* exhibition was held at the Stellenbosch University (SU) Art Gallery in Dorp Street between 17 and 28 February and comprised a collection of photographs taken by female learners as part of a project undertaken by Dr Stella Viljoen from the Department of Visual Arts.

A small sample group of learners from two Stellenbosch high schools were given disposable cameras and asked to photograph themselves, their homes, friends, families and nature.



“Ekke staan voor my huis. Ek hou daarvan om die kamera skuins te draai. Dit lyk mooier. Dit lyk meer interessant.”

— Caption by the photographer, a Stellenbosch learner.



“The front of my home in Khayamandi. I feel proud. I wanted people to see in the community.”

— Caption by the photographer, a Stellenbosch learner.

Some of the girls come from a school in a fairly middle-class suburb while the rest are from a poorer background. The resultant images indicate the many ways in which contemporary youths wrestle with the visual construction of “self”, particularly given the very disparate contexts in which the young women live.

For some, it is a struggle to disentangle themselves from the media-driven stereotypes of femininity as to-be-looked-at, as styled and performed for a demanding, ever-present camera. Theirs is a battle against the prescribed perfection of the picturesque, whether in terms of their homes, friends or themselves.

The cost of photographic equipment and the knowledge needed to access this technology necessarily implies that the collection of photographic material that visualizes the South African imagined community is ultimately skewed.

So, while there are those for whom the camera is a very integrated part of their lives, for others the very idea of articulating themselves through technologized media such as photography is still frightening and may lead to an increased sense of dissonance with the technocratic society they have to function in.

As the exhibition showed, in the rare places where glossy magazines and Quixotic soap operas are (almost) absent, the camera can be used to interpret and document

the present rather than spin a compulsory, globalising aspiration. It is rare to find places where people are not extensively exposed to media. In these “rare” places, the media does not impose its formulation of identity.

“Signifiante” is a word used by Julia Kristeva to refer to the fluidity of signs, symbols and language; their defiance of fixed meaning. The quotes that appeared beneath each image offered a brief glimpse into some of the predictable and surprising ways in which teenage women think about their homes, families and selves.

Their comments resist easy categorisation and frequently emphasise the fluidity and relativity of identity. Photographs facilitate the easy permutation of self from this to that, here to there, from the documentation of a current ‘reality’ to the mimicry of a hoped-for ideal.

The familiarity of the *Signifiant* exhibition, its echoing of similar ventures enacted elsewhere, perhaps serves to accent the prominence of visual representation to the contemporary formulation of identity as manageable. Thus the body of visual narratives that collectively signify femininity is twisted, shaped, undermined, built and eroded by visual experience and this exhibition offers a small sample of the visual dialects employed in ‘significantly’ imaging self and imagining otherwise.

—Dr Stella Viljoen, lecturer in the Department of Visual Arts



“My kitchen. I’m proud because my mom bought it.”
— Caption by the potographer, a Stellenbosch learner.



“This is our toilet. It is far from home and is used by 15 houses. I want people to see it.”
— Caption by the potographer, a Stellenbosch learner.

Jaar van hoogtepunte vir Visuele Kunste dosent

Die jaar 2012 het teen 'n vinnige pas begin vir Me Carine Terreblanche, senior lektor in die Departement Visuele Kunste en koördineerder van die Afdeling Kreatiewe Juwelierswareontwerp en Metaaltegnieke.

Haar werk is onder die van 65 kunstenaars uit 665 aansoekers wêreldwyd gekies om by Schmuck in München, Duitsland – die grootste eietydse juweliersware-uitstallings en kompetisie ter wêreld – uitgestal te word. Haar werk was ook by die onlangse Design Indaba Expo in Kaapstad te sien. Die Indaba, waar van die land se voorste ontwerpers jaarliks byeenkom, is die platform waar die Juweliersware-afdeling jaarliks die huidige studente en dosente se nuutste skeppings vertoon. Die unieke aanslag van die US se Juweliersware-afdeling word duidelik in al die stukke weerspieël, en word gewoonlik as een van die hoogtepunte by die jaarlikse Expo beskou.

Dit is die tweede keer dat Terreblanche as finalis aan die Schmuck uitstalling deelneem. Die vorige keer was in 2009. Hoewel sy nie een van die kere met een van die drie pryse huis toe gekom het nie, sê Terreblanche dit bly 'n groot eer om deel te neem.

“Wanneer jy as finalis gekies word vir die Schmuck kompetisie se uitstalling en volkleurkatalogus, is dit werklik 'n internasionale bevestiging en erkenning van jou werk as eietydse ontwerper binne die kontemporêre juwelierswarebeweging,” sê Terreblanche.

Sy was een van net twee Suid-Afrikaners wie se werk uitgestal is. Die ander Suid-Afrikaner, Daniel Kruger, woon al dekades in die buiteland.

“In my hoedanigheid as voltydse lektor aan die US gee Schmuck vir my die geleentheid om netwerke te vorm met ander juweelkunstenaars, om uitruilmoglikhede met juweliersontwerpskole te ondersoek, en om bestaande uitruilooreenkomste te verbeter. Gedurende dié spesiale tyd in München sien ek waarmee ander kunstenaars in die kontemporêre juweliersveld besig is. Dit is dus op verskeie vlakke 'n waardevolle ervaring. Nie net omdat my werk uitgestal word nie, maar ook omdat ek in aanraking kom met die nuutste neigings binne die beweging.”

Terreblanche maak juweliersware van hout, emaljeverf en metaal. Sy sê: “My ontwerptekeninge kan vergelyk word met die proses van ‘krabbel’. Dit is 'n onbewuste proses en ek het dus min beheer oor die tekenproses en die uitkomst daarvan. Met die toepassing van die ontwerpproses is dit asof elke individuele tekening lid vorm van dieselfde familie en my onderbewussyn 'n reeks ‘tekens’ – vergelykbaar met 'n soort alfabet – vorm, wat op hulle beurt weer metafore van my gedagtes skep.”

Terreblanche verduidelik dat die oorgang van twee-dimensionele tekeninge na drie-dimensionele objekte wat uiteindelik uit hout gekerf word, gekenmerk word deur 'n beheerste en bewustelike besluitnemingsproses.

“Ek probeer egter om so veel moontlik deur die ontwerp, materiaal en tegniek gelei te word. Die besluitnemingsproses gedurende die tegniese uitvoerings en drie-dimensionele toepassing van my ontwerptekeninge word intuïtief gemaak. Dit is baie soortgelyk aan die tekenproses wat deur my onderbewuste gelei word. 'n Mens sou kon argumenteer dat die vorm ‘homself’ vind”.



Carine Terreblanche

Woordfees lewer talle hoogtepunte op vir prof Dorothea van Zyl

Die Woordfees was vanjaar 'n reuse sukses. Prof Dorothea van Zyl, direkteur van die fees, antwoord 'n paar vrae.

Wat was vanjaar vir jou vanuit 'n persoonlike oogpunt die hoogtepunte op die Woordfees?

Prof Van Zyl: Vir my was dié hoogtepunt die groot groepe geesdriftige mense wat soms byna stoei vir sitplek om na ons skrywers en kunstenaars te kom kyk en luister. Die groot aantal mense in die Boektent, by toneelstukke, kontemporêre musiek of by die rondleiding deur die feeskunstenaar Paul Emsley dui daarop dat die Woordfees se boodskap oor die krag van woorde in alle betekenisse, verskeidenheid en kombinasies sterk inslag begin vind. Meer as enige enkel-ervaring (en daar was 'n hele reeks hiervan vir my) sou 'n mens dus kan sê die dertiende fees was vir my een groot hoogtepunt.

En ja, ek moet ruitelik erken: dit was nogal 'n persoonlike hoogtepunt toe immergroen Riaan Cruywagen – sekerlik ook een van die mees beleefde en wellewende ikoniese figure in die land en wat ek om verskillende redes hoog ag – vir my sê hy het tog so 'n bewondering vir my en vir wat ons by die Woordfees doen.

Wat was vanuit 'n professionele ooghoek die hoogtepunte op die Woordfees?

VZ: Ons feeskern wat eintlik kunsmatig geskep moet word weens die afwesigheid van 'n geskikte plein met geboue daaromheen, begin waarlik gevestig raak as die

kloppende feeshart. Verally met feesgangers wat heeldag kuier by die Plataankafee en in De Vette Mossel. Ons lokale soos onder meer die Sasol Kunsmuseum, Konservatorium, Erfurthuis, Oude- en Klein- Libertas het uitstekend gewerk. Die pragtige wynplase en die mooi gastehuse wat so heerlik saam begin feesvier, verleen 'n heel spesiale gehalte aan die Woordfees. En dis lekker om jaarliks nóg rooi baniere in die dorp te sien – dis so duur ons kan elke jaar net 'n klompie bykoop.

Die gehalte van die program was vanjaar uitmuntend. Ek moes omtrent ronddraf om net by 'n deeltjie van ons enorme program van 250 items uit te kom. Elke feesganger beleef inderwaarheid 'n “ander”, unieke Woordfees.

Daar was hier en daar 'n stem wat gemor het die Fees is te inklusief, te wit en te Kaaps.

VZ: Slegs mense wat nooit uit die Plataankafee beweeg nie, kan kla oor te min inklusiwiteit. Hulle kan volgende keer gerus saam met my ronddraf! Die Woordfees is een van die mees inklusiewe feeste in Suid-Afrika.

Mense vergeet maklik dat 'n fees werk met teikengroepe en verskillende smake. Studente kry jy, helaas, moeilik in die Boektent, maar in groot getalle by die Straatfees, dramas en kontemporêre musiekproduksies; ower mense stroom na die skrywers; terwyl die gemeenskap (alle groeperinge) vanjaar gesorg het vir 'n wonderlik inklusiewe WOW-Karnaval (Woorde Open Wêreld) met sowat 17 800 mense. Die verteenwoordigende



Prof Dorothea van Zyl saam met die bekende nuusleser Riaan Cruywagen by vanjaar se Woordfees.
(Foto:Verskaf)

gehoore by van die dramas en eietydse musiekvertonings, was vanjaar 'n riem onder die hart. Vanjaar was meer as 2 600 WOW-leerders by die fees.

Mense kom gesels graag met my tydens die fees – daarom dat ek miskien meer op die hoogte van sake is as baie ander feesgangers oor waar Woordfeesgangers vandaan kom. Opvallend vanjaar was al die mense uit Pretoria. Maar daar was ook talle mense uit Bloemfontein, Port Elizabeth en elders in die Oos-Kaap, die Noord- en Wes-Kaap, Namibië en Nederland.

Die Woordfees kry ook baie dekking in koerante soos *Beeld* en *Rapport* en radiostasies soos RSG, Radio Namakwaland, Radio Helderberg, Radio Pretoria en die TV-kanale kykNET, e.tv, SABC 2 en 3 en dit het sekerlik ook bygedra tot die groot groepe mense wat vanoor die land hierheen gekom het.

Waarom is die fees suksesvol?

VZ: Ek dink daar is ruimte vir 'n fees wat mense nie onderskat nie, maar wat 'n reeks stimulerende onderwerpe aan die orde stel. Dit is moontlik die rede waarom mense soos onder meer die skrywer André P Brink van die Woordfees praat as die 'fees der feeste'. Dit is vir ons 'n enorme kompliment. Maar daarnaas is daar ook die Stellenbosch-faktor: 'n pragtige groen, herbergsame dorp waar 'n mens lekker kan kuier, die jeugdigheid van die universiteitstudente en WOW-leerders en 'n hele groep wonderlike vennote wat help om die program fassinerend en die aanbieding professioneel te maak. En natuurlik dra die krag van Afrikaans binne sy natuurlike habitat ook by tot die welslae.

Is daar ruimte vir verdere groei?

VZ: Die enorme groei – vanjaar was daar 'n 35% toename in kaartjieverkope – maak ons soms effens benoud, maar 'n mens kan so iets moeilik teenhou. Dit is ook so dat 'n fees wat stagneer, agteruitboer. 'n Mens moet dit net leer bestuur, veral die verkeersprobleem. Volgende jaar gaan ons dié uitdaging met mening aanpak.

Iemand het op Facebook voorgestel die Fees moet 'n groter teenwoordigheid op die sosiale netwerke handhaaf.

VZ: Dit word inderdaad al veel meer gedoen as in die verlede – onder meer deur blootstelling op die US se webtuiste – maar daar is nog talle uitbreidingsmoontlikhede. Ons groot probleem is net dat ons kapasiteit so klein is. Ons kernspan is baie klein. Dit maak arbeidsintensiewe projekte nogal problematies.

Waarom visuele kuns op die fees – hoe pas dit by die woordaspek van die fees?

VZ: Ou wysgere het tereg gesê die skryfkuns en beeldende kuns is susters. Die visuele kunste vorm reeds vanaf 2001 'n integrale deel van die Woordfees omdat dit so relevant is – en 'n mens praat mos in woorde oor die kunswerke. Mense maak soms die fout om die Woordfees net te sien as 'n literêre fees, maar dit strek veel verder om die woord in al sy vorme, variasies, kombinasies en verskeidenheid in te sluit. Dit is die mees kenmerkende aspek van die Woordfees en waarskynlik ook die aantreklikste, geoordeel aan die uitstekende bywoningsyfers – van die hoogste in Suid-Afrika.

Degenaar se bekering was om Sokrates te “ontmoet”

Prof. Johan Degenaar het van 1950 tot sy aftrede in 1991 aan die Departement Filosofie klasgegee. Hy het tydens die Woordfees vanjaar sy 86ste verjaardag gevier. Die boek, Power of Imagination, bestaande uit 'n reeks lesings wat hy in die jare negentig by die Universiteit van Kaapstad se Somerskool gelewer het, is ook by die Filosofiekafee bekend gestel. Die boek word deur Dirk Hertzog uitgegee.

Prof Anton van Niekerk van die Departement Filosofie het die lesing hieronder oor prof Degenaar, op 7 Maart by die Filosofiekafee van die Woordfees gelewer.

'n Geslag kry net een keer, as hy gelukkig is, die voorreg om iemand soos Johan Degenaar mee te maak. In al die jare wat dit al my voorreg was en is om hom te ken, groei een indruk steeds by my: hoe verweef die mens Johan Degenaar en sy idees is.

Johan se idees, hoe oorspronklik of geldig hulle ook al in hulself mag wees, sou nooit hul invloed verwerf het

as dit nie was vir die wyse waarop hy in sy eiemensewees aan daardie idees gestalte gegee het nie. Hy het bv. Kierkegaard nie net gedoseer nie; hy het in sy eie keuse teen apartheid en vir demokrasie, ten spyte van al die verguising wat hy vroeër jare daarvoor moes verduur, getoon dat Kierkegaard se oproep tot riskante beslissings nie net teorie is nie, maar werklike praktyk kan en moet word.

Johan is 'n Sokratiese filosoof. Dit sê ons almal, nie eerstens omdat hy Plato se Republiek teoreties gedoseer het nie – dit het hy wel. Dit sê ons omdat ons Sokrates leer ken het, nie net uit wat Johan gesê het nie, maar uit hoe en wat hy self was en is: die soeker na gesprek, na nuwe insig wat sy eie vroeëre insig sal oorstyg, die een wat die bydrae van die ander altyd hoër ag as sy eie bydrae, wat die vraag altyd belangriker beskou as die antwoord.

Johan se filosofiese werk het in die breë oor veral drie temas gehandel: die godsdienst, die politiek en die kuns.

Oor elk het hy ons iets van blywende waarde geleer. Op die terrein van die godsdienste het hy ons met sy beroemde uitspraak: "ek is 'n gesekulariseerde Christen" laat insien dat die evangelie ons bevry om volwaardige en solidêre mense in die wêreld te word, eerder as vroeg afgerigte engele op pad na 'n ryk bokant die wolke. Wie kan sy onvergeetlike gebed in 'n klas in die vyftigerjare – die jare toe ook Filosofie-dosente nog in die klas moes bid – ooit vergeet: "Here, vroeër is ons geleer om van mense Christene te maak; Leer ons tog ook nou om van Christene mense te maak"

Op die terrein van die politiek het ek reeds na aspekte van sy bydrae verwys. Op die terrein van die kuns het Johan ons bekendgestel aan die wêreld van die postmodernisme met sy klem op diversiteit, partikulariteit en verskille, asook sy skepsis oor meta-narratiewe en diskoerse wat ons afstomp vir die dinamiese skeppingskrag van pluraliteit en verskeidenheid.

Johan Degenaar is die lewende beliggaming van die beste wat die Stellenbosse intellektuele tradisie ooit kon hoop om te produseer. Dat ons vandag nog 'n boek aan hom kan oorhandig, dat dit vandag sy 86ste verjaardag is, en dat die boek nog boonop ook een is wat handel oor die verbeelding, is vir ons almal 'n veel groter eer en voorreg as wat dit vir hom is.

In hierdie boek wat ek die voorreg gehad het om die afgelopen week te kon lees, sien ons die "verbeeldende Degenaar" op 86 nog flink aan die dink. Ons sien die man wat sy verbeelding volg, nie slegs tot by die ontdekking van 'n post-godsdienste en 'n post-apartheid wêreld nie, maar inderwaarheid tot by die aanbreek van 'n post-moderne wêreld. Laasgenoemde is 'n wêreld waarin die "tweede refleksie" (d.i. die Sokratiese, kritiese vraagstelling) waarop Degenaar sy lewe lank aangedring

het, deurdring tot die mees basiese aannames waarop die Westerse kultuur as sodanig berus – aannames soos dat daar 'n wetenskap is wat die wêreld onbetwyfelbaar beskryf, of 'n moraliteit wat goed en kwaad uitputtend ontmasker het, of 'n kuns wat die ideaal van skoonheid finaal vertolk.

Die verbeeldende Degenaar is die denker wat, deur sy hele lewe heen, nie daarvoor teruggedeins het om die verbeelding steeds te bly volg op sy weg tussen verwondering en wysheid nie – die weg wat Plato aangedui het as die roetekaart van die filosofie. Dit is merkwaardig om te sien hoe Degenaar bereid was om tot op hoë ouderdom die risiko te bly loop om vir dit wat Nietzsche die "chaos" van die verbeelding noem, ruimte te bly maak. Die uitspraak van Nietzsche waarvoor Degenaar die liefste is, lui nie verniet nie: "One must have chaos in oneself to be able to give birth to a dancing star".

Die motto van Degenaar se lewe was en is die aanspraak van Sokrates dat die "ongeëksamineerde lewe nie die moeite werd is nie". In 'n onderhoud wat ek 'n keer met hom gevoer het, verklaar hy dat hy as student op Stellenbosch in die loop van die veertigerjare "tot bekering gekom" het. Daardie "bekering" was om Sokrates te ontmoet, en hom te begin volg op die opwindende, maar soms ook wel onthutsende en gevaarlike pad van die nadenke.

Selde is die eksamen waarvan Sokrates gepraat het, so suksesvol afgelê as deur ons eie Stellenbosse Sokrates. Dankie vir nog 'n boek, Johan – en almal wat dit moontlik help maak het. Dit inspireer ons om ons verbeelding – ook al bevat dit soveel chaos – opnuut te begin beproef. Wie weet, dalk bereik ook ons gewone sterweling deur jou inspirasie eendag 'n dansende ster.



Prof Johan Degenaar in sy studeerkamer.

Diskoers by die Woordfees

Die Plataan-kafee was soggens 'n gewilde kuier- en luisterplek by die Woordfees. Tydens die daaglikse Diskoers-reeks was verskeie sprekers in gesprek met die RSG-aanbieder Lynette Francis oor allerlei onderwerpe.

Personeel van die Fakulteit Lettere en Sosiale Wetenskappe het ook aan die gesprekke deelgeneem. Hier is 'n paar aanhalings:

Oor revolusie:

“Daar is groot onvergenoegdheid onder die jeug. Hulle voel ontnugter oor werkloosheid en voel die regering luister nie na hulle nie, maar dit beteken nie ons is by die punt van revolusie nie,” – Mnr Gerrie Swart van die Departement Politieke Wetenskap in 'n gesprek oor die moontlikheid van revolusie in Suid-Afrika. Die vigs-aktivis, Zackie Achmat wat ook aan die gesprek deelgeneem het, het gesê: “Die verskil tussen ons en wat in Tunisië en Egipte gebeur het, is dat dáár geen demokrasie was nie. Dit geld nie tans in Suid-Afrika nie, maar ek bly wonder of ons regtig 'n burgeroorlog vrygespring het in 1994, en of dit nie maar net uitgestel

is nie.”

Oor witwees:

“As 'n mens aan ras dink, dink jy aan velkleur en dit is natuurlik. Witwees is in terme van die verlede as superioriteit gekonstrueer terwyl ander mense minderwaardig was. Witwees word vandag nog gesien as die norm. Jy moet jouself in iemand se posisie sien. Dit kan net gebeur as wit mense meer in die teenwoordigheid van swart mense is.” – Prof Amanda Gouws van die Departement Politieke Wetenskap tydens 'n gesprek oor wat witwees beteken.

Oor “groen” wees

“Dit is moeilik om mense se waardes te verander, en nie almal word oornag 'groen' nie.” – Dr Heidi Prozesky van die Departement Sosiologie en Sosiale Antropologie tydens 'n gesprek oor wat 'n mens kan doen om “groener” te leef. Sy het bygevoeg almal moet saamwerk om 'n verskil te maak.



Van links: Me Elsabé Brits (joernalis), mnr Dave Pepler (US), me Lynette Francis (RSG-aanbieder) en dr Heidi Prozesky (US).
(Foto: Justin Alberts)