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## FACULTY OF HUMANITIES (CEREMONY 4)

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# FACULTY OF HUMANITIES (CEREMONY 4)

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## ORDER OF PROCEEDINGS

Academic Procession.

*(The congregation is requested to stand as the procession enters the hall)*

The Vice-Chancellor will constitute the congregation.

The National Anthem.

The University Dedication will be read by a member of the SRC.

Musical Item.

Welcome by the Deputy Vice-Chancellor, Professor A Mall.

The University Book Award.

The University Creative Works Award.

Professor S Klopper will present El Anatsui to the Vice-Chancellor for the award of an honorary degree.

Address by Mr Peter Magubane.

The graduands and diplomates will be presented to the Vice-Chancellor by the Dean of the faculty.

The Vice-Chancellor will congratulate the new graduates and diplomates. Professor

Mall will make closing announcements and invite the congregation to stand. The Vice-

Chancellor will dissolve the congregation.

The procession, including the new graduates and diplomates, will leave the hall.

*(The congregation is requested to remain standing until the procession has left the hall.)*

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## MANNENBERG

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The musical piece for the processional march is *Mannenberg*, composed by Abdullah Ibrahim.

Recorded with Basil 'Manenberg' Coetzee, Paul Michaels, Robbie Jansen, Morris Goldberg and Monty Weber, *Mannenberg* was released in June 1974.

The piece was composed against the backdrop of the District Six forced removals. It is named after the Cape Town township of Manenberg, which was established when the residents of District Six settled there. *Mannenberg* stands out as a uniquely South African piece: it blends together South African musical forms (*marabi*, *mbaqanga* and *langarm*) and American jazz. The song became a rallying cry against the injustices of apartheid and the particular destruction it wrought on communities. With its upbeat melodies and buoyant hook, the piece also serves a celebration of the resilience and endurance of humanity in the face of the brutalities of the apartheid regime.

*Mannenberg* is arguably South African jazz's most famous export, and still stands as an anthem of hope and of fortitude for oppressed communities. It also serves as a reminder of the inhumanity of what this country and this city endured, and of the legacies of that inhumanity.

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# NATIONAL ANTHEM

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Nkosi sikelel' iAfrika  
Maluphakanyisw' uphondolwayo,  
Yizwa imithandazo yethu,  
Nkosi sikelela, thina lusapho lwayo.

Morena boloka etjhaba sa heso,  
O fedise dintwa la matshwenyeho,  
O se boloke,  
O se boloke setjhaba sa heso, Setjhaba sa  
South Afrika – South Afrika.

Uit die blou van onse hemel,  
Uit die diepte van ons see,  
Oor ons ewige gebergtes,  
Waar die kranse antwoord gee,

Sounds the call to come together,  
And united we shall stand,  
Let us live and strive for freedom,  
In South Africa our land.

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## **DISTINCTIONS IN THE FACULTY OF HUMANITIES**

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Bachelors degrees may be awarded with distinction

in a subject, where the student has an average of at least 75% and no mark below 70%

in the degree, where the student has both distinction in at least one subject and first class passes in at least 10 courses.

Honours degrees are awarded by class (first, second class division one, second class division two, or third).

Master's degrees may be awarded with distinction

for the dissertation, (in a coursework and dissertation curriculum) for especially meritorious work, the dissertation being in the first class (75% or better)

in the degree, for especially meritorious work, where the average is 75% or better and no component is below 70%.

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## THE UNIVERSITY BOOK AWARD

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The University Book Award recognises the publication of books, written by University staff that brings credit to the University.

**Previous recipients of the award have been:**

1984	J M Coetzee (Arts)	<i>Waiting for the Barbarians</i>
1985	G M Branch (Science)	<i>The Living Shores of South Africa</i>
1986	L H Opie (Medicine)	<i>The Heart: Physiology, Metabolism, Pharmacology and Therapy</i>
1987	M J Hall (Arts)	<i>The Changing Past: Farmers, Kings and Traders in Southern Africa, 200 - 1860</i>
1988	R G Lass (Arts)	<i>The Shape of English: Structure and History</i>
1989	H Bradford (Arts)	<i>A Taste of Freedom</i>
1990	J M Coetzee (Arts)	<i>Age of Iron</i>
	K M Coleman (Arts)	<i>Book IV of the Silvae of Statius</i>
1991	R Mendelsohn (Arts)	<i>Sammy Marks, "The Uncrowned King of the Transvaal"</i>
1992	P Skotnes (Fine Art & Architecture); S Watson (Arts); J Parkington (Arts) and N Penn (Arts)	<i>Sound from the Thinking Strings</i>
1993	D Chidester (Social Science & Humanities)	<i>Shots in the Street</i>
	W Nasson (Arts)	<i>Ebram Esau's War</i>
1994	G M Branch (Science); C L Griffiths (Science); L Beckley and M L Branch	<i>Two Oceans: A Guide to the Marine Life of Southern Africa</i>
1996	D Coplan (Humanities)	<i>In the time of the Cannibals</i>
	P Harries (Arts)	<i>Work, Culture and Identity</i>
	M Shain (Arts)	<i>The roots of anti-Semitism in South Africa</i>
	T Rajna (Music)	<i>Harp Concerto</i>
1997	B Warner (Science)	<i>Cataclysmic Variable Stars</i>
1998	M S Blackman (Law)	<i>Companies (in Law of South Africa, first re-issue Vol 4, parts 1, 2 and 3)</i>
	J V Bickford-Smith (Arts)	<i>Ethnic Pride and Racial Prejudice in Victorian Cape Town: Group Identity and Social Practice, 1875 - 1902</i>

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## THE UNIVERSITY BOOK AWARD (CONTINUED)

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1999	M Mamdani (Humanities)	<i>Citizen and Subject: Contemporary Africa and the Legacy of Colonialism</i>
2000	J Higgins (Humanities)	<i>Raymond Williams. Literature, Marxism and Cultural Materialism</i>
2001	N G Penn (Historical Studies)	<i>Rogues, Rebels and Runaways</i>
2002	J Glazewski (Law)	<i>Environmental Law in South Africa</i>
2003	T D Noakes (Health Sciences)	<i>Lore of Running</i>
2004	MS Blackman (Law); RD Jooste (Law); GK Everingham (Law)	<i>Companies Act: Commentary</i>
2005	N Natrass (Commerce)	<i>The Moral Economy of Aids in South Africa</i>
2006	P Knox-Shaw (Humanities)	<i>Jane Austen and the Enlightenment</i>
2007	W Nasson (Humanities)	<i>Britannia's Empire – Making a British World</i>
2008	P Bruyns (Science)	<i>Stapeliads of Southern Africa and Madagascar</i>
2009	P Skotnes (Humanities) N Penn (Humanities)	<i>The Archive of Willem Bleek &amp; Lucy Lloyd</i> <i>The Forgotten Frontier</i>
2010	C Vaughan (Health Sciences)	<i>Imagining the Elephant: A Biography of Allan Macleod Cormack</i>
2011	JC De Villiers(Health Sciences)	<i>Healers, Helpers and Hospitals: A history of military medicine in the Anglo-Boer War</i>
2012	No award made	
2013	S Loots	<i>Sirkusboere</i>
2014	N Natrass	<i>The AIDS Conspiracy: Science Fights Back</i>
2015	S Shaikh	<i>Sufi Narratives of Intimacy</i>

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## THE UNIVERSITY BOOK AWARD (CONTINUED)

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**The book award for 2016 is to be awarded to:**

**Litheko Modisane**

*South Africa's Renegade Reels*

What is the relation between 'film' and 'publicness', particularly in repressive and post-repressive societies? What might this relation imply for the role of film in the public sphere- the compromised English translation of Jürgen Habermas's 1962 habilitation thesis contribution - *Öffentlichkeit*? And how can film conjure up a public under conditions of repression- that are clearly inimical to the efflorescence of public reflection? These questions are at the centre of Litheko Modisane's book *South Africa's Renegade Reels: The Making and Public Lives of Black-Centered Films*.

*South Africa's Renegade Reels* is concerned with the role of film in public critical engagements. The book foregrounds the publicness of a selection of what Modisane calls 'black-centred' films, Lionel Rogosin's *Come Back, Africa* (1959), Simon Sabela's *u'Deliwe* (1975), Oliver Schmitz's *Mapantsula* (1987), and Ramadan Suleman's *Fools* (1998) and comparatively- the television series *Yizo Yizo* (1999-2003). Through the films, the book shows the role of film in the conjuring up of a sphere of public critical engagements that is, public critical reflections, direct or indirect, that come into being in the wake of films or in their anticipated release. The core of the book's argument is that under certain evolving conditions and circumstances of their circulation, black-centered films stimulate public critical engagements on blackness. Censorship, orchestration, context of circulation, and importantly, contextual affiliation to contemporary social and political preoccupations and relations, constitute the evolving conditions in the making and public lives of black-centered films. The convergence of these conditions with the generic and material attributes of film underwrites the precarious but potent status of film in the public life of ideas. The book provides an opening into a new way of thinking about film and its publicness, which is as a text whose role in the public sphere, resides in its circulation and subjection to many uses over-time. Through this approach, *South Africa's Renegade Reels* surfaces the critical role of black-centred films in the ongoing and contemporary public engagements on blackness. The book illuminates the complex nature of cinema in modern public life, enriching established methodologies by expanding the cultural and conceptual boundaries of film as a phenomenon of textual circulation. It is a welcome contribution and challenge to current scholarship on film in general and South African film scholarship in particular.



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## THE UNIVERSITY CREATIVE WORKS AWARD

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The University Creative Works Award recognises the production of outstanding and/or influential creative works (art works, performances, productions, compositions, architectural design) that make a scholarly contribution.

**Jayendran Pather**

*“Qaphela Caesar!”*

Jay Pather’s *Qaphela Caesar* is an interdisciplinary adaptation of William Shakespeare’s *Julius Caesar*. The work brings together classical and contemporary dance, film, documentary footage, large-scale video projections, text and ritual to subvert Shakespeare’s play, both drawing from as well as challenging its relevance to contemporary South Africa. The original story is riddled with political intrigue, personal betrayals, staggering deception, superstitions, prophecies and high drama. At the centre of it all is the tension between the good fight of the past and the political expediency of the present as well as the lust for power, the roots of this power, contemporary betrayals and the collapse of conscience.

Set in South Africa, this dance theatre production, performed to the highly charged *Death and the Maiden* by Schubert and other works by contemporary composers, evoked a fast-paced kinetic re-imagining of Shakespeare’s work while providing commentary on the politics of our time, incomplete memory, interrupted history, of inertia and suspended futures. With an inaugural performance at the Hiddingh Hall, the work was commissioned for several spaces thereafter and became heavily influenced by these spaces of political and economic power. These included an especially designed performance in all 14 rooms at the Cape Town City Hall, a Dance Umbrella Commission for the Johannesburg Stock Exchange on Diagonal Street and the State Theatre in Pretoria. *The Sunday Independent* named the work one of the Best Performance Art Works for 2012. Writing for the same paper Mary Corrigal wrote that it ‘evokes this very particular kind of African urban palimpsest, where a multitude of cultures, traditions and histories all converge.’

The work has gone onto spawn several articles as well as another work *Caesar Interrupted*, which arose out of the actual circumstance of cancellation of a new production envisaged for the Ethekweni City Hall due to a lack of funding and infrastructure. In a deconstructed, threadbare version using text, contemporary movement, projection and interrupted fragments of the original work, *Caesar Interrupted* brought together ideas of power, privilege and the fragile place of the artist as commentator.

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## HONORARY DEGREE RECIPIENT

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**El Anatsui**

**Doctor of Fine Art (*honoris causa*)**

El Anatsui obtained his first degree in 1968 from the University of Science and Technology, Kumasi, Ghana. By 1975, he had become professor of sculpture at the University of Nigeria, Nsukka, where he taught for the next 35 years.

His roots as an artist lie in the vibrant West African post-independence art movements of the 1960s and 1970s. Since then his constantly evolving and highly experimental sculpture has received international acclaim. He retains his artistic roots, reworking designs that signal his appreciation for Ghanaian traditions of weaving, especially Kente cloth, and aesthetically reinventing discarded materials, a tradition that is a distinctive feature of different forms of African art, past and present. Anatsui's huge tapestry-like installations made with bottle tops, deal with themes such as power, migration and the environment.

Anatsui's work attracted particular attention in the landmark exhibition Africa Remix (2004 to 2007 in Düsseldorf, London, Paris, Tokyo and Stockholm). In 2008 he received the Visionaries Artist Award from the Museum of Arts and Design in New York City. He is also a recipient of the 2009 Prince Claus Award from the Netherlands. His work has been collected around the world by major institutions, including the British Museum, London; Centre Pompidou, Paris; Royal Ontario Museum, Toronto; Setagaya Art Museum, Tokyo; Metropolitan Museum of Art and Museum of Modern Art, New York; Blanton Museum of Art, Austin; Denver Art Museum; Nelson-Atkins Museum, Kansas City; de Young Museum, San Francisco; and the Bill and Melinda Gates Foundation, Seattle. In 2015, Anatsui received the Golden Lion for Lifetime Achievement Award at the Venice Biennale.

Anatsui's work, which is taught in the curriculum in a variety of disciplines, has made an important epistemic contribution in the training of artists nationally, in particular at South African universities, and his life's work bears testament to the kind of scholarship the University of Cape Town invites.

## NAMES OF GRADUANDS/ DIPLOMATES

An asterisk \* denotes that the degree or diploma will be awarded in the absence of the candidate.

### 1. FACULTY OF HUMANITIES

*Dean: Professor S Buhlungu*

#### PERFORMER'S DIPLOMA IN THEATRE

\*Zukisani Zola Nongogo  
Khathyshelo Kevin Ramabulana

#### POSTGRADUATE DIPLOMA IN ART

\*Avryl Andrea Claire Dahl  
\*Stefan Hubert Krynauw  
\*Deborah Lynn Weber

#### POSTGRADUATE DIPLOMA IN LIBRARY AND INFORMATION STUDIES

Nicole-Anne Abrahams  
(With distinction) Shamila  
Abrahams  
\*Maria Madgalena Muulinawa  
Aiping  
\*Candice Booysen  
Candice Tersia Brinkhuis  
\*(With distinction) Wilhelm  
Hendrik Cronje  
\*Brenda Glynnis Daly  
\*Zera Veronica Day  
Robyn Addison De Villiers  
\*(With distinction) Pepler Vincent  
Head  
\*Elizabeth Johnson  
Limakatso Elizabeth Lefalatsa  
(With distinction) Yumna Levy  
Lungisani Madubedube  
\*Inez Mcgregor  
\*Anelisa Enocent Mente

\*Tlhalefo Metthaleng  
Gugu Elizabeth Mhlauli  
Phumla Priscilla Msutu  
Charlotte Ndeutala  
Nakanduungile  
\*Vuyokazi Joy Ngxubaza  
\*Kamohelo Ignitius Phalo  
\*(With distinction) Donovan Stuart  
Porter  
\*(With distinction) Kirsten Joy  
Pryce Bonga  
Siyothula Thembeke  
Sotshononda  
\*Zinakile Wellington Sotu  
\*(With distinction) Joanna Troost  
\*Matthew Van Der Westhuizen

#### DEGREE OF BACHELOR OF ARTS

\*Khaya Miles Adams  
\*Josephine Andrea Alcock  
Emily Alhadeff  
Aeysha Allie  
Nabeel Allie-Ebrahim  
\*Anna Elizabeth Allman (with  
distinction in Linguistics)  
Geoffrey Charles Allsop  
\*Megan Dorothy Amm  
Paula Stephanie Andropoulos  
(with distinction in English  
Language & Literature and  
Gender Studies and the  
degree with distinction)  
Dalit Anstey (with distinction in  
Economic History and Law  
and the degree with  
distinction)  
Fanelo David Arens Michael  
James Fell Bailey Stephanie  
Maggie Bandli (with  
distinction in History and  
Media and Writing and the  
degree with distinction)  
Vicky-Leandra Barnard  
\*Sean Lawrence Baron  
\*Keren Rebecca Bauman  
\*Liam Bax  
\*Jonathon Robert Beard  
Tricia Penelope Lemeez  
Benjamin  
\*Alexandra Binaris  
Sanelisiwe Kgorula Bitterhout  
Frances Miranda Black  
Katherine Mary Boaler

Virginia Mary Boshoff (with  
distinction in English  
Language & Literature and  
Film & Television Studies  
and the degree with  
distinction)  
Chloe Elizabeth Bradley  
Kaylyn Kristin Brink  
Christiaan Bronkhorst (with  
distinction in Afrikaans and  
Classical Studies and the  
degree with distinction)  
\*John-Ross Joshua Brouwers  
\*Rose St Julien Hillary Buckland  
Tayla Burgess  
\*Anna Mary Jane Calvert  
\*Wei-Luoh Kishanda Chang  
Ishani Chetty  
Saadiq Chotia  
Cleopatra Cindi  
Tara Louise Clampett  
\*James Liile Clarke (with  
distinction in English  
Language & Literature and  
History and the degree  
with distinction)  
Eden Clingman (with distinction  
in Classical Studies and  
Psychology and the degree  
with distinction)  
Kayla Cloete  
Ariella Casey Cohen  
Eshed Hai Cohen (with  
distinction in Law and  
Philosophy and the degree  
with distinction)  
\*Greg Dylan Peter Cooke  
\*Hallam Cooper  
Ashley Jenna Dawson  
Jessica Kate Dawson  
Jamie-Lee Cheryl Day  
Caroline Emma De Chastelain  
Jaimie Leigh de Klerk  
Brittany Claudia Dodds  
Tenille Leanne Douglas  
\*Cameron David Doyle  
Chalance Driessel  
Katharine Dunn  
\*Hannah Du Toit  
Chloe Eaton  
\*Calu Jata Ebden  
Goretti Michelene Edeams  
\*Tuva Eide (with distinction in  
Spanish)  
\*Jessica Andrea Elliott  
Sarah Cathryn Elphick  
Brandon George Fester  
Gemma Rebecca Nomvula Field

Laura Lee Fortune  
 \*Heloise Fourie  
 Danielle Jessie Friedman (with distinction in Organisational Psychology)  
 Jacqui Fritz  
 \*Kate Alexandra Gardy  
 \*Gillian Georgiou  
 Priyanka Govender  
 \*Gabrielle Greet  
 \*Jehye Han Fern  
 Harris Yasmeen  
 Hassa  
 \*Kirra Robyn Havemann  
 Markus Hilko Hegewisch  
 Alexander Hendricks  
 Ryan David Holtes  
 \*Sarah Jane Honey  
 Nasreen Hoosain  
 Courtney Jayne Hope  
 Camilla Hyslop  
 \*Laura Anne Irvine  
 \*Franki Geraldine Jenkins  
 Peter Daniel Kawuma  
 Lauren Grace Kernick  
 Tamara Kesner  
 \*Amy Sian Kessler Claire  
 Lindsay King Heather Hope  
 Kirkby (with distinction in English Language & Literature)  
 Jessica Rose Lennox Latham  
 Mishka Latief  
 Julia Amara Miles Laurie (with distinction in History and Linguistics and the degree with distinction)  
 Zara Lynn Lewis  
 \*Simeon Lilenstein  
 \*Savannah Ruth Lucas  
 \*Nadia Tamuwaridi Mabika  
 \*Elizabeth Rose Mackenzie  
 Logan Mackie  
 Joseph John Macmillan  
 Nobuhle Prisca Diana Madlala  
 Langalakhe Mahamba-Sithole  
 Nkhensani Precious Manabe  
 \*Haneefa Manuel  
 Leigh-Anne Fadzai Mapuranga  
 Matlhogonolo Timothy  
 Mashitisho  
 Chaze Matakala  
 \*Aziz Siphon Matthews  
 Jane Judith Matthews  
 Jessica Mayson (with distinction in Drama and the degree with distinction)

Zola Mbinda  
 Olona Mbombo  
 \*Michelle Mburu  
 Siyanda Mbuzo  
 \*Lucy Mary McCarthy  
 \*James William Fuller Mcculloch  
 Richard Stowe Mc Lean  
 Luthando Mili (with distinction in Xhosa Communication)  
 Megan Amy Minnaar  
 \*Lara Minne  
 Nandisa Zasembo Mkize  
 Khanyisile Nonkululeko Mngadi  
 Boitumelo Mosele Moletsane  
 Serushka Moodley  
 Rosalyn Claire Morphet (with distinction in Business French, Economics and Spanish and the degree with distinction)  
 Rebecca Claire Spearman Mort (with distinction in Xhosa Communication and the degree with distinction)  
 Alexandra Moulton  
 \*Hirsthan Ethan Mouton  
 Shina Mphahlele  
 Mmatsele Mphanya  
 Sabelo Doctorson Mpiisi  
 Snotando Nolwazi Mthimunye  
 \*Munashe Eunice Sasha  
 Mukonoweshuro  
 Erik Bernhard Mulder (with distinction in Spanish)  
 Lara Natalie Mullins  
 Zola Ayabulela Myeza  
 \*Sisitha Kazeka Ndungane  
 Z'phindile Pretty Nxele  
 \*Nicolle Kimberly Nyariri  
 Danielstar Omondi Okeyo  
 \*Noelle Oosthuizen (with distinction in Gender Studies)  
 Simone Oosthuizen  
 Chelsea Eden Brooks O' Regan  
 \*Flavia Angela Marie Orman  
 Georgina Joy Ovenstone  
 \*Tahiera Overmeyer  
 Donna Parekh  
 \*Rebecca Lee Pein  
 Keziah Julia Pereira  
 Kim Carol Petersen  
 Snethemba Immaculate Phakathi  
 \*Matilda Emily Pickford  
 Grant Pillay  
 \*Benjamin Alexander Prinsloo  
 Siphumle Xhobile Qanya  
 Tarryen Jade Ramathan  
 Zoe Rivke Ras

Daniel Johannes Rautenbach  
 Travis Wade Rebello (with distinction in English Language & Literature and Philosophy and the degree with distinction)  
 Emma Jennifer Reinecke  
 Samantha Rietmann  
 \*Luke Sheldon Robert  
 Holly Joanne Robson (with distinction in Media and Writing)  
 \*Monique Angelique Rodgers  
 Marco Paulo Rodrigues  
 \*Piers Kelsey Rosholt  
 Zoe Caitlin Ryan  
 Luke Phillip Sales  
 Thaakira Samodien  
 \*Lauren Kelly Scheepers  
 \*Alexis Scholtz (with distinction in French Language & Literature, Italian Language & Literature and Spanish and the degree with distinction)  
 \*Morgan Scholtz  
 Samantha Scott  
 Lauren Segers  
 Ntombiningi Bridget Sibaya  
 \*Aabidah Siebritz  
 \*Sarah Mary Alexandria Silver  
 Ondela Simakuhle  
 Kaitlin Lauren Simon  
 Viwe Lwando Siwisa  
 Nataliya Skoryk (with distinction in English Language & Literature)  
 Marc Orion Smith (with distinction in Visual Art History)  
 \*Robert Smith  
 Qhalesa Malehloa Sofonia  
 Erin Solomon  
 \*Meagan Linus Spies  
 \*Kirsty Megan Steenkamer  
 Gabi Steiner  
 \*Kathryn Leigh Stranex (with distinction in English Language & Literature and Music and the degree with distinction)  
 James Rex Strong  
 Stephanie Michelle Thomas (with distinction in Media and Writing)  
 Amy Kate Thompson  
 Grace Bridget Thomson

- Maya-Rose Gaylard Torrao (with distinction in Gender Studies)
- \*Lisa Truter
- \*Jessica Moira Tuckniss
- Megan Jess Mackenzie Tyrrell
- Jaime Lilleen Uranovsky (with distinction in English Language & Literature)
- Melissa van der Ham
- Ansuné van der Merwe (with distinction in Media and Writing and Law and the degree with distinction)
- Nicole Van Der Scholtz
- Rudy Van Der Westhuizen
- San-Mari van Heerden
- Sacha van Niekerk
- Landre Venter
- \*Luke James Verhave
- Alexandra Eleonore Margaux Verhoef
- Johannes Theodorus Vermaak
- Tavia Serena Viglietti
- Ndumiso Vundla
- Sarah-Anne Elizabeth Wagner (with distinction in Industrial Sociology)
- Amber Carol Walker
- \*Courtney Alexandra Wallace (with distinction in English Language & Literature)
- \*Tamzin Warden
- \*Bianca Daniella Weir
- \*Ryan Mitchell White
- Robynne Jane Whitfield (with distinction in Linguistics)
- \*Lucille Cannelle Wilcox
- Victoria Rose Wilkinson (with distinction in Spanish)
- Lisa Marie Williams
- Simone Jacqui Deanne Wills (with distinction in Linguistics and the degree with distinction)
- Sonja-Cecile Woolff
- Sherise Wyeth
- \*Suegwe Yi
- Nandipha Zuma
- In Film and Media Production:*
- Aisha Abdool Karim
- \*Tasneem Adams
- \*Elena Theresa Aiello (with distinction in English Language and Literature and Studies in Film and Media Production and the degree with distinction)
- Tasneem Amra
- Robyn Stacey Ausmeier
- Daniel Botha Chelsea
- Rose Evans Alexandra
- Findlay (with distinction in Studies in Film and Media Production)
- Rachel Emma Geel
- Graham James Gerhart
- \*Magenta Luna Graziani (with distinction in Studies in Film and Media Production)
- Alexandra Simone Grieve (with distinction in Studies in Film and Media Production and the degree with distinction)
- Bianca Shannyn Hartel
- Aqeelah Hassim
- Ashleigh Ellen Hooper
- Anna Maria Insam
- \*Claudia Izabela Kaleta
- Declan Alexander Khan
- \*Tomas Tobile Kranenburg (with distinction in Studies in Film and Media Production)
- \*Shannon Rebecca Krausey (with distinction in Studies in Film and Media Production)
- Robert Haydn Littlewood
- \*Declan Moses Manca
- \*Jenna Elizabeth Manthe
- Landon Rawdon McClure
- Rifumo Matimba Arise-N' -Shine Mdaka
- Emirah Mohiudeen
- Mariska Morris
- Kefiloe Pertunia Mpai
- Siyabulela Ngqakaza
- Yenziwe Nhlabatsi
- Gugulethu Ntombela
- Anelisa Ntoni
- Nomathemba Cynthia Phoswa
- \*Mitch Clive Prinsloo (with distinction in Studies in Film and Media Production)
- Junaid Rawoot
- Aaliefah Rejaldien
- \*Courtney Lyn Scholtz
- Busang Senne
- Lindsay Caryn September
- Chloë-Sarah Shain (with distinction in Social Anthropology and the degree with distinction)
- Dean Jay Shamley
- \*Rachel Glenys Anne-Marie Sherwen
- Joshua Jacobus Smuts
- Victoria Frederica Stoch
- Emma Jade Strumpman (with distinction in Studies in Film and Media Production and the degree with distinction)
- \*Sarah Frances Summers
- Megan Jane Thomas
- \*Camilla Rose Thompson
- Dylan Ray Thomson
- \*Shannon Van Den Bergh
- Jahaan Van De Ross
- Tayla-Paige Van Sittert
- Katherine Jane Werge (with distinction in Film & Television Studies, Drama and Studies in Film & Media Production and the degree with distinction)
- David Terence Wilke
- \*Christopher Peter Willows
- Thomas Callum Willows
- Jessie Batya Zinn (with distinction in Studies in Film and Media Production and the degree with distinction)
- In Theatre and Performance:*
- Pieter Hendrik Schalk
- Bezuidenhout (with distinction in Acting and the degree with distinction)
- Ameera Conrad (with distinction in Theatre Making and the degree with distinction)
- Donna Lisa Cormack-Thomson
- Oarabile Ditsele
- Kei-Ella June Loewe
- Tonkiso Judith Mamabolo
- Thando Mangcu
- Katya Alexandra May Mendelson (with distinction in Drama and Theatre Making and the degree with distinction)
- Roberto Kyle Meyer
- Shalima Noxolo Mkongi
- Sizwesandile Mnisi
- Sihle Mnqwazana
- Jamie Money
- Kiroshan Naidoo

Nwabisa Plaatjie  
Cleo Wesley Raatus  
\*Clarissa Xelle Roodt

DEGREE OF BACHELOR OF  
ARTS IN FINE ART

Kirsten Eliyanne Arendse  
Elmarie Michelle Aucamp  
Kylie Ann Ballantine  
Paris Katherine Brummer (with  
distinction in Fine Art 4 and  
Studiowork and the degree  
with distinction)  
\*Laura Jade Chittenden  
\*Jolandi Coetzee (with distinction  
in Fine Art 4 and  
Studiowork)  
\*Kasey-Leigh Lynne Davies  
Elize De Beer  
Tamsyn Nicole Dodds  
\*Kate Julien Eriksen  
Michael Daniël Goldsmid  
Susan Mary Jennifer Ann Greeff  
Rupert James Bailly Green  
Sandy Peta Harris  
Caitlin Gabrielle Hocking  
Mikayla Geanet Humphries  
Kelly Johnson  
Andrew Henry Juries  
Julia Joan Kabat (with  
distinction in Studiowork  
and the degree with  
distinction)  
Bronwyn Merlistee Katz (with  
distinction in Fine Art 4)  
\*Melani-Rene Louwrens (with  
distinction in Studiowork)  
Nomonde Zona Magadla  
Jenna-lee Emma Maitland  
\*Daniel Barratt Malan  
Ruan Maree  
\*Duncan Ronald Mcfarlane  
Jessica Jill Zanele Metcalfe  
Siwaphiwe Xobani Amahle  
Mgoboza (with distinction  
in Fine Art 4)  
Caitlin Mkhasibe  
Gitte Maria Moller (with  
distinction in Fine Art 4)  
Pamela Catherine  
Mulock-Bentley  
Simphiwe Ndzube (with  
distinction in Fine Art 4)  
Andrew Ogterop

Saskia Dominique Opperman  
Danielle Jade Paul  
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Alessandre Petzer  
Daniela Susan Puccini  
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Danielle Erica Smith  
\*Xanthe Margaret Somers  
Amy Louise Spring  
Ruby Angelica Swinney  
Ashleigh Anne Tasker  
Lauren Rose Theunissen (with  
distinction in Fine Art 4)  
Anna Katherine Louise Van Der  
Ploeg  
Kylie Jane Wentzel  
Martin Connal Wilson (with  
distinction in Fine Art 4,  
Studiowork and Theory  
& Practice of Art and the  
degree with distinction)  
Michaela Caitlin Younge (with  
distinction in Fine Art 4 and  
the degree with distinction)

DEGREE OF MASTER OF  
ARTS IN FINE ART

\*(With distinction) Anna Stielau

DEGREE OF MASTER  
OF FINE ART

Ingrid Jean Bolton  
Regina Maria Niederhumer  
(With distinction) Buhlebezwe  
Siwani  
Kathryn Jane Robins

DEGREE OF DOCTOR  
OF PHILOSOPHY

*In Fine Art:*

Joanne Alexa Bloch

Thesis Title: *Letting things speak:  
a case study in the reconfiguring of  
a South African institutional object  
collection*

Joanne Bloch has a BA from  
UCT, and an Honours degree in  
Development Studies and an MAFA  
(with distinction), from Wits. Her  
PhD research developed out of  
her own collection-based creative  
practice, and her fascination  
with material artefacts and their  
meanings.

Joanne Bloch's thesis  
examines the University of Cape  
Town's (UCT) Manuscripts and  
Archives Department's object  
collection that was assembled by  
then University Librarian, R.F.M.  
Immelman, from 1940 until  
1970. Central to her project is an  
application of a set of creative and  
affective strategies in response to the  
collection and that culminated in a  
body of artwork entitled *Slantways*,  
exhibited at UCT's Centre for  
African Studies Gallery in 2014. Her  
thesis explores how an interlinked  
series of oblique or slantways  
conceptual and methodological  
strategies can unsettle conventional  
understandings of these archival  
things, the history with which they  
are associated, and the archive that  
houses them. She shows how such  
an unsettling facilitates a complex  
and subtle range of understandings  
of the artefacts themselves and  
reveals the constructed and  
contingent nature of the archive and  
its biases, lacunae and limitations.  
It does so in ways that conventional  
approaches focusing on its  
evidentiary function hide.

*Supervisor:* Professor P Skotnes  
(Michaelis School of Fine Art)

*Co-supervisor:* Professor C  
Hamilton (School of African and  
Gender Studies, Anthropology and  
Linguistics; DST/NRF Chair in  
Archive and Public Culture)

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## ACADEMIC DRESS

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### OFFICERS OF THE UNIVERSITY

#### ***CHANCELLOR***

The Chancellor wears a gown made from dark blue silk. The front of the gown has facings down each side made of dark blue velvet embroidered with a gold floral design. The gown and sleeves are lined with pale blue silk and the sleeves are looped up in front with a gold cord and button. The yoke of the gown is edged with gold cord. The gown is worn with a square blue velvet hat with a soft crown and gold tassel.

#### ***VICE-CHANCELLOR***

The Vice-Chancellor wears a gown made from bright blue silk. The front of the gown has facings down each side and sleeve-linings of pale blue silk. The sleeves are looped up in front with a gold cord and button and the yoke of the gown is edged with gold cord. The gown is worn with a black velvet bonnet with a silver cord.

#### ***DEPUTY VICE-CHANCELLOR***

A Deputy Vice-Chancellor wears a gown made from dark blue silk. The gown has closed sleeves with an inverted T-shaped opening at the level of the elbow to free the arms. The front of the gown has facings of light blue down each side. The sleeves are lined with light blue and the yoke of the gown is edged with silver cord. The gown is worn with a black velvet bonnet with a silver cord.

#### ***CHAIR OF COUNCIL***

The Chair of Council wears a gown, of the same pattern as that worn by the Vice-Chancellor, made from light blue silk. The front of the gown has facings down each side and a yoke of dark blue. The sleeves are lined with dark blue and the facings and yoke are trimmed with gold cord. The sleeves are looped up in front with a gold cord and button. The gown is worn with a black velvet bonnet with a gold tassel.

#### ***MEMBERS OF COUNCIL***

Members of Council wear graduate-pattern gowns made from black silk. The front of the gown has 10cm wide, light blue facings down each side trimmed with dark blue cord. The gown is worn with a black velvet bonnet with a blue cord.

#### ***REGISTRAR***

The Registrar wears a gown made from black silk. The front of the gown has 10cm wide facings of blue silk down each side. The gown is worn with a black velvet bonnet with a white cord.

#### ***PRESIDENT OF CONVOCATION***

The President of Convocation wears a gown made from black silk and has long closed sleeves with an inverted T-shaped opening at the level of the elbow to free the arms. The front of the gown has facings down each side and sleeves of blue silk. The gown is worn with a black velvet bonnet with a blue tassel.

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## ACADEMIC DRESS (continued)

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### GOWNS

A plain black gown styled after the pattern of the Oxford scholar's gown is worn by diplomats, and Bachelor's, Honours and Master's graduands. Senior doctoral graduands wear a scarlet gown, with facings the colour distinctive of the faculty in which the degree is awarded. PhD graduands wear a scarlet gown without facings.

### HOODS

The hood is particular to the qualification and the faculty. Diplomates and Bachelor's graduands wear a black hood lined with white and edged with the colour distinctive of the faculty. Master's graduands wear a black hood lined with the colour distinctive of the faculty and edged with white, except in the case of the hood for the MMed degree, which is edged with red. Senior doctoral graduands wear a hood of the colour distinctive of the faculty and a black velvet bonnet with a cord of the colour distinctive of the faculty in which the degrees is awarded. PhD graduands wear a hood of scarlet lined with black and a black velvet bonnet with a cord of the colour distinctive of the faculty in which the degree is awarded.

### DISTINCTIVE COLOURS

Faculty of Commerce	Yellow
Faculty of Engineering and the Built Environment	Green
Faculty of Health Sciences	Red
Faculty of Law	Old gold
Faculty of Humanities	Blue
Faculty of Science	Purple



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# MISSION STATEMENT OF THE UNIVERSITY OF CAPE TOWN

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UCT aspires to become a premier academic meeting point between South Africa, the rest of Africa and the world. Taking advantage of expanding global networks and our distinct vantage point in Africa, we are committed, through innovative research and scholarship, to grapple with the key issues of our natural and social worlds. We aim to produce graduates whose qualifications are internationally recognised and locally applicable, underpinned by values of engaged citizenship and social justice. UCT will promote diversity and transformation within our institution and beyond, including growing the next generation of academics.

## **Foundation statement underpinning the mission statement**

### **Our research-led identity is shaped by a commitment to:**

- academic freedom as the prerequisite to fostering intellectual debate and free inquiry;
- ensuring that research informs all our activities including teaching, learning and service to the community;
- advancing and disseminating knowledge that addresses the key challenges facing society – South African, continental and global;
- protecting “curiosity driven” research;
- nurturing and valuing creativity in the sciences and arts including the performing and creative arts;
- stimulating international linkages of researchers and research groupings.

### **We strive to provide a superior quality educational experience for undergraduate and postgraduate students through:**

- providing an intellectually and socially stimulating environment;
- inspired and dedicated teaching and learning;
- exposure to the excitement of creating new knowledge;
- stimulating the love of life-long learning;
- the cultivation of competencies for global citizenship;
- supporting programmes that stimulate the social consciousness of students;
- offering access to courses outside the conventional curricula;
- attracting a culturally and internationally diverse community of scholars;
- guaranteeing internationally competitive qualifications;
- offering a rich array of social, cultural, sporting and leadership opportunities;
- providing an enabling physical and operational environment.

### **In advancing UCT as an Afropolitan university, we will:**

- expand our expertise on Africa and offer it to the world;
- extend our networks on the continent, along with our global connections and partnerships;
- promote student and staff exchanges and collaborative research and postgraduate programmes;
- engage critically with Africa’s intellectuals and world views in teaching and research;
- contribute to strengthening higher education on our continent.

### **We strive to provide an environment for our diverse student and staff community that:**

- promotes a more equitable and non-racial society;
- supports redress in regard to past injustices;
- is affirming and inclusive of all staff and students and promotes diversity in demographics, skills and backgrounds;
- offers individual development opportunities to all staff;
- is welcoming as a meeting space for scholars from Africa and around the world.

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# THE UNIVERSITY OF CAPE TOWN DONOR ROLL

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*The University of Cape Town gratefully acknowledges the sustained contributions of the following partners. Their generosity has assisted us toward our goals of improving student access to tertiary education and promoting curriculum, staff and student transformation; increasing our research capacity; and implementing programmes that promote social engagement and community upliftment.*

## FOUNDATIONS, CORPORATES AND TRUSTS

### Platinum Circle

*Foundations, Trusts, Corporates that have made donations to UCT totaling R50 million and above (alphabetically)*

The Andrew W Mellon Foundation  
The Atlantic Philanthropies (Bermuda) Ltd  
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Claude Leon Foundation  
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The Harry Crossley Foundation  
Hasso Plattner Foerderstiftung, gGmbH  
The MasterCard Foundation  
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### Gold Circle

*Foundations, Trusts, Corporates that have made donations to UCT totaling between R25 million and R50 million (alphabetically)*

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*Foundations, Trusts, Corporates that have made donations to UCT totaling between R10 million and R25 million (alphabetically)*

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## FOUNDATIONS, CORPORATES AND TRUSTS CONTINUED

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## FRIENDS OF THE UNIVERSITY OF CAPE TOWN

*Organisations that have made gifts to UCT, totaling under R1 million*

2382 individuals who have generously shown their support by making a gift to the University of Cape Town.

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*Individuals whose gifts to UCT over a five year period have amounted to over R500,000*

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## FRIENDS OF THE UNIVERSITY OF CAPE TOWN

*Individuals whose gifts to UCT over a five year period have amounted to less than R100,000*

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*Individuals who have bequeathed a legacy gift to UCT in their wills.*

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### Note:

As of January 2015, the levels of individual donors' giving circles have changed as follows:

- Chancellor's circle: formerly R250 000+, now R500 000+;
- Vice-Chancellor's Circle: formerly R100 000 – R250 000, now R250 000 – R500 000;
- Dean's circle: formerly R60 000 – R100 000, now R100 000 – R250 000;
- Friends of UCT: formerly <R60,000, now <R100,000.

Please note that these changes only affect donations received after 1 January 2015. All donors who were members of particular circles prior to January 2015, will continue to be recognised in their original circles, until the rolling five-year giving period has elapsed.

*We apologize for any omissions or errors. If you would like to query your donations totals, circle membership, or any other matter related to your gifts to UCT, please email [giving@uct.ac.za](mailto:giving@uct.ac.za).*

*A full list of UCT donors is also available at [www.uct.ac.za/dad/giving/donor\\_recognition](http://www.uct.ac.za/dad/giving/donor_recognition).*

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## OFFICERS OF THE UNIVERSITY

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### **Chancellor**

Graça Simbine Machel, BA *Lisbon* LLD(hc) *UWC* DU(hc) *Essex* PhD(hc) *Cape Town* DLitt et Phil(hc)  
*RAU* DHL(hc) *Massachusetts*

### **Vice-Chancellor**

Max Rodney Price, MBCh *Witwatersrand* BA *Oxon* MSc *London* Dip Occ Health *Witwatersrand*

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*Health Sciences:*

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### **Director of the Graduate School of Business**

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### **Registrar**

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*Welcome, Wamkelekile, Welkom – today is not the end of your relationship with the university but the beginning of a new phase in your continuing relationship with UCT, one that you share with the UCT community of over 100 000 alumni.*

*Diverse as this community is, the shared experiences of a critical academic ethos and a spectacular campus make for a strong network that has a wide footprint, not only in South Africa, but across the continent and the globe.*

*We set a great store by our links with our alumni, and indeed the links alumni have with each other. We promise that we will be in touch, and ask you in turn to let us know not only your current contact details but also, from time to time, something of your lives and where you are in your careers.*

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*Your alma mater looks forward to welcoming you back, whether to a public lecture, a leadership forum, your class reunion, or just an informal call!*

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