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


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.
Nkosi sikele’ 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.
DISTINCTIONS IN THE FACULTY OF HUMANITIES

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%.
**THE UNIVERSITY BOOK AWARD**

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:**

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

1999  M Mamdani (Humanities)  *Citizen and Subject: Contemporary Africa and the Legacy of Colonialism*

2000  J Higgins (Humanities)  *Raymond Williams. Literature, Marxism and Cultural Materialism*

2001  N G Penn (Historical Studies)  *Rogues, Rebels and Runaways*

2002  J Glazewski (Law)  *Environmental Law in South Africa*

2003  T D Noakes (Health Sciences)  *Lore of Running*

2004  MS Blackman (Law); RD Jooste (Law); GK Everingham (Law)  *Companies Act: Commentary*

2005  N Nattrass (Commerce)  *The Moral Economy of AIDS in South Africa*

2006  P Knox-Shaw (Humanities)  *Jane Austen and the Enlightenment*

2007  W Nasson (Humanities)  *Britannia’s Empire – Making a British World*

2008  P Bruyns (Science)  *Stapeliads of Southern Africa and Madagascar*

2009  P Skotnes (Humanities)  *The Archive of Willem Bleek & Lucy Lloyd*

2010  C Vaughan (Health Sciences)  *Imagining the Elephant: A Biography of Allan Macleod Cormack*

2011  JC De Villiers(Health Sciences)  *Healers, Helpers and Hospitals: A history of military medicine in the Anglo-Boer War*

2012  No award made

2013  S Loots  *Sirkusboere*

2014  N Nattrass  *The AIDS Conspiracy: Science Fights Back*

2015  S Shaikh  *Safi Narratives of Intimacy*
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.
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.
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
Khathytsheko 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 Muulina
Aipinge
*Candice Boysen
Candice Tersia Brinhkuis
*(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) Yumma Levy Lungisani Madubedube
*Inez McGregor
*Anelisa Enocent Mente

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

Virginia Mary Boshoff (with distinction in English Language & Literature and Film & Television Studies and the degree with distinction)
Chloe Elizabeth Bradley
Kaylyn Kristin Brink
Christiana 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-Luo Huishana 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 Dods
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 N.owl 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 Hliko 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 Mamhamba-Sithole  
Nkhensani Precious Manabe  
*Haneefa Manuel  
Leigh-Anne Fadzai Mapuranga  
Matthogonolo Timothy Mashitisho  
Chaze Matakala  
*Aziz Sipho Matthews  
Jane Judith Matthews  
Jessica Mayson (with distinction in Drama and the degree with distinction)  
Zola Mbinda  
Olona Mbonbo  
*Michele Mburu  
Siyanda Mbuyo  
*Lucy Mary McCarthy  
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 Moul  
*Hirshlan Ethan Mouton  
Shina Mphahlele  
Mmatseleng Mphanya  
Sabelo Doctorson Mpisi  
Snothando Nolwazi Mthimunye  
*Munashe Eunice Sasha  
Mukonowesho  
Erik Bernhard Mulder (with distinction in Spanish)  
Lara Natalie Mullins  
Zola Ayabulela Myeza  
*sisitha Kazeka Ndhungane  
Z`phindile Pretty Nxele  
*Nicolle Kimberly Nyariri  
Danielstar Omondio Okeyo  
*Noelle Oosthuizen (with distinction in Gender Studies)  
Simone Oosthuizen  
Chelsea Eden Brooks O`Regan  
*Flavia Angela Marie Orman  
Georgina Joy Owenstone  
*Tahiera Overmeyer  
Donna Parekh  
*Rebecca Lee Pein  
Keziah Julia Pereira  
Kim Carol Petersen  
Snethemba Immaculately 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 Philip Sales  
Thaikira Samodien  
*Lauren Kelly Scheepers  
*Alexis Scholtz (with distinction in French Language & Literature, Italian Language & Literature and Spanish and the degree with distinction)  
*Morgan Scholtz  
Samatha Scott  
Lauren Segers  
Ntombingi Bridget Sibaya  
*Aabidah Siebritz  
*Sarah Mary Alexandra Silver  
Ondela Simakuhle  
Kaitlin Lauren Simon  
Vive 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 Stratn (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
Rudyan Van Der Westhuizen
San-Mari van Heerden
Sacha van Niekker
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
*Suewhe Yi
Nandipha Zuma

*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 and the degree with distinction)
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 Ngakaza
Yenziiwe Nhlabatsi
Gugulethu Ntombela
Anelisa Ntoni
Nomathembha Cynthia Phoswa
*Mitch Clive Prinsloo (with distinction in Studies in Film and Media Production)
Junaid Rawoot
Aaileyah Rejaldien
*Courtney Lyn Scholtz
Busang Senne
Lindsay Caryn September

Chloé-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 Ditele
Kei-Ella June Loewe
Tonkiso Judith Mamabolo
Thando Mangeu
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
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 Baily 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
*Berthold David Pauw
Alessandre Petzer
Daniela Susan Puccini
*Cameron Barak Shefer-Boswell
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) Buhlebezwé 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)
ACADEMIC DRESS

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.
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   |
MISSION STATEMENT OF THE UNIVERSITY OF CAPE TOWN

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 injury;
• 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.
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

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

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- The Ford Foundation USA
- The Harry Crossley Foundation
- Hasso Plattner Foerderstiftung, gGmbH
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- The Wolfson Foundation

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

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- Discovery Foundation
- Donald Gordon Foundation
- The Dora and William Oscar Heyne Charitable Trust
- Doris Duke Charitable Foundation

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*Foundations, Trusts, Corporates that have made donations to UCT totaling between R1 million and R10 million (alphabetically)*

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**Bequests**

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

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

2850 individuals who have generously shown their support by making a gift to the University of Cape Town.

**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.

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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.

Updates can be done on the web – http://www.uct.ac.za/dad/alumni/update/ - or by writing to the Alumni Office, UCT, PB X3 Rondebosch 7701 or by contacting us on (27) (21) 650 3746.

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!