



# GRADUATION CEREMONY

*Faculty of Humanities (Ceremony 2)*

SARAH BAARTMAN HALL

30 March 2026

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# FACULTY OF HUMANITIES (CEREMONY 2)

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## ORDER OF PROCEEDINGS

Academic Procession.

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

The Presiding Officer will constitute the congregation.

The National Anthem.

Welcome by the Master of Ceremonies.

Musical Item.

The Orator will present Dr Imtiaz Ismail Sooliman to the Presiding Officer for the award of an honorary degree.

The graduands will be presented to the Presiding Officer by the Dean of the faculty.

The Presiding Officer will congratulate the new graduates.

The Master of Ceremonies will make closing announcements and invite the congregation to stand.

The Presiding Officer will dissolve the congregation.

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

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

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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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## HONORARY DEGREE

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**Dr Imtiaz Ismail Sooliman for the  
Doctor of Philosophy (*honoris causa*)**

Dr Sooliman is one of South Africa's most distinguished humanitarian leaders and the founder of Gift of the Givers, the largest disaster-response organisation of African origin on the continent. For more than three decades, he has demonstrated an unwavering commitment to human dignity, compassion and service. Through his leadership, the landscape of humanitarian aid has been reshaped locally and globally, with the work of Gift of the Givers touching millions of lives across 47 countries.

Born in Potchefstroom in 1962, Dr Sooliman studied medicine at the University of KwaZulu-Natal and initially pursued a successful medical practice. In 1994, following a spiritual instruction from his Sufi teacher to dedicate himself to serving humanity without discrimination, he left private practice to focus his efforts entirely on humanitarian work. Under his leadership, Gift of the Givers has grown into a world-renowned organisation characterised by professionalism, integrity, innovation and rapid response.

Over the years, Gift of the Givers has achieved several pioneering milestones, including the development of the first containerised mobile hospital deployed in war-torn Bosnia and the first containerised primary health-care unit. The organisation has delivered more than R6 billion in aid and has intervened in most major humanitarian crises of the past three decades. Its work spans droughts, fires and floods in South Africa; earthquakes in Haiti and Turkey; famine in Somalia; conflict in regions such as Gaza and Syria; and the COVID-19 pandemic, during which it supported 210 hospitals and provided lifesaving oxygen, equipment and infrastructure.

In South Africa, Gift of the Givers has become synonymous with integrity, reliability and impact. Communities, government and international partners have come to regard the organisation, and its founder, as a trusted and credible presence in times of crisis. Former Chief Justice Raymond Zondo has noted that Dr Sooliman gives practical expression to the constitutional values of dignity, equality and freedom, demonstrating that the ideals of the Constitution can be realised through compassionate, decisive action.

Dr Sooliman's extraordinary contributions have been recognised through more than 147 awards, motions of commendation from the Parliament of South Africa, and ten honorary doctorates from South African universities. He is the recipient of some of the country's highest honours, including the Order of the Baobab (Silver) and the President's Order of the Star of South Africa, as well as the internationally conferred Global Citizen Award. These accolades attest to the scale, depth and consistency of his service.

Beyond his humanitarian work in the field, Dr Sooliman is also a respected public intellectual. His keynote addresses and public engagements have helped shape thinking on corporate responsibility, philanthropy, professional ethics and active citizenship. He has become an important moral voice in South Africa and beyond, exemplifying the values of Ubuntu, social justice and ethical leadership at a time when public trust in institutions is fragile and the need for principled leadership is acute.

In recognising Dr Imtiaz Sooliman, the University of Cape Town affirms its commitment to engaged citizenship, excellence in service and leadership in building a just and humane society. His life and work offer a powerful example to students, scholars and practitioners that profound societal impact is possible when knowledge, compassion and courage intersect.

**NAMES OF  
GRADUANDS/DIPLOMATES**

An asterisk \* denotes that the qualification will be awarded in the absence of the candidate

**FACULTY OF HUMANITIES**

*Dean: Professor S Kessi*

**DEGREE OF BACHELOR  
OF ARTS HONOURS**

Tylah Irene Alexander  
Auliya Noor-Ul-Ain Badrudeen (in the first class)  
Gia Anesa Barbosa (in the first class)  
Unathi Booi  
Lieza Carla Campbell (in the first class)  
Bronwyn Maya Carter  
Elzaan Daniels (in the first class)  
Havana Dauncey (in the first class)  
Lorenzo De Booy  
Juan-Peet Loki De Pontes (in the first class)  
Alexis Grace De Villiers (in the first class)  
Sesethu Duda  
\*Cuan Grant Durler  
Erin May Erasmus (in the first class)  
Anna Margaret Ferraz (in the first class)  
Gentil Junior Ferreira  
Dylan Stuart Gast (in the first class)  
\*Refentse Lerato Gunguluza  
Dominic Timothy Gush (in the first class)  
Josephine Violet Harty (in the first class)  
Hanaa' Hendricks  
Kelsey Helen Hendricks  
Nicolas Douglas Henshilwood (in the first class)  
Zach Michael Heynes (in the first class)  
Aqeelah Hoosain  
Inga Christiner Jele  
Veronique Robyn Johnson  
Matthew John Jordaan (in the first class)  
Rosa Khanyisa Kahanovitz  
Justin David Keep  
Asamkela Ketelo (in the first class)  
Ainslee Zoë Khamal  
Valentia Khumalo  
Tabitha Dorcas Kongo  
Gemma Marina Koury

Juné Kruger  
Kara Erin Lamb  
Julia Frances Leisegang (in the first class)  
Lemogang Praise Letsoalo  
Nompilo Lucia Mabaso  
Naledi Mabe  
Thandiwe Rachel Madikane (in the first class)  
Andza Nomvula Magagula  
Lungelo Zoë Magwaza  
Galaletsang Mmaseabe Ontshwanetse  
Majatladi (in the first class)  
\*Charmaine Rumbidzai Mandizvidza  
Abongile Marawu  
Chrisli Markram (in the first class)  
Elizabeth Helena Mason  
Mzamo Azarius Mbewana (in the first class)  
\*Gabriela Teixeira McKinon  
Basanda Lusanda Mdladla  
Karabo Mjijako  
Fezile Ethan Mlambo (in the first class)  
Lindokuhle Perceviarence Mlombo  
Roxanne Rose Modricky  
Letlotlo Tshepisog Mogale  
Nthabeleng Monica Molakeng (in the first class)  
Chris-John Morkel  
Mbali Mphuthi Mphuthi (in the first class)  
Pumza Sheron Mtyali  
Luyanda Sithandile Lakisha Ngubeni (in the first class)  
Sibongile Lindokuhle Njomane  
Mphatso Cecilia Nkhoma (in the first class)  
Fadzai Nkanyiso Nyamande (in the first class)  
Dawn Helena Opert  
Jordan Alexander Osman  
Sristhi Panday (in the first class)  
Mohammed Haneef Parker (in the first class)  
Abdud-Daiyaan Petersen  
Geena Sarah Polzin (in the first class)  
Sabrina Grazia Jennifer Raaff (in the first class)  
Kai Reynolds  
Keshia Jodie Rhoda  
Taylor Jade Ross  
\*Ameera Seria  
Sarah Caryl Sharp (in the first class)  
Lithalethu Shiba  
Claudine Shiels (in the first class)  
Alexa Shneier (in the first class)  
Nabeelah Slamang  
Cloé Elizabeth Smith

Pearl Swallow Squires (in the first class)  
\*Sakeenah Toefy (in the first class)  
\*Matthew Trollip  
Asemahle Tyala  
\*Matthew Van Der Walt (in the first class)  
Rowallan Vorster  
Sascha Leigh Wharton-Hood  
Christina Yasini (in the first class)

**DEGREE OF BACHELOR OF  
EDUCATION HONOURS**

Alison Esther Emelda Cairns  
Abdul Gaakeem Charles  
Muzala Chilunga  
Keshia Cupido (in the first class)  
Venicia Chi-Chi Eziefor (in the first class)  
Thembekile Faye  
Azile Fikela  
Chwayita Gigana  
Ashwin Jermaine Jansen (in the first class)  
Jamesina Dawn Links  
\*Aphelele Madikizela  
Zamile Maqwathini  
Thabang Raymond Mashego  
Nicole May (in the first class)  
Phumelela Desiree Mdingi  
Khalipha Mgobozi  
Ongeziwe Mkosi  
Nokulunga Mvandaba (in the first class)  
Achumile Nyikanyika  
Lyndall Claire Smit  
Antionette Diane Smith  
Yaseen Solomon  
Thara Stemmet  
Saarah Toffar  
Faatimah Williams

**DEGREE OF BACHELOR OF  
MUSIC HONOURS**

Micaela Jade Arries (in the first class)  
Alden Clapper (in the first class)  
\*Pieter Dawid Joubert (in the first class)  
Siyabonga Kawana (in the first class)  
Joshua Klein (in the first class)

**DEGREE OF BACHELOR OF  
SOCIAL SCIENCE HONOURS**

Mogamat Imaad Abrahams  
Kira Adams

Chinaza Litha Ahazu (in the first class)  
Rio Anders  
\*Yaghyah Anthony  
Thanya April (in the first class)  
Bokang Assegaai  
Sabeeha Banwa (in the first class)  
Tristan Robert Bell (in the first class)  
Siphosihle Benge  
Desna Bester  
Philip Brodrick Beynon (in the first class)  
Siphosethu Bota  
Rachel Lee Branken  
Cleone Cassidy Brown (in the first class)  
Kendall Nicole Buck (in the first class)  
\*Anna Serena Buckland (in the first class)  
Chayanne Fazila Chiringah  
Roxanne Katherine Comyn  
\*Marc Cronje  
Katherine Crowther  
Dhiya Dabideen  
Luca Antonio Daniels  
Kayleigh Courtney De Villiers  
Sarah De Wit (in the first class)  
Lungelo Casuel Dhlamini  
Caitlin Pamela Dicker (in the first class)  
Nokulunga Sibusisiwe Dlomo  
Summer Leigh Dreyden  
Thabani Mtandazo Dube  
Rebecca Josephine Duffy (in the first class)  
Shannon Jesse Duncan-Cook (in the first class)  
Cara Francoise Du Plessis (in the first class)  
Nazihah Essa  
Jenna Marie Farrell  
Kezia Jade Floris  
Cleo Joy Fortuin  
Miche Khomotso Fransman  
\*Oscar Kenneth Frater (in the first class)  
Gabriella Friedman (in the first class)  
\*Henry Gilson  
Rebecca Lea Goldberg  
Alex Josh Gonsalves  
Sibulele Gqaji  
\*Yona Anelisiwe Gwiliza  
Sumayyah Hendricks  
Natalie Nonhlanhla Hlatshwayo  
Lilitha Unathi Hole (in the first class)  
\*Thomas Hugo  
Sarah Grace Irwin  
Sarah Kiran Jacobs (in the first class)  
Dylan Peter January  
Mariam Jarson  
Megan Tara Jordaan (in the first class)

Michaela Jacqui Joseph  
Nandita Jowaheer (in the first class)  
Shazia Kader  
Rachel Cameron Kallmann  
Mikyle Khan (in the first class)  
\*Sonia Knowska  
Olesego Lesedi Komane  
Kovania Kotiah  
\*Noluthando Busisiwe Kunene  
Krupa Dharmendra Lakhani (in the first class)  
Ogone Lekalakala (in the first class)  
Paiton Lily Levin  
Katerien Cosima Loubser  
\*Noa Loureiro Hadas  
\*Vunene Lubisi (in the first class)  
Lungelani Khethelo Luthuli  
Aphile Zamadela Madela  
\*Olivia Dyring Madsen  
Leyya Mahomed Sabeer  
Angella Iyanla Makhubele  
Zoe Hannah Oldfield Maralack (in the first class)  
Pasha Laang-Yen Masalamoney (in the first class)  
Nomzamo Asanda Masilela  
Samkelo Masimini (in the first class)  
Denzhe Nanda Maumela (in the first class)  
Paballo Chantel Mbedzi  
Caitlin Louise Mccrum  
Liam Timothy Meder  
\*Bandile Degree Mephi  
Thandazile Pretty Mnyango  
Kgantso Mobu  
Sameegh Mohamed  
Boitumelo Molefe (in the first class)  
Savita Moodley  
Hlengiwe Survival Mthuli  
Katleho Mpumelelo Mtshali  
Pumla Lusanda-Refiloe Ndaba  
Kéyha Laiken Newfeldt  
Simamkele Ngada  
Tshegofatso Nkadameng (in the first class)  
Nkcubeko Ntondini  
Siphenathi Inncentia Nyongo  
Isaac Oosthuizen  
Talicia Padayachee (in the first class)  
Marcelle Pakendorf  
Laeeqa Pangarker  
Imaan Yusuf Patel (in the first class)  
Jenna Suanne Pearson (in the first class)  
Lyle Cian Petersen  
Seloko Caroline Ralekgokgo  
Tebogo Ramafoko (in the first class)  
Victoria Anne Rilett (in the first class)  
Mckayla Carol Roynce

Samira Salduker (in the first class)  
Aaliyah Salie  
Zara Samuels  
Shirley Nyaradzo Samuriwo  
Ananda Saravanja (in the first class)  
Gofiwa Topo Sethebe  
Sheba Mukuka Helen Shabolyo (in the first class)  
\*Povangel Thobeka Noxolo Sibanyoni  
Achuma Bathandwa Sihluku  
Kara Anne Simoen (in the first class)  
Brigitte Simpson  
\*Jordan Kiira Small  
Ukhona Socosa  
Qhama Sonti  
Morgan Stokes (in the first class)  
Marlie Struwig (in the first class)  
\*Nibha Surujhlal (in the first class)  
Nikhil Thomas (in the first class)  
Zoe Tobias (in the first class)  
Tai Jayden Usdin-Du Toit (in the first class)  
Kristin Van Reenen  
Mikaela Van Rensburg (in the first class)  
Shannon Reece Van Rensburg  
Daniel Ryley Van Tonder  
Jennifer Anne Vine-Soanes  
Erin Clair Watson (in the first class)  
Emma Jane Weeber  
Beatrice Clara Weeks  
Nadine Dorothy Willemse  
Jesse Amanda Wynter  
Tayla Young  
Nwayitelo Lenore Ziyana  
\*Sobaagh Zoutenberg

#### DEGREE OF MASTER OF ARTS

Hayley Miche Abrahams  
Jude Anjuli Daya (with distinction in the dissertation)  
\*Shannon Kimberley Devy (with distinction in the dissertation)  
Hellen Mawunyo Akosua Diaba  
\*Sameshni Govender  
\*Tarryn Jade Harding (with distinction)  
\*Mira Anna Hesseling  
Grace Kianira Itumbiri  
\*Julia Louise Jellema-Butler (with distinction)  
Moloko Bernice Mmantutule Kganyago  
Nichola Catherine Lawrenson  
Bianca Mercedes Lee  
\*Zack Le Roux  
Casey Ludick

Jasmin Roxanne Moonsamy (with distinction in the dissertation)  
 Booker Tsanzirai Washington Mwenzva  
 Lonwabo Notana (with distinction in the dissertation)  
 Lavita Germaine Nuvunga  
 Danielle O'Neill (with distinction)  
 Robyn Mary Paulus  
 Mia Pentz (with distinction)  
 Uzma Sader (with distinction)  
 Cheryl Nyaradzo Sambadzai  
 \*Sasha Anton Sanders (with distinction)  
 Kay-Lee Thandi Simmers  
 \*Marina Stoimenova  
 Sylvaine Guenievre Strike-Nakar (with distinction)  
 Julia Tubaro (with distinction in the dissertation)  
 Gabrielle Fenke Zietsman (with distinction)  
 Caron Loren Zimri (with distinction in the dissertation)

DEGREE OF MASTER OF  
 ARTS IN FINE ART

Clarah Mosenogi Magano (with distinction)  
 \*Chiara Nkanyezi Mzizi (with distinction)  
 Sihle Sogaula (with distinction)

DEGREE OF MASTER OF  
 ARTS IN NEUROPSYCHOLOGY

Tresan Samuels (with distinction)

DEGREE OF MASTER  
 OF EDUCATION

\*Jarryd Matthew Futcher (with distinction in the dissertation)  
 Lovejoy Kudzai Marozhe (with distinction in the dissertation)  
 Tholisa Ester Matheza (with distinction in the dissertation)  
 Siphesihle Colleen November  
 Mzwandile Maxwell Ntamo  
 Shameez Salie  
 Karen Hilary Sangster (with distinction)  
 Remaketse Francis Remaketse Zulu (with distinction in the dissertation)

DEGREE OF MASTER OF FINE ART

Sitaara Ren Stodel (with distinction)

DEGREE OF MASTER  
 OF LIBRARY AND  
 INFORMATION STUDIES

Thembisile Mirriam Sandase  
 Nyasha Satande  
 Matthew Van Der Westhuizen

DEGREE OF MASTER OF MUSIC

Mikyle Adams  
 Sophia Elisabeth Niemand (with distinction)  
 Leah Williams (with distinction in the dissertation)

DEGREE OF MASTER  
 OF PHILOSOPHY

Jane Abrahams (with distinction)  
 Shamila Abrahams (with distinction in the dissertation)  
 Luvo Bomvana  
 Aqeelah Bray (with distinction in the dissertation)  
 \*Haanim Davids  
 Mirjam Rossouw Ellemers (with distinction)  
 Sesetu Zintle Akhona Holomisa (with distinction)  
 Mila Sophia Kuljian Jardine  
 Nonkululeko Matiwane (with distinction in the dissertation)  
 Muchaneta Muchemwa (with distinction in the dissertation)  
 \*Elizabeth Wamaitha Mwangi (with distinction)  
 Murunwa Tendani Netshisaulu  
 Israel Notwane-Skosana  
 \*Ugochukwu Chiwenite Obidigwe  
 Najma Patel  
 Lorena Dos Santos Roberts  
 Sitong Zhang

DEGREE OF MASTER  
 OF SOCIAL SCIENCE

Rouxlene Badenhorst  
 Jessica Davina Fortes  
 Janette Hermann  
 Nokulunga Tracey Kweyama

Tlotlo Bridgette Lebeko  
 \*Langalakhe Tapuwa Mahamba-Sithole  
 Ashley Mahlunge  
 Zena Zsa-Zsa Msutu  
 Constance Ncube  
 Khanyisa Nomoyi (with distinction)  
 Boitumelo Pihlela (with distinction)  
 Andrea Pienaar  
 Sarah Pike  
 \*Thumira Pillay (with distinction)  
 Maxine Bianca Schmid (with distinction)  
 Lorato Tshhegofatso Setlhoke  
 Eleanor Jean Shortall  
 Suellen Tsikira  
 Melisa Angel Zulu

DEGREE OF DOCTOR  
 OF PHILOSOPHY

Rehane Abrahams  
 Thesis Title: *Eco-erotic decolonisation and Khoisan revivalism: a research-performance study of the inseparable sensate exchange between land and body as a register for re-indigenisation*

Rehane Abrahams is a professional theatre-maker, actor and live artist. She completed her Master's Dissertation in Performance Studies at UCT in 2017 and began her PhD in 2021. Rehane Abrahams' thesis takes its inspiration from the creative power of the mythic Khoisan aquatic figure, Die Waterslang. Through the medium of three live-art productions and accompanied by theoretical inquiry into embodied decolonial practice and indigenous knowledge production, Rehane Abrahams has engaged in a vexed revitalisation of precolonial relationships to more-than-human others. By working with visceral performance strategies in multiple site-specific events, she created attunement with Die Waterslang and with the Eland to open and to rewire a relationship to her maternal Khoisan ancestry. In her pursuit of an indigenous avant garde, Rehane Abrahams discovered, and describes in her thesis, how eco-erotic encounters at increasing levels of intimacy can flood and destabilise colonial subjectivity and knowledge. She demonstrates that accessing eco-erotic power avails a decolonial sensorium, and that this

occurs even under conditions in which the possibility for retrieval of precolonial forms has been radically degraded by colonial history.

*Supervisor:* Professor J Pather (Centre for Theatre, Dance and Performance Studies)

*Co-supervisor:* Associate Professor K Gillespie (University of the Western Cape)

Kathyayini Dash

Thesis Title: *Mapping affective infra-structures: engaging pre-colonial embodied histories of grief through performance*

Kathyayini Dash is a multi-disciplinary practitioner and research scholar. She is Assistant Professor (Theatre) at Ahmedabad University, Gujarat, India. She holds a Bachelors in Visual Arts from Maharaja Sayajirao University, Baroda, India and a Masters in Visual Arts from Ambedkar University Delhi, India.

Kathyayini Dash's thesis develops the concept of affective infra-structures, suggesting that certain musical systems operate within Afro-Eur-Asian sonic infra-structures of grief, where the body-in-performance and musical atmospheres become sites through which pasts are embodied, remembered and shared. Using the Wayee, a musical lament practiced by a semi-nomadic community from Kachchh, India as a starting point, she argues that such musical practices enable the revelation of histories through affective infra-structures that are built across transcontinental and interconnected nomadic circuits that demand their own vocabularies, methods and theoretical frameworks. Applying a practice-as-research methodology, she integrates practices from performance and visual arts within theoretical frameworks located in affect studies and cultural studies. The written component of her thesis discusses the relationship between sound, body and history and lays out the conceptual and theoretical basis for affective infra-structures; her creative output involved devising a multi-media performance event, 'The Shape Of Grief', through an Afro-

Eur-Asian musical and dramaturgical collaboration.

*Supervisor:* Associate Professor S Matchett (Centre for Theatre, Dance and Performance Studies)

*Co-Supervisors:* Emeritus Professor A Sitas (Sociology)

Professor S Damodaran (Institute of Human Development, New Delhi)

Jo-Anne Nel Duggan

Thesis Title: *Memory and the afterlives of images: Jacqueline Quin and Leon Meyer; Maseru, 20 December 1985*

Jo-Anne Duggan completed her BA (Fine Art) and BED at UCT. She worked broadly across the fields of heritage, museums archives, arts and culture before beginning her PhD in 2015.

Jo-Anne Duggan's thesis focusses on a series of images of Jackie Quin and Leon Meyer, South African activists killed in a cross-border raid on Lesotho, in 1985. She draws on oral historical dialogues with photographers, journalists, writers, artists, activists, archivists and exhibition curators, and on literature on the intersection of visibility, psychology, narrative and memory studies, to track the images as they travelled across temporal, geographic, discursive and institutional boundaries over a period of almost four decades. She contends that oral history dialogues offer insights into how the conscious and unconscious collude to shape and frame how the images have been remembered, misremembered or forgotten. Furthermore, she argues that the intangible traces of the images and afterimages, surfaced in the dialogues, constitute a complex archive that loops between past/present, personal/political, and individual/collective memory, and brings into consciousness the almost unthinkable, unseeable, unsayable and unrepresentable.

*Supervisor:* Associate Professor S Field (Historical Studies)

Magdaleen Du Toit

Thesis Title: *Lucy Lloyd's !kun*

*Collection: afterlife and re-curation*

Magdaleen du Toit completed her BA and BA(Hons) in Curatorship at UCT, and began full-time study towards her PhD at the end of 2021.

Magdaleen du Toit's thesis centres on the understudied !kun collection of the UNESCO-listed WHI Bleek and LC Lloyd Archive, which comprises 17 notebooks and related lexicon materials, 524 drawings, watercolours, and clay objects, dating from the late 19th century. She tracks the marginalisation of the collection, tracing its dispersal across institutions, and its scant representation in the literature on the archive. She shows how Lucy Lloyd's own positioning of the materials affected its afterlife. In restructuring the collection, she argues for a methodological shift from inherited organising principles and prejudices to a digital re-curation of the materials in which its heuristic potential is exposed. By digitally integrating dispersed contents and linking them to an expanded set of connections, she shows how one of the earliest collections of visual works made on paper by southern African people, holds a wealth of knowledge and insight into plant, culinary, and medicinal lore.

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

Allison Anna Wheeler Furniss

Thesis Title: *(En)Gendering the mineral supply chain: women's work and livelihoods in 3T extractivism in Africa's Great Lakes region*

Allison Furniss holds a Bachelor of Professional Studies (BPS) from Acadia University, Canada. She joined UCT's Department of Political Studies in 2017 for her BSocSc(Hons) and MPhil (awarded with distinction) before joining the Anthropology department in 2021 for her full-time doctoral work.

Allison Furniss' thesis focuses on gender relations in the 3T (tin, tungsten and tantalum) 'digital mineral' supply chain in Eastern DRC, Rwanda

and Tanzania. It is the first gendered account of the entire supply chain. In it she examines women's roles in artisanal and small-scale mining, and in 'downstream' production roles including mineral trade, transport, mine ownership, export houses and along the export route. While the extractive industries remain strongly male dominated, women are a growing presence. Their accounts demonstrate their contributions, the challenges they face, and the slow but increasing acceptance of their participation in mining and associated industries. Allison Furniss' research draws attention to how national policies and local conceptions of gender and work shape women's experience in the sector. She demonstrates the extent to which dominant narratives in the region oversimplify the role of women and simply identify women as victims of abuse and exploitation, without recognising their roles and agency.

*Supervisor:* Professor FC Ross  
(Anthropology)

Ivan Munashe Leigh Katsere  
Thesis Title: *Gendered Journeys: Narratives of women labour migrants to South Africa*

Ivan Katsere completed his BA(Hons) at the University of Johannesburg and his MA at the University of the Witwatersrand, before proceeding to UCT to work on a PhD. Over the course of his career, Ivan has been involved in activist, academic and other work that attempts to challenge dominant discourse on migration.

Ivan Katsere's thesis offers an analysis of women's migration experiences across the African continent. Through narrative interviews with 32 women from Malawi and Zimbabwe, he explores the intersections between migration, gender, economic precarity and multiple forms of violence. By exploring women's migration journeys to South Africa, he amplifies the tensions between vulnerability and agency, exclusion and inclusion, and their implications for belonging. He also illuminates how women's migration statuses intersect with their identities

as black, African women who are also economically marginalised, and what this means for attempting to settle in a racist, classist and xenophobic society such as South Africa. Ivan Katsere unsettles dominant discourse on migration by focusing on flows outside of the south-to-north trajectory, and he foregrounds how a focus on women's migration experiences necessitates a focus on the multiple forms of violence that shape their lives.

*Supervisor:* Professor F Boonzaier  
(Psychology)

Alfred Elikem Kunutsor  
Thesis Title: *Designing a regenerative African performance-making practice: a response to emerging cultures*

Elikem Kunutsor has BA and MA degrees in Dramatic Arts from the University of the Witwatersrand. His PhD thesis emerged from his curiosity and quest to reconnect with his performance practice as an educator, performer, and performance maker.

Elikem Kunutsor's auto-ethnographic thesis examines the concept of performance that is rooted in indigenous practices. In an effort to decolonise his understanding of performance as an educator, performer, and performance-maker, he investigated rituals and indigenous mind-body techniques from the Aŋlo-Eve community in Ghana, West Africa. Using practice-led research, he created and facilitated a series of encounters that highlighted essential praxis, fostering dialogues about aesthetics and performance through co-creation with natural, cultural, and societal phenomena. His doing this led to his developing a regenerative African performance-making approach. His further research then led him to emphasise the importance of honouring and integrating indigenous values in regenerative performance-making practice and to demonstrate how engaging with indigenous African practices can deepen understanding of African identity and cultural heritage. He shows that that in turn provides valuable insights for performers,

educators, and cultural practitioners seeking to strengthen their connection to authentic African traditions even whilst navigating contemporary performance landscapes.

*Supervisor:* Associate Professor S Matchett (Centre for Theatre, Dance & Performance Studies)  
*Co-supervisor:* Associate Professor D Fuh (Anthropology)

Bo Lyu  
Thesis Title: *"Irrational yet Marvellous": the aesthetics of inner vision in Gao Xingjian's fiction and plays*

Bo Lyu completed his BA(Hons) and MA at the University of the Witwatersrand and began full-time study towards his PhD in 2021.

Bo Lyu's thesis explores the concept of "Inner Vision" as articulated by Nobel laureate, Gao Xingjian. He does that by framing the concept as a set of aesthetic and narrative strategies that are central to Gao's literary representations of time and space. Arguing that the spatio-temporal dimensions of Inner Vision challenge conventional readings of Gao as a diasporic transcultural writer, Bo Lyu's study combines close textual analysis with a critique of selected novels (*One Man's Bible*, and *Soul Mountain*) and plays (including *Bus Stop*, *The Other Shore*, and Gao's French Trilogy). Grounded in both spatial-temporal theoretical frameworks and traditional Chinese literary philosophies, Bo Lyu develops an interpretive framework that demonstrates how Gao's immersive and multi-layered spatio-temporal imaginary is produced by various narrative and aesthetic devices. By theorising Inner Vision, Bo Lyu's thesis ultimately develops an interpretative model for reading how Gao Xingjian's literary works reimagine time, space, and subjectivity, and how they go beyond simply bridging Eastern and Western literary canons.

*Supervisor:* Associate Professor P Moji (English Literary Studies)  
*Co-supervisor:* Associate Professor B Boswell (English Literary Studies)

Naledi Maqonopo

Thesis Title: *Analysis of language policy implementation in higher education: a case of the University of Cape Town*

Naledi Maqonopo holds a BA from UCT, specialising in Public Policy and Administration, Sociology, and IsiXhosa Language and Literature Studies, as well as BA(Hons) and MA degrees in African Languages. She is a Board Member of the Pan African Language Board of South Africa. During her doctoral studies she has been a Doctoral Research Fellow at UCT's Institute for Humanities in Africa.

Naledi Maqonopo's thesis investigates the implementation of South Africa's Language Policy Framework for Higher Education Institutions (2002) with a focus on strengthening monitoring and evaluation systems that support effective multilingual policy implementation. Drawing on case studies, policy analysis and qualitative data from institutional contexts, her research examines how current policies influence the development and integration of African languages in higher education. She identifies gaps in institutional practice and proposes strategies to enhance linguistic inclusivity, arguing that African languages can become true languages of science, teaching and learning only through the creation and support of genuinely multilingual higher education institutions. Her findings underscore the need for robust monitoring and evaluation, national oversight, adequate resource allocation and active community engagement to achieve the kind of transformation needed to enable African languages to become languages of science, teaching and learning.

*Supervisor:* Associate Professor R Possa (African Languages and Literature)

Kylie Eve Marais

Thesis Title: *Coming into sexuality: pleasure narratives and the sexual subjectivities of women in Cape Town, South Africa*

Kylie Eve Marais holds an Honours degree in Social Anthropology and a Master's degree in Practical Anthropology from the University of Cape Town. She began studying towards her PhD in 2017.

Kylie Marais's thesis critically examines how South African women's sexual subjectivities are shaped by colonial and apartheid histories of racialisation and their sedimentation in everyday cultural scripts and practices. She introduces the concept of "pleasure narratives" to challenge dominant discourses of sexuality that focus only on health and violence and to explore how women's sexual subjectivities are formed. Drawing on feminist ethnographic research, she developed "intimate interviews" with cisgender women who self-identified in racialised terms. Her research reveals that patriarchal cultural ideologies, conflicting sex discourses, and unequal access to pleasure-based discourses all shape women's sexual subjectivities. By navigating these constraints, women assert their sexual agency, finding possibilities for empowerment and reconnection with their bodies and partners. Kylie Marais' thesis offers new insights into sexual subjectivities and highlights the liberating potential of pleasure for women in the aftermath of colonial ideas about gender, morality and respectability.

*Supervisor:* Professor F Ross (Anthropology)

*Co-supervisor:* Dr B Moolman (African Feminist Studies)

Olerato Kau Mogomotsi

Thesis Title: *Being a self of one's own in the social world: developing a Hegelian account of the marginalised self*

Olerato Mogomotsi holds BSocSc(Hons) and MSocSc degrees from UCT and an MPhil from the University of Cambridge, UK. He began PhD studies in 2021 and joined UCT's Department of Philosophy as an assistant lecturer in 2022.

Olerato Mogomotsi's thesis uses GWF Hegel's social theory to develop a novel account of what it is to be a marginalised self. Inspired by the lives of those marginalised on account of gender and sexuality, he investigates the conditions for the possibility of fully actualising oneself in the social world. He thus frames the ontology of being marginalised as having one's possibility for actuality impaired and one's entitlement to full actualisation denied. He defends an account of marginalised individuals as suffering from an ontological injustice that he terms unjust provisionality, a concept that denotes how being a marginalised self is marked by ontological precarity and incompleteness due to being precluded from attaining actuality by the prevailing social order. Olerato Mogomotsi explores the systematic barriers to a marginalised individual's attempt to be a self in the world, barriers deriving from an unreasonably high burden of proof being placed on marginalised individuals to show that they can exist without question as to who they authentically are.

*Supervisor:* Associate Professor G Hull (Philosophy)

Sibusiso Nkomo

Thesis Title: *Early and pre-documentary litaba communicative praxis and influences in the creation of the written culture of Lesotho, circa 1820s-1888*

Sibusiso Nkomo holds a BA and a Postgraduate Diploma in Marketing from Stellenbosch University and an MA from the University of the Witwatersrand. He has worked in

media and research institutions for the past fifteen years. He began part-time study towards his PhD in 2019.

Sibusiso Nkomo's thesis explores the emergence of Sesotho print media culture from its deep precolonial roots to the publication of the first newspaper in Lesotho, Leselinyana, in 1863, and later production of religious texts, books, histories, and novels. It highlights how indigenous litaba communicative praxis, encompassing dialogue, news-sharing, and storytelling, shaped political, diplomatic, and intelligence networks long before colonial encounters. Making use of innovative research methods, Sibusiso Nkomo shows that, as print technology spread into Lesotho, it encountered an already vibrant information ecosystem. He reveals the entangled contributions of African traders, royals, advisors, spies, women, and missionaries in shaping this emerging media landscape. He also argues that King Moshoeshoe and a range of Basotho strategically engaged with print culture, recognising its power in navigating a rapidly changing world. Sesotho print media culture was thus, he argues, not a colonial imposition, but the result of a new developments rooted in longstanding African communicative traditions.

*Supervisor:* Emeritus Professor C Hamilton (Historical Studies)

Petro Tulla Ntemi

*Thesis Title: Access to health: factors associated with maternal healthcare service utilisation among women in Tanzania*

Petro Ntemi holds a Bachelor's and a Master's degree in Sociology from the University of Dodoma, Tanzania. He began doctoral studies at UCT in 2018. He previously worked with Tanzania's Ministry of Energy and Minerals and alongside national and international health organisations.

Petro Ntemi's thesis is based on research examining maternal health-care service utilisation in Tanzania through the lenses of social action theory and the Health Belief Model. Focusing on antenatal care, skilled birth assistance,

and postnatal care for women aged 15–49, he utilised data from the 2015–16 Tanzania Demographic and Health Survey. He identified wealth, education, marital status, and geographic location as key factors associated with maternal health-care service utilisation. His thesis highlights the critical role of education, urban residence, and decision-making autonomy in improving access to maternal health care and proposes policy strategies to enhance health outcomes for women and their families.

*Supervisor:* Associate Professor F Muhammed (Sociology)  
*Co-supervisor:* Dr E Toska (Centre for Social Science Research)

Felix Owusu

*Thesis Title: In Christ, there is neither male nor female: the trajectories of women's leadership in the Ghana Baptist Convention (GBC)*

Felix Owusu holds a Bachelor of Theology degree from the Ghana Baptist University and a Master of Philosophy in Religious Studies from Central University, Ghana. He joined UCT's Department for the Study of Religions in 2018 for his PhD studies.

Felix Owusu's thesis delves into the complex factors contributing to women's exclusion from leadership positions and uncovers a persistent underrepresentation of women in senior roles in the Ghana Baptist Convention (GBC). He reveals the systemic barriers women face and the cultural dynamics that contribute to their marginalisation from positions of power and influence. He goes on to unveil a transformative framework that illustrates how women can attain representation in leadership positions when supportive structures are established to nurture their spiritual and cultural capital. Additionally, he suggests ways for dismantling the barriers that impede women's progress, fostering a culture of unity and fairness, and actively addressing and reducing harmful behaviours that obstruct women's advancement in the GBC.

*Supervisor:* Professor A Ukah (Study of Religions)

Himal Ramji

*Thesis Title: The Prophet Undead: Refigurations of Nongqawuse in academic, literary and digital discourses in South Africa, 1858–2022*

Himal Ramji completed his BA(Hons) at Rhodes University, and PGCE and MA at UCT. He started his doctoral project in 2018.

Himal Ramji's thesis examines the variously different, dynamic and contradictory representations of the figure of the prophet, Nongqawuse, in a wide range of discourses from 1858 to 2022. His analysis identifies and unpacks key texts in both English and isiXhosa, investigates their interrelation, maps their contexts, and pays close attention to questions of emplotment, genre and medium. Trying to understand the strikingly long centrality of Nongqawuse in public debates and discourses, where the Nongqawuse figure has been and continues to be used by dissimilar actors to drive diverse and conflicting agenda, Himal Ramji develops an analysis that aims to provide a historically informed explanatory frame. Moreover, by bringing divergence stories within the scope of a single interpretative frame, he affirms and explains Nongqawuse's enduring and unfinished afterlives. Having conceived and conducted his research in an intellectual climate pulsating with strong debates about epistemological decolonization and in which he sought to participate, Himal Ramji's thesis contributes to critical histories of the politics of representation, of methods of discourse analysis, and of reflections on questions of social continuity and rupture.

*Supervisor:* Associate Professor B Kar (Historical Studies)

Jill Chidisha Samukimba

Thesis Title: *Sustaining father involvement: exploring non-resident fathers' sustained involvement in their children's lives over a 5-year period*

Jill Chidisha Samukimba joined UCT in 2014 to pursue her BSocSc (Gender Studies and Sociology majors). She obtained her BSocSc(Hons) and her MPhil in Development Studies, also from UCT. She began full-time doctoral study in 2021.

Jill Chidisha Samukimba's thesis is a qualitative longitudinal study that explores what it takes for non-resident Xhosa unmarried fathers to be involved in, and to sustain, their active involvement in their children's lives over time. She presents insights into a long-term understanding of fathering by tracing the fathering practices of non-resident fathers over a five-year period. She also maps out how fathering and caregiving are maintained, despite changing socio-economic and relational dynamics. She argues that there are three major elements – material resources, harmonious relationships and ideological beliefs about good fathering – that non-resident fathers depend on to be involved in, and to sustain, their active involvement in their children's lives. And she shows that none of the three elements alone can sustain father involvement. Through data derived from her deep engagement with fathers over time, Jill Chidisha Samukimba demonstrates that it is an enduring commitment to all three major elements in paternal relationships that sustains unmarried fathers' involvement with their children over time.

*Supervisor:* Professor E Moore  
(Sociology)

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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.

### ***UNIVERSITY ORATOR***

The University Orator wears a gown of gold silk with bright blue silk facings and a yoke edged with gold cord. A black mortar board with a gold tassel is worn with the gown.

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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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## **VISION AND MISSION**

### **UNIVERSITY OF CAPE TOWN**

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#### **Vision**

An inclusive and engaged research-intensive African university that inspires creativity through outstanding achievements in learning, discovery and citizenship; enhancing the lives of its students and staff, advancing a more equitable and sustainable social order and influencing the global higher education landscape.

#### **Mission**

UCT is committed to engaging with the key issues of our natural and social worlds through outstanding teaching, research and scholarship. We seek to advance the status and distinctiveness of scholarship in Africa through building strategic partnerships across the continent, the global south and the rest of the world.

UCT provides a vibrant and supportive intellectual environment that attracts and connects people from all over the world.

We aim to produce graduates and future leaders who are influential locally and globally. Our qualifications are locally applicable and internationally acclaimed, underpinned by values of engaged citizenship and social justice. Our scholarship and research have a positive impact on our society and our environment.

We will actively advance the pace of transformation within our University and beyond, nurturing an inclusive institutional culture which embraces diversity.

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## OFFICERS OF THE UNIVERSITY

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### **Chancellor**

Precious Moloi-Motsepe, MBChDCH *Witwatersrand* Dip in Women's and Reproductive Health *Stellenbosch*

### **Vice-Chancellor**

Matlagolo Mosa Moshabela, MBChB *Natal* Dip in HIV Management (SA) *CMSA* MMed *Limpopo (MEDUNSA)*  
MSc *LSHTM* PhD *Witwatersrand* *MASSAf*

### **Chair of Council**

Norman Martin Arendse SC, BA LLB *Cape Town* LLM *UCL*

### **President of Convocation**

Yumna Moosa, MBChB *Cape Town* MMedSci PhD *KwaZulu Natal*

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Brandon Ian Collier-Reed, PrEng BSc(Eng) MSc(Eng) PhD *Cape Town* FSAIMechE  
Thokozani Majazi, BScEng MScEng *Natal* PhD *Manchester* CEng FICHEM Order of Mapungubwe: Bronze  
Elelwani Ramugondo, BSc (Occupational Therapy) MSc (Occupational Therapy) PhD *Cape Town*

### **Registrar**

Kathleen Idensohn (Interim), BA LLB *Cape Town* LLM *Cantab* PhD *Cape Town* Advocate of the High Court

### **Chief Operating Officer**

Richard John van Huyssteen (Acting), Project Management Dip *FTI* BSc *Nelson Mandela*  
HDE (PG) BCom(Hons) *Cape Town*

### **Deans of Faculties**

|   |   |
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| <i>Humanities:</i>                                  | Shose Kessi, PDBA <i>Witwatersrand</i> BA(Hons) <i>London</i> MSc PhD <i>LSE</i>      |
| <i>Law:</i>   | Mohamed Paleker, BA LLB LLM PhD <i>Cape Town</i> Attorney of the High Court           |
| <i>Science:</i>                                     | Hussein Suleman, MSc <i>Durban-Westville</i> PhD <i>Virginia Tech</i>                 |

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Kasturi Behari-Leak, BA(Hons) HDE BEd *Durban-Westville* MEd *Cape Town* PhD *Rhodes*

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#### **AUSTRALIA**

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We look forward to connecting with you as alumni of UCT.

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