



UNIVERSITY OF CAPE TOWN
INQOKESITHI PASEKAPA - UNIVERSITEIT VAN KAAPSTAD



humanities update

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Greetings to Faculty alumni from the Dean of Humanities

'Transformation'. Not just a buzzword in 2015, but a tangible reality for all who work, teach and study at universities across South Africa. From the epic RhodesMustFall movement, the national FeesMustFall protests and all that has happened in between, it is clear that our landscape is changing very rapidly. Hopefully, it will be for the better.



I think that it is particularly significant that Humanities staff and students were at the forefront of these transformation activities at UCT, helping to spark necessary conversations around institutional culture and the physical environment, teaching and learning, as well as the UCT student experience. In the Humanities, some of our buildings have now been 'transformed' to reflect our ongoing commitment to inclusivity and to recognising the scholarly contributions of all South Africans across the race divide. The Arts Block, which houses the departments of English Language and Literature, the Centre for Film and Media Studies and African Languages, has been renamed the A C Jordan Building after Archibald Campbell Mzolisa Jordan, a historian and pioneer of African Studies in South Africa. The Graduate School of Humanities Building on University Avenue, which houses the Philosophy department, the School of Education and HUMA, is now called the Neville Alexander Building after the acclaimed writer, academic, revolutionary and teacher.

During the ups and downs of 2015, I am pleased to report that our staff and students continued to do what they do best: excel

But change is a highly contested space and is not without its challenges. Not all of the underlying issues have been resolved. The prolonged protest action, the two-week campus closure and the heavy police presence on some university campuses bear testimony to this ongoing state of transition. Yet in the midst of so much tension, turmoil and uncertainty, during the ups and downs of 2015, I am pleased to report that our staff and students continued to do what they do best: excel. These are the stories we want to celebrate in this latest edition of *Humanities Update*. So sit back, relax and enjoy reading this year's publication.

Until we meet again, I wish you a wonderful and safe holiday!

Sakhela Buhlungu

Alvin Ailey Dance visit

Alvin Ailey coach local dancers



UCT students received practical pointers from members of New York’s elites Alvin Ailey American Dance Theatre. UCT School of Dance lecturer Lisa Wilson (2nd from right) with visiting lecturers Jacqueline Green, Glenn Sims and Collin Heyward. (L-R).

On 17 September, a group of excited UCT School of Dance students welcomed members of the prestigious Alvin Ailey Dance Academy to their studios on Lower Campus. The visit formed part of a series of international dance master classes, initiated by lecturer and interim Head of Department, Lisa Wilson.

Founded in 1958 by Alvin Ailey, a famous African-American dance choreographer and activist, the Alvin Ailey American Dance Theatre showcases the best of American modern dance tradition. The New York based institution trains over 3,500 dancers annually and, through their *Arts in Education* programmes, aims to make dance training accessible to schools and communities across the world. This was the dance theatre’s first visit to the University of Cape Town (UCT). The purpose was to expose local students to trends in contemporary dance and, to provide advice on international careers and opportunities within the industry.



All our staff and students could relate to them and we felt privileged to have them in our midst



The connection between the two institutions was facilitated by the United States Consulate, the main sponsors of the Alvin Ailey Dance Theatre tour to Cape Town. Visiting lecturers Glenn Sims, Collin Heyward and Jacqueline Green led a jam-packed and high-energy class teaching UCT students the Horton technique, a dance technique developed by American Lester Horton, under whom Alvin Ailey trained. All three have extensive training in ballet and modern, African contemporary dance techniques. Heyward encouraged the students telling them: “Don’t give up on your dreams, when you are at your lowest low, the highest high is around the corner”. Sims (who has been with the company for 19 years) was extremely impressed with UCT dance students saying that “he has taught many outreach classes and workshops and that it was rare that he experienced a group of dancers who were collectively sound in their technique.”

However, the greatest value of the connection established with Alvin Ailey extends beyond the visit. The medium to long-term benefit for UCT students is the international exposure and, a benefit for the university is the new pool of talented black artists from which to draw for future residencies and guest teaching at UCT. “The visiting professionals not only taught a class, but each shared their personal journey to a professional career in the company. In addition, our students got a chance to see them perform live at the Artscape. Their openness and professional wisdom provided our students with fresh inspiration and the motivation to pursue their own dance studies” says Wilson.

According to students feedback the experience was very inspiring. “The opportunity for our students to engage directly with a company whose technique they study at UCT and whose works they study in western dance history courses, brought their learning to life and made it more meaningful. These were black dancers, with impeccable dance technique and a strong international reputation. All our staff and students could relate to them and we felt privileged to have them in our midst,” says Wilson.

Lisa Wilson convenes the contemporary dance discipline at the UCT School of Dance combining practical training in contemporary dance classes with lectures in dance theory for first to fourth year cohorts. She also supervises students in the postgraduate (Honours level) programmes.



UCT signs language protocol

Pictured L-R Back row: Dr Max Price (UCT Vice Chancellor); Dr Catarina Arruda (Consul-General of Portugal); Professor Yasin Dutton (Head UCT School of Languages and Literatures); Professor Sakhela Buhlungu (Dean, UCT Faculty of Humanities). Front row: Hugh Amoore (UCT Registrar) and H.E Antonio Ricoca Freire (South African Ambassador to Portugal). Photo courtesy of UCT Monday Monthly.

The University of Cape Town has secured an agreement with the Portuguese government that will see an extension of the Portuguese language curriculum to benefit additional students. The protocol was signed at an official ceremony at the university, on 17 June 2015.

Undergraduate Portuguese language courses have been offered through UCT School of Languages and Literatures since 2006. However, these courses were available at first and second year levels only. The new agreement will see the roll-out of third and fourth-year courses and will include funding for an additional member of staff, thereby strengthening the Portuguese course major. According

to Professor Yasin Dutton (Head, UCT School of Languages and Literatures) the Portuguese government has a particular interest in creating expertise in translating and interpreting services in South Africa. The assistance provided to educational institutions is intended to create future capacity for these and other Portuguese language services. A similar agreement (to further Portuguese language studies at UCT) was reached in 2014 with the Federative Republic of Brazil.

UCT Vice Chancellor Dr Max Price hosted H.E Antonio Ricoca Freire (Portuguese Ambassador to South Africa); Dr Catarina Arruda (Consul-General of Portugal) and Ms Stela Maria S. Brandao (Consul-General of

Brazil) alongside Hugh Amoore (UCT Registrar); Professor Sakhela Buhlungu (Dean of the Faculty of Humanities); Professor Yasin Dutton and Gina Brazier (UCT Portuguese language lecturer). Portuguese High School teachers Isabel Barros and Sofia Rego also attended the event.

"The highly valued support we have received from the Portuguese government will enable further variation of our Portuguese curriculum offerings. Where other sections at the School of Languages and Literatures often have a maximum of two teachers, Portuguese now has three. This will greatly enhance our academic programme, ultimately benefiting UCT students," says Professor Dutton.

Exhibition sheds light on student experience



Transformation in higher education has taken centre stage in 2015. At the University of Cape Town, campus discussions have even revealed perceptions of marginalisation of certain groups of students. As an extension of this conversation, Dr Shose Kessi (UCT Department of Psychology) staged a photographic exhibition on the black student experience on Upper Campus in November.

The exhibition was the product of a photovoice research project working with black students at the university. Photovoice is a research method that enables participants to express their points of view or 'tell their stories' through the medium of photography. It is an empowering methodology, particularly when working with marginalised groups. Dr Kessi's research project commenced in 2013 and involved the production of photographs and stories by the students themselves on their day-to-day experiences of the institution and, their views on transformation and decolonisation. 2013 and 2015 participants totalled 43 students from the undergraduate and postgraduate student body from five faculties. Consequently, the exhibition featured multiple perspectives from diverse gendered, class backgrounds and identities.



"The objectives of the photovoice project were to build confidence and solidarity amongst black students and engage them to mobilise and work towards change at the University of Cape Town by raising awareness of their experiences with other students, staff and key stakeholders in the institution. The title of the exhibition, *Body* symbolises the common thread in the stories that they tell about UCT and beyond," said Dr Kessi.



She said the images on display spoke to the ways in which black bodies are still seen as 'the problem' in post-1994 South Africa. "This is reflected in the ways in which students are often subject to practices of exclusion and violence on campus. The photographers had an opportunity to describe how they navigate these spaces, reclaim their existence and talk back to racist, classist, heteronormative and patriarchal power," she said.

The *Body* exhibition was mounted in the Beattie Building on UCT Upper campus and ran from 5th to 26th November 2015. The exhibition sparked a great deal of interest from staff and students as well as external visitors to campus.

Society needs more **UCT Social Workers**

Social Work has long been identified as a scarce, yet critical skill in South Africa with some sources quoting a more than 70% skills deficit within the local profession. The University of Cape Town is among few South African institutions that are equipped to meet this demand by offering intensive academic and experiential training in Social Work. Each year, around 700 applications are received from prospective students who come to the programme from all walks of life.

Offered through the Department of Social Development, UCT's Bachelor of Social Work programme (BSW) is a four-year degree that allows students to move into specialisations such as: Social Development, Social Policy and Management, Probation and Correctional Practice, or Clinical Practice. Courses focus on human development; social and economic empowerment; child abuse; crime; alcoholism and substance abuse; human sexuality; social welfare policy and social development and social research.

When asked why they chose to pursue studies in Social Work, UCT students talk about their desire to positively impact the lives of others. Final year student Fatiema Petersen said that her decision was the result of a calling. "My decision to study social work was informed by two things; my life experiences and my sister, who has her Masters in Clinical Social Work. I have grown up to understand and be appreciative of the support we receive at various points in our lives, and it is this support I wish to provide to those I encounter that it may motivate them to overcome any difficult circumstance," said Petersen.

Committed to improving society:

Earlier this year, 58 aspiring Social Workers pledged their commitment to improving the lives of South Africans at a Declaration Ceremony held at UCT on 17 April 2015. Hosted by the department, the annual event is held to induct second-year students into the professional field of Social Work and, serves as a reminder to them of the professional code of conduct that they will be expected to live by once they qualify. Prizes are awarded to that year's top student.

Students said that they enjoy the practical components of the course because of the opportunity to apply what they are learning in the classroom to real life settings



Lecturer Dr Khosi Kubeka (third row, right) and BSW programme coordinator Fatima Williams (1st row, right) with some of their Social Work students. According to the Department, the number of male students on the programme has been steadily increasing over time.

From the beginning of the second year, students engage in fieldwork across a range of government and Non-Profit Organisation settings such as schools, hospitals, development programmes, prisons, rehabilitation and trauma centres. In order to ensure that they integrate their theoretical knowledge of assessment and intervention strategies, the department pairs them with industry specialists from whom they receive supervision. "We don't only teach students what to do, we teach them how to do it. From second year onwards our social work students are mentored and exposed to real life scenarios through experiential fieldwork that takes place across five semesters. This is an important component of the training we provide here and enables them to contextualise what they are learning in the classroom," said Fatima Williams, UCT BSW programme coordinator.

Students said that they enjoy the practical components of the course because of the opportunity to apply what they are learning in the classroom to real life settings. "The programme inculcates values, skills and ethics of Social Work, professionalism and prepares students for a possibility of working in a multidisciplinary setting. Field Practice gives one a real feel of how they will work in completion of their degree," said third year BSW student and student mentor Nontando Magxala, "I am going to use it to advocate for those who are marginalised and I will continue to impact lives and make my mark in social responsibility," she said.

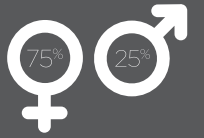
One of the hallmarks of the BSW programme is the level of student support provided during the four-year

training period. All first year social work students are enrolled in a six-week life skills programme designed to help them adjust to university life including academic expectations. The life skills programme features small group sessions facilitated by senior (fourth-year) students who provide one-on-one mentorship for students. It is a reciprocal arrangement. Whilst the students benefit from the guidance of the senior students, the mentors are able to hone their skills in group work, a key requirement of the professional social worker. Additional benefits of the programme include coaching in research and writing skills made possible through partnerships with UCT Libraries and the UCT Writing Centre. "We are a very student-centric department," said Williams. "We partner with our students in their own development and learning journey and we nurture them as individuals. The basis for any sound partnership is understanding, and I am proud to say that we know each and every one of our student by name, by family background and personal circumstance. This is because we view our students in a holistic light recognising that they will one day be required to do the same of their clients," said Williams.

She believes that the quality of the University's BSW programme is not just anecdotal. Many of the agencies where the students are placed as part of their vocational training, make offers of employment to the students even before they graduate. In addition, a number of international locum agencies recruit UCT social work students for placement in the United Kingdom because of the quality of the training they receive at UCT.



Total applications for Social Work (BSW) in 2015 = 675



Trend analysis of the last four years indicates that more female students (74.7%) apply for the BSW programme at UCT as compared to male students (25.2%). *2015 figures



More than 17 countries are represented in the Social Work student body. Non-South African applications account for approximately 25% - 30% of all applications. The majority of South African applicants come from the Western and Eastern Cape provinces, closely followed by Gauteng and Kwa-Zulu Natal provinces

90%

90% of the Faculty of Humanities successful Recognition of Prior Learning (RPL) candidates are accepted into the BSW programme. This is partly due to the fact that the four-year programme leads directly to a professional career which appeals to the more mature student



The Department is often approached by UK agencies who are looking to recruit and place UCT BSW students

The politics of **knowledge**

John Higgins visit to Norway



Humanities in furthering democracy, within the context of an increasingly market-driven society. His book has gained an interested readership in Norway. So much so that he was invited to engage with Norway's new Minister of Education and Research on questions concerning the progress and implications of reform in the Norwegian higher education system. Other panellists included: Professors Fanny Duckert and Knut Kjeldstadli from the University of Oslo.

The book explores issues such as the value and place of the Humanities in furthering democracy

"Norway's very strong social democratic traditions – coupled with oil wealth, managed in an enviably uncorrupted way – have meant that pressures for neo-liberal reform in higher education are coming late to Norway as – for different reasons – they have to South Africa, and hence some of the interest there in the book. What is of great interest is the similarity of some of the challenges facing higher education, despite the immense material and political differences between the two countries. Comparisons work best when they highlight similarities across differences", said Professor Higgins.

What are the politics of knowledge? To what extent is the pace of change occurring within higher education being impacted by political reform? Are these changes happening for the good or bad? What happens to academic freedom in the process? These were some of the questions raised at a public debate led by Norwegian Minister of Education and Research Torbjorn Roe Isaksen, in September this year. University of Cape Town Professor of English Literature and Cultural Theory, John Higgins was one of three guest panelists at this event, held at Bergen University.

Professor Higgins' book *Academic Freedom in a Democratic South Africa*, discusses the challenges facing universities and it explores issues such as the value and place of the

He is currently editing two new collections of essays and articles. The first is a special issue devoted to South Africa of the UK journal *Arts and Humanities in Higher Education*. Entitled 'State of Urgency', it offers several snapshots of the Humanities in the wake of #RhodesMustFall. The second, a special issue of the CHE journal, *Kagisano*, features comparative essays on the place of higher education in the South African and Norwegian constitutions. His article 'The Constitutional Imperative for Academic Freedom' was recently published in the influential annual global survey, *Europa World of Learning*. He is currently Arderne Chair of Literature. Previous accolades include the Altron National Book Award (2002) and the UCT Book prize (2000). Professor Higgins is a member of the Academy of Science of South Africa.

Man Booker judges visit UCT

Arabian Nights and the Indian Ocean World Literatures. This was the theme of a public seminar featuring three distinguished scholars and judges of the 2015 Man Booker International Prize.

Professors Elleke Boehmer, Wen-chin Ouyang and Dame Marina Warner (chair of the international judging panel) visited the University of Cape Town in March as part of a Man Booker International

discussion series. They were also in the country to announce this year's finalists for the prestigious literary prize.

The lunch-time seminar was hosted by the Department of English Language and Literature and was open to staff and students. Speaking at the event, Professor Ouyang described her childhood fascination with the *Arabian Nights* text and how this early encounter had informed her academic research in Arabic and comparative literature.

As part of the visit, a public panel discussion was held on 26 March in Jameson Hall in recognition of Man Booker's first partnership on the African continent and the global scope of the international prize.



International appointment **for GIPCA director**



Professor Jay Pather will be donning a new creative 'hat' in 2016. He has been appointed as the new Artistic Director of the international Afrovibes Festival from January 2016. Pather is currently an Associate Professor in the University of Cape Town Department of Drama. He is also Director of the Gordon Institute for Performing and Creative Arts (GIPCA) and Artistic Director of Siwela Sonke Dance Theatre.

Established in 1999, Afrovibes is an annual festival showcasing the very best of contemporary theatre, dance, music and design. The 10-day event brings together talented artists from around the world, connecting them with their counterparts and audiences in the Netherlands.

Pather, who currently serves on the board of the National Arts Festival in South Africa, will take over the reins from James Ngcobo who has been the Artistic Director of Afrovibes since 2011. "A festival like Afrovibes does more than entertain with the exotic. In a vastly changing world with escalating technology and increased migration patterns, the only authentic self is a hybrid self, collapsing space and time", said Pather. "So while for some the Festival may be about experiencing the 'other' from another continent. I trust for most, it is about experiencing one's self – through the intellect, sounds, images, movement and ingenuity of an artist in an ever-shrinking world," he said.



Media, Conflict and Democratisation Project

Professor Herman Wasserman (Director of the UCT's Centre for Film and Media Studies); Lecturers Dr Tanja Bosch and Dr Wallace Chuma are part of an international research team investigating media coverage of conflict in transitional democracies.

Colleagues from the University of Cape Town's Centre for Film and Media Studies, Professor Herman Wasserman, Dr Tanja Bosch and Dr Wallace Chuma, are part of an international research team working on a project titled 'Media, Conflict and Democratisation'. The three-year European Union-funded project investigates media coverage of conflict in transitional democracies that include South Africa, Kenya, Egypt and Serbia.

The Media, Conflict and Democratisation (MeCoDEM) project is funded under the EU's Seventh Framework Programme. With an EU contribution of €2.18 million and a total budget of €2.89 million, the project consortium includes eight partner institutions from six countries: University of Leeds (coordinating institution), University of Belgrade,

University of Hamburg, University of Cape Town, University of Oxford, Stockholm University, Ruhr University Bochum and American University in Cairo.

The MeCoDEM project investigates transitional democracy in South Africa, Kenya, Egypt and Serbia

Earlier this year, the UCT team visited Stockholm, Sweden to discuss the next phase of the project. This came after the completion of the initial phase, which involved content analysis of

media coverage of conflict cases. The South African team investigated media coverage of the xenophobic violence, service delivery protests and the disruption of the 2015 State of the Nation Address (SONA) in February. The current phase involves in-depth interviews with journalists who covered these conflicts. These interviews are taking place across the four countries under study. The next phase of research will include examining the impact of Information and Communication Technologies (ICTS) on the dynamics and outcomes of democratisation conflicts.

"We are excited to be part of this initiative. The final project meeting will take place at UCT next year, where the dissemination of the study findings will take place," said Dr Chuma.

Student entrepreneurs changing tomorrow, today



UCT alumni were among the finalists of the 6th annual Hult Prize Competition. The winning team received \$1 million in seed funding for a social innovation project. The Oxford University team pictured L-R: Andrew Barnes, Kristijan Jovanoski, Jenny Tran, Nicholas Dowdall and David Jeffery. Photograph courtesy of Greg Keegan.

Alumni Nicholas Dowdall and David Jeffery were among finalists selected for the prestigious annual Hult Prize earlier this year. Their team has devised an innovative social enterprise project called Libromat that combines educational programmes with low fee laundry services to promote early childhood education in poor communities. The prize was \$1 million in seed funding with which to implement the concept.

Now in its sixth cycle the Hult Prize competition is the world's largest student competition. It brings together the brightest young minds to create solutions to real world challenges. Hosted by former President Bill Clinton and the Clinton Global Initiative, the 2015 'President's Challenge' asked student teams to build sustainable social enterprises to address the lack of early childhood education in poor urban communities. This year, the competition saw 22,000 student entrants from over 150 countries. Regional rounds of the competition were held in Boston, San Francisco, London, Dubai and Shanghai. Together with three fellow Oxford students, Jeffery and Dowdall piloted their enterprise called Libromat in Khayelitsha, Cape Town. The Oxford team was one of six teams to pitch for the \$1 million at the final event held in New York on 26 September. The 2015 winners were team IMPCT from the University of Taipei, whose micro-equity platform is used to build daycare centers in Latin America.

Jeffery obtained two qualifications from the University of Cape Town: a Bachelor of Social Science degree in 2012, followed by a Postgraduate Diploma in Education in 2014. He then obtained a Masters in Comparative Education from Oxford University, on a Chevening Scholarship. Dowdall also obtained two degrees from UCT: a Bachelor of Social Science degree in 2013 and an Honour's Degree in Psychology. He went on to complete a Masters in Evidence based Social Intervention at Oxford

University on a Rhodes Scholarship. The duo said they were keen to enter the 2015 Hult Prize challenge because of their mutual interest in improving educational outcomes for children in South Africa.

Their Libromat proposal is about providing training to parents and other carers of young children in what they term 'dialogic reading', an interactive process that involves the sharing of picture books with young children, engaging them in discussion, while reading to them. "Robust evidence from a recently conducted study carried out in Khayelitsha showed that when parents are provided with training in 'dialogic reading' there are substantial improvements in children's language development, attention, and social understanding. Most importantly, it has been found that early infant sustained attention is a reliable predictor of later child school performance and IQ. Furthermore, the programme was successful even when carers themselves were illiterate," said Dowdall.

Despite not achieving the \$1 million top prize, Jeffery remains extremely positive and said that through the exposure received at the Hult Prize, the team has already attracted investors. He said that Libromat will continue to work toward improving Early Childhood Education for South African children. "A parent is a child's best educator, but quality education requires quality time together. We want to see a Libromat centre in every South African neighborhood - a high-quality children's library and parent's centre within walking distance of every household. Through Libromat, we want to help parents take charge of their child's education," said Jeffery.

For additional information on the Libromat project, visit: www.libromat.com

African Textualities

Mobilities, Translations, Frames



Members attending the five-day workshop on intellectual mobility. Front row: Pier Paolo Frassinelli (University of Johannesburg) and Esthie Hugo (UCT). Middle row: Senayon Olaoluwa (University of Ibadan), Chris Ouma; Khwezi Mkhize, Emmanuel Ngwira (University of Malawi); Mbugua wa Mungai (Kenyatta University); Sophy Kohler (UCT); Sandy Young (UCT). Back row: Okello Ogwang (Makerere University – DVC of Academic Affairs); Bengé Okot (Makerere University); Philip Aghoghovwia (UCT); James Ocita (Makerere University); Meg Samuelson (UCT); Andrew Hofmeyr (UCT) and Harry Garuba (UCT).

An intergenerational, Africa-wide group of researchers have been examining the mobility and exchange of African texts across the continent, in a new way. The ‘African Textualities: Mobilities, Translations, Frames’ workshop, which was held at the University of Cape Town in May, forms part of a UCT-led research initiative aimed at advancing African collaboration in literary and cultural studies, while subjecting the terms and processes of knowledge-production, transfer and exchange to critical scrutiny.

Coordinated by Meg Samuelson (UCT Department of English Language and Literature), ‘African Textualities: Mobilities, Translations, Frames’ was made possible thanks to a two-year research funding from the UCT Programme for the Enhancement of Research Capacity (PERC) African

Collaboration Grant. This funding has enabled the individual mobility of project members between the universities of Cape Town and Kenya respectively. Local team members include: Professor Harry Garuba (UCT Centre for African Studies), Dr Christopher Ouma, Dr Hedley Twidle, Dr Sandy Young, incoming English Lecturer, Khwezi Mkhize and Postdoctoral Fellow, Philip Aghoghovwia (UCT Department of English Language and Literature). Nine graduate students from UCT’s English and African Studies departments are included in the research team. Additional members include Pier Paolo Frassinelli (University of Johannesburg), Okello Ogwang, Bengé Okot and James Ocita (Makerere University), Emmanuel Ngwira (University of Malawi), Senayon Olaoluwa (University of Ibadan) and Mbugua wa Mungai (Kenyatta University).

According to Professor Samuelson, the project is thematically concerned with questions of travel, transfer and translation, as well as with epistemological frameworks. “This project seeks to enable intellectual mobility and exchange within the continent, while scrutinising the conditions of such transfers and tracing their limits. It is animated by the following questions: What are the conditions and forms of mobility of African texts? What circuits and pathways do they forge or appropriately, flow along or exceed? What blockages arrest them and by what means, if any, do they circumvent or permeate them? What texts and frames travel and how is travel textualised and framed?”

This project seeks to enable intellectual mobility and exchange within the continent

The five-day workshop (25-29 May) was also concerned with intergenerational exchange. Participating students benefitted from the opportunity to present their thesis work in progress before an international group while also participating in the many open discussions that informed the meeting. Presentations included perspectives on oceanic travel and gendered transnationalism by James Ocita and Emmanuel Ngwira; discussion of literary and cultural magazines by Okello Ogwang and Christopher Ouma; presentations tracking travelling texts and theories by Sandy Young, Senayon Olaoluwa and Philip Aghoghovwia; the framing of comparison and traversal of meaning in various ‘paper regimes’ by Hedley Twidle and Khwezi Mkhize; reflections on African literatures vis-a-vis world literary debates by Pier Paolo Frassinelli, Meg Samuelson and in a joint presentation on the different circuits of value traversed by the canonical Ugandan poem by Okot B’Pitek *Song of Lawino / Wer par Lawino* in English and Acholi respectively. “The latter project in particular showed the significant contributions to scholarship that can be made through intra-African collaborative research,” said Professor Samuelson.



The event provided an opportunity for South African academics to learn from their peers based in countries where the process of decolonisation has already occurred. “Given the belated condition of the South African decolonisation project, we are able to learn much from our colleagues based in literature departments in other parts of the continent, which were radically restructured in the late 1960s and 1970s. The workshop and the ongoing collaboration it enables affords an opportunity for members of the UCT English Department to consider how these prior examples might suggest future directions for transformation. At the same time the group considered how the project of decolonisation is necessarily refracted also through the distinct conditions of our present, which include: the triumph of neoliberalism; a self-conscious sense of being in the Anthropocene Age; the various connectivity and exclusions forged by the digital age; and the emergence of the ‘Asian century’, said Professor Samuelson.

Future plans include the production of a special journal issue that will be edited by Dr Mbugua wa Mungai, Associate Professor Meg Samuelson and UCT Postdoctoral Fellow Philip Aghoghovwia – in what will be a truly ‘transnational and intergenerational’ collaboration. In the near future, the group would like to establish a sustainable virtual platform that will enable knowledge sharing and exchange, collaborative writing as well as host a discussion board in which graduate students across these institutions are able to speak to one another.

Film alumni win international award



Windstil, a film made by UCT alumni received the top award at the 2015 Shnit International Festival. The film adds to a growing number of films, made by CFMS alumni, that are gaining local and international recognition.

A short film made by University of Cape Town alumni is receiving serious attention from the international film community. *Windstil* achieved the award for best South African film at the 2015 Shnit International Short Film Festival, held recently. The film weaves together issues of crime, paranoia and troubled masculinity and was directed by Greg Bakker and fellow graduates of the Centre for Film and Media Studies as part of their final project, in 2013.

The Shnit International Short Film Festival takes place over 12 days in multiple cities around the world, bringing together thousands of filmmakers and film enthusiasts to celebrate new works and emerging talent. Now in its 12th cycle, the competition is very popular and in 2014, attracted 7,000 short film entries from 136 countries. Voting takes place during the official festival period in Shnit host venues around the world.

In addition to directing, Bakker also wrote the screenplay for *Windstil*, working with fellow students Gray Kotze (director of photography), Mark Brown (producer) and Calvin Thompson (editor). Another UCT alumnus, international award-winning

filmmaker Oliver Hermanus, was the *Windstil* project mentor. Dr Ian-Malcolm Rijsdijk, a film lecturer at the Centre for Film and Media Studies, said this achievement is significant because it shows that films made in the production programme at UCT are competitive at festivals. “It’s great to see a film of maturity and subtlety that is thought-provoking and aesthetically engaging being made by our undergraduate filmmakers,” he said

Windstil, which also showed in competition at the 36th Durban International Film Festival earlier this year, adds to a growing number of short film projects made by students in the Centre for Film and Media Studies screened in competition at short film festivals both locally and abroad. *Umvu* (directed by current third-year student, Jessie Zinn) was screened in competition at Shnit this year as well. “We are extremely proud of our students who are doing exceptional work,” said Rijsdijk.

Windstil can be viewed on Vimeo using the following link: <https://vimeo.com/101794116>



2015 UCT Book Award recipient announced

What is the nature of being human within the Islamic tradition? What does it mean to be a *gendered* human being? These are two questions that Associate Professor Sa’diyya Shaikh aims to answer in her book *Sufi Narratives of Intimacy*. She received the 2015 UCT Book Award for this work. The formal award was made during the June 2015 graduation ceremony and carries a R30 000 prize for research.

This work contributes to debates in Islamic feminism as well as feminist ethics more broadly

Working at the intersection of Islamic Studies and Gender Studies, Associate Professor Shaikh (UCT Department of Religious Studies) has an interest in Sufism and its implications for Islamic feminism and feminist theory. In *Sufi Narratives of Intimacy* she explores the work of 13th century Sufi poet, mystic and legal scholar Muhyi al-Din ibn al-‘Arabi’s. Her research focuses on Islamic epistemology, and interrogates questions such as Muslim women’s rights in marriage and divorce, the politics of hijab, and women’s leadership of Islamic ritual prayer.

“This book raises a number of critical questions and possibilities on the nature of selfhood, subjectivity, spirituality and society. This work



contributes to debates in Islamic feminism as well as feminist ethics more broadly,” said Shaikh.

The UCT Book Award recognises the publication of outstanding books written by members of staff from the University of Cape Town. These include published works in any category, including monographs, textbooks, novels and collections. Members of the university community may nominate books they consider to bring credit to the university by virtue of their contribution to scholarly literature, education, science and the arts.

Commenting on her successful nomination for the award, Shaikh said she hopes her book will spark conversation around these and other critical issues. “This award is wonderful collegial affirmation of my research. I hope that it will contribute to creative conversations on the relationships between muslim tradition, gender justice and social transformation in the contemporary period,” she said.

Sufi Narratives of Intimacy is published by the University of North Carolina Press (2012).

Opera stars shine bright at SAMROs

Two students of the South African College of Music secured first prize in the singing category of the SAMRO Overseas Scholarships Competition final held in Johannesburg on 29 August. 24-year-old Levy Sekgapane and 21 year-old Zoe Modiga have each won a R200 000 to further their music education. This is South Africa's most lucrative competitive music scholarship.

The names of the award recipients are placed on the SAMRO Foundation's special roll of honour, a list that features scholarship alumni since 1962.

Sekgapane who specialises in Western Art music, is already achieving great things. Earlier this year, he scooped first prize in the 34th International Hans Gabor Belvedere Singing Competition. Modiga is pursuing a Jazz studies specialisation. UCT alumnus Amy Campbell who obtained her Bachelor of Music degree in 2014 (jazz stream) was among the finalists for this prestigious competition.

Thanks to the generous prize money, SAMRO award recipients have the opportunity to not only further their studies through enrolling in specialist master classes, but in addition, their names will feature on the SAMRO Foundation's roll of honour, joining 68 fellow scholarship alumni since 1962.



The theme of the 2015 scholarships competition was the National Development Plan (NDP) vision for a future South Africa. The SAMRO Foundation commissioned four composers: Neo Muyanga, Marcus Wyatt, Christo Jankowitz and James Bassingthwaite, to write new songs inspired by the preamble to the NDP, which was penned by University of Johannesburg Vice-Chancellor, Professor Njabulo Ndebele and poet Antjie Krog. The songs were then performed by the contestants in the

intermediate and final rounds. Professor Ndebele delivered the keynote address on the night. Both Bassingthwaite and Wyatt are alumni of the South African College of Music. Professor Ndebele is a former UCT Vice Chancellor.

In addition to the two main overseas scholarships, a number of merit awards were given to the finalists and semi-finalists who included four UCT students: Khanyiso Gwenxane, Mikhaela Kruger, Makudupanyane Senaoana and Amy Walton.

Berni Searle bags Mbokodo Award



Associate Professor Berni Searle received the top award for her work in Visual Arts at a event held on 12 September 2015.

UCT alumna Berni Searle is no stranger to accolades. She is a well-known South African artist whose work is sought after both locally and abroad. Through the media of video, photography and film, she uses her body to explore socio-political issues around identity, memory and history. Recently, she was nominated for and won the 2015 Mbokodo Awards top prize in the 'visual arts' category.

Now in its fourth cycle, the Mbokodo Awards provide an opportunity to showcase new creative works by South African women and, celebrates the contribution that these women make to advancing the arts in South Africa. The awards are hosted in partnership with the Department of Arts and Culture, the Gauteng province and Carol Bouwer Productions. Winners are selected based on a peer-review mechanism and the 19 award categories include: visual arts, creative photography and women in jazz. Searle, who is an Associate Professor at the Michaelis School of Fine Art, secured the top spot in the visual arts category after being nominated alongside fellow Michaelis School of Fine Art alumna, Bongi Bengu and South African graffiti artist, Nardstar.

The names of the award recipients are placed on the SAMRO Foundation's special roll of honour, a list that features scholarship alumni since 1962.

"It's an honour for me to be included in a group of women who so powerfully and imaginatively express themselves. Bongi Bengu and I were students at UCT at the same time, so it is interesting for both of us to have been nominated in this category and to consider the various trajectories that our artistic lives have taken on after leaving art school. To be included in this category alongside graffiti artist Nardstar, was quite a refreshing experience, in terms of acquainting myself with her work and that of a younger generation of street artists," said Searle.

Having also collaborated with fellow 2015 nominees Malika Ndlovu and Zolani Mahola, Searle said that the professional acknowledgement achieved alongside these and other artists such as Helen Sebidi (whose work she studied as a student,) Dada Masilo, Mbali Vilakazi and Mamela Nyamza, is particularly humbling. Other UCT-affiliated recipients of the award include the South African College of Music's Pretty Yende and Phumeza Matshikiza, Michaelis Professor Jane Alexander and alumna Nandipha Mntambo. "Professor Jane Alexander is a colleague and she is also arguably one of the most well-known and accomplished artists in South Africa. Nandipha Mntambo is a graduate of our school who has gone on to establish a stellar national and international career. Both are testimony to the levels of excellence that the Michaelis School of Fine Art has come to be associated with and, we are committed to encouraging and finding continued support for students in the visual arts," she said.

Of the competition, Searle said that the value of the Mbokodo Awards lies not only in the acknowledgment of South African women in the arts but also in the encouragement that it provides to a younger generation of emerging women artists. "These awards draw attention to artists and to the work that they are doing, bringing it further into the public realm. Hopefully such acknowledgement also strengthens their desire to continue to do the work that they do, despite the various challenges that they may face in the process," said Searle.

Drama in the Cederberg



Professor Mark Fleishman (Department of Drama) and a group of 42 facilitators, brought smiles and excitement to the small Cederberg town of Clanwilliam. The annual Clanwilliam Arts Project took place from 31 August to 6 September and attracted 700 school children from the local area this year.

This is a successful social responsiveness project conceptualised by Professor Pippa Skoteness (Michealis School of Fine Art), Peter and Barbara Fairhead (Fairheads Trust Company) and Professor John Parkington (Department of Archaeology) in the early 1990s as an initiative aimed at inspiring creativity and imagination among youth in disadvantaged communities. In 2001, Professor Fleishman was invited to introduce performance into the event.

Now in its fifteenth cycle (in its current form), it has become a fully multi-disciplinary programme involving the UCT department of Drama, the Michaelis School of Fine Art, the South African College of Music and the School of Dance. In addition, Cape Town's Magnet Theatre and other independent arts practitioners join the project each year. It is sustainable thanks to the ongoing commitment of staff and students who become the facilitators as well as the generous sponsorship received over the years from the Fairheads Trust, Rooibos, the Cederberg Municipality, Business and Arts South Africa and other corporate entities.

The group of facilitators is comprised of UCT students, alumni and staff members, as well as volunteers. The project is



open to all school children in the area ranging from primary school learners to young adults. Art workshops involve storytelling, shadow puppetry, dance, arts and crafts, music and even stilt-walking. The programme culminates in a student performance of a /Xam narrative (selected from the Bleek and Lloyd collection) and a visually exciting lantern procession. Both are highly anticipated highlights in the community calendar and are attended by an audience of family and community members exceeding 3000.

The project is one of the longest running and most successful community arts initiatives in the Western Cape

According to Professor Fleishman, the project is one of the longest running and most successful community arts initiatives in the Western Cape. “Over the years we have seen young participants grow into facilitators able to run aspects of the project on their own and even smaller projects in surrounding towns following the blueprint set up in Clanwilliam. The project has been showcased at an international exhibition in London dealing with indigenous performance from around the world”, says Professor Fleishman.

In 2007, both professors Fleishman and Skotnes received UCT's distinguished Alan Pifer Award for their work on the Clanwilliam project. This accolade is awarded to researchers in the university whose work contributes to the advancement of disadvantaged South Africans.

Talented graduate joins M-Net Film Academy



Themba Mfebe has been selected to join the inaugural M-Net Magic in Motion Academy. Twelve of South Africa's top Film and Media graduates were selected after a nationwide search for the best of the best. The M-Net Magic in Motion Academy internship is an innovative skills development initiative designed to train, mentor and fast track a new generation of content makers. Mfebe was the only UCT graduate to make the final cut in 2015.

After obtaining a Bachelor of Arts degree (Media and Writing) from the University of Cape Town in 2013, Mfebe completed an Honour's Degree in Television Dramain in December 2014. A few months later and following a rigorous screening process, he landed his dream job, a 12-month internship at South Africa's biggest satellite television broadcaster. *Humanities Update* wanted to find out how this dynamic 23-year-old has managed to achieve so much, in so little time.

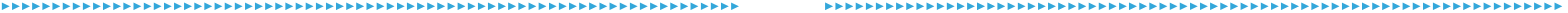
HU: Tell us a little about yourself.

TM: I am originally from Welkom in the Free State. I was always drawn to television. When I was much younger, both my parents had full-time jobs and I would always be glued to the TV after school. I used to draw pages and pages of stories illustrated by stick man figures in a comic book style. At this time I did not realise that they were rough versions of storyboards. Whenever my parents would come home I would narrate the story to them accompanied by the stick figure cartoons. Throughout my high school career I enjoyed writing poetry and was obsessed with my art subjects. I started believing in my writing when people from my school persuaded me to perform poetry at school prize

giving ceremonies and I progressed to performing at government art festivals. Painting and drawing really influenced my understanding of composition as I moved from still images to moving pictures. For as long as I can remember, I always loved telling stories.

HU: What have you enjoyed most about the Film and Media programme at UCT?

TM: What I enjoyed most about the Centre for Film and Media Studies programme at UCT is that it opened up a world of other filmmakers for me, instead of just the Hollywood we all know. I learnt about the origins of film and TV and how the medium is used in different societies. I learnt how film was used as propaganda in Germany during the second world war and the fall of the Berlin wall; how film has its role in history like retelling the stories of Patrice Lumumba and the struggles of liberation in *Battle of Algiers* in unearthing so many South African films I overlooked, like *Cry*, *The Beloved Country*, *Drum* and *Yesterday*. The programme taught me analytical thinking that helps deconstruct scenes and critical thinking that makes me question everything about how it is made and why it is made. During my undergrad, Liani Maasdorp always pushed us creatively in our screen production class and we always tried to push the envelope. The course administrator, Petros Ndlela always chased after me to hand in my essays on time when I was too preoccupied with my practicals. What I gained most from my honours course is finding my own artistic voice. My supervisor, Revel Fox, not only challenged me creatively, but really challenged me to find the stories from inside and push out my vision. For that, I am very thankful.



HU: Having also completed your Honour’s degree in Television Drama, how will you use this knowledge and skill in your career?

TM: With the knowledge I acquired, I have an understanding of the production process from preproduction, production and post-production. I have a strong theoretical understanding of the production workflow and I have had the chance to shoot short films and documentaries. As I go into the working world I can build on this foundation to hone my skills. UCT has given me the skill to produce high production value products on a micro-budget. I am looking to sell my services as a writer, director, editor or to join a camera department. I would very much like to thank the MICT SETA for funding my honour’s year’s tuition. I would not have had the opportunity to further my studies without them.

HU: Tell us about your journey to the M-Net Magic in Motion Academy internship?

TM: I have always tried to gain experience in the industry throughout my university career. I have been a runner on shows like *Club Culture*, Miss South Africa, and corporate events such as the Total (garage) Awards. My close friend, Kati Mashele, was the first person to tell me about the M-Net Magic in Motion Academy. A few family members and other friends recommended I try it out as they thought it was meant for me. I finally saw the advert on TV and asked my faculty to apply on my behalf. The Centre for Film and Media Studies recommended me and I went to my first interview when I had just finished my dissertation. I remember it being the longest interview I had ever been in. I got my chance at a much shorter second

round of interviews with Tsepang Naheng And Mr Heaney and sure enough I got a call to move to Johannesburg to join 11 other top graduates from around the country to be the first in the M-Net Magic in Motion Academy at the beginning of March. How could I pass up a chance to gain experience jumping around on the top production sets around the country for a year under the guidance of Bobby Heaney – the creator of the first soapie in the country, *Egoli*. We have had numerous masterclasses with industry leaders where I have learned so much and shaken the hands of people I want to be like. It has been three months and I have already been on the sets of *Power Couple*, Miss South Africa, Cape Town Film Studios, Waterfront Film Studios, *Isibaya*, *Ashes to Ashes* and *Carte Blanche*. Meeting producers and directors like Angus Gibson, John Barker, Jahmil Qubeka, Thabang Moleya, Shona Ferguson, Roberta Durrant and others who have made me see my path more clearly. I see myself as being amongst those names one day. Hard work and staying humble is the key. I still have another nine months of learning from the best guys in the business. I am exactly where I need to be.

HU: Your film *Car Guardian* has been selected for the Durban International Film Festival – what does this level of professional recognition mean to you?

TM: The fact that my honour’s short film, *Car Guardian*, was officially selected to be part of the Durban International Film Festival 2015 made me very happy. It was the first film I have written and directed. Listening to my artistic voice it signals that I am on the right track. I am very fortunate that I was able to achieve this while studying. It also challenges me to perform even better work next time, to

get invited to many more festivals in the coming years and hopefully lift an award. The professional recognition helps strengthen my CV as it is a testament to my ability to produce quality work.



Hard work and
staying humble
is the key



HU: What, in your opinion, is the role and contribution of African filmmakers?

TM: Africa has a rich culture of storytelling. From rock paintings to sharing stories around the fire by poets, musicians and praise singers. I consider myself a modern day African griot armed with a camera. Film and TV have significant roles in South Africa as they retell our stories. Film is not a medium that can only entertain, it can also educate and be used to archive important parts of our history. African filmmakers are also helping out with the economy. The rest of the world is starting to take notice that we are on par at a skills level and we have great locations too. Places like the Cape Town Film Studios and Waterfront Film Studios are attracting international productions to South Africa and continue to increase our credibility. It also encourages international relations. We have the studios and the skills to perform on the international stage. All we need is the support of South Africans to uplift our stories.



SACM tenor secures 2015 Belvedere Prize



UCT Opera School postgraduate student Levy Sekgapane’s star is rising. Among his many accomplishments in 2015, he secured the 2015 Belvedere prize. Levy is currently participating in the young artist programme in Dresden Semperopera Germany.

UCT Opera student Levy Sekgapane has secured the first prize at the 34th International Hans Gabor Belvedere Singing Competition 2015, which took place in Amsterdam on Saturday 4 July. The 2015 event saw 1314 aspiring stars from around the world competing for a place in the final round. He shared the competition stage with no less than three UCT alumni and together, they made it to the top 15 finalists.

Sekgapane is an accomplished opera singer who is in the process of obtaining a postgraduate specialising in Music Performance, his second degree from the University of Cape Town. The prizes for this year’s International Hans Gabor Belvedere Singing Competition winner include: opera engagements at the Aalto Theater und Philharmonie Essen, the Festliche Operngala der Deutschen AIDS-Stiftung and the Gran Teatre del Liceu Barcelona. In addition, Sekgapane won the Wil Keune Prize. Fellow finalists included UCT alumni Noluvuyiso Mpofu (Cape Town Opera Studio member), Lukhanyo Moyake (Cape Town Opera staff soloist), Caroline Modiba (former Cape Town Opera Studio member). This year, a quarter of the 15 finalists were UCT-trained singers.

Speaking to *Humanities Update* about his latest achievement, Sekgapane said that he is still in disbelief and that he feels

extremely humbled by the outpouring support he has received from fellow South Africans.

“Competitions like Belvedere give young singers huge exposure to the real world and it gives us a taste of what is really going on out there. What you get during the competition is what you will get in the real world of opera. It is extremely difficult, and competitive, you have to make it to the finals of top 15 candidates, out of 160 talented singers from all over the world. In each round you get to sing only once, so you have to be exceptionally good. This is to me, only the beginning, there’s more coming my way and at least I know that important people in the business have heard of me,” he says.

Many world famous musicians have launched their careers at the prestigious Belvedere International Singing Competition, among them, UCT alumna Pretty Yende, who won first prize for opera in 2009. Pretty Yende expressed her joy for this year’s winner in the following social media post:

The Winner of the Belvedere International Singing Competition this Year Is A South African...Go Team SA ...Make It Official...big Toi Toi Toi to all the competitors, dear colleagues and fellow South Africans...#ProudlySouthAfrican.

SACM hosts **first SA Galway Flute Festival**



Four talented students Sakhile Humbane; Robert de Vries; Myles Roberts and Gugulethu Soko were selected to attend the Galway Flute Festival in Switzerland in July.

The South African College of Music played host to more than 100 scholars and professionals at the South African Galway Flute Festival held from 17 to 21 February 2015. World-renowned flautists, Sir James and Lady Jeanne Galway gave master classes and workshops during the week-long festival. This is the first time the Galway Flute Festival has been hosted in South Africa.

Sir James Galway OBE is a well-known Irish virtuoso flute player who performs regularly with international leading orchestras. He has received two commendations from Her Majesty Queen Elizabeth II as well as a knighthood for his contribution to music. His wife, Lady Jeanne Galway is an equally famous concert flutist. Together they host the annual Galway Flute Festivals in Switzerland, USA, South Korea and now South Africa. As part of the 2015 event, the flute section of the South African College of Music (SACM) presented a concert, showcasing a variety of flute chamber music. University of Cape Town flute lecturers, Bridget Rennie Salonen, Liesl Stoltz and Gabriele von Dürckheim performed with several invited guests including pianists Associate Professor *François du Toit* (Head of Practical Studies, SACM), Catherine Foxcroft, and bassoonist, Sarah Burnett. "A special part of the evening was the launch of a unique CD of South African flute compositions entitled *Explorations* which was produced by the SACM and Liesl Stoltz," says Salonen. UK-based South African flautist Marlene Verwey, who was awarded the Rising Star Award by the Galways back in 2012, also performed an inspiring recital. Verwey currently enjoys an international music career.

The connection between the SACM and the Galways was established thanks to UCT alumnus, Richard Cock who, in his capacity as a well-known musician and conductor, was presenting concerts with Sir James on his South African tour. "According to Richard Cock, the Galways had previously expressed an interest in hosting their flute festival in South Africa. Since he was doing most of his concerts in the Cape, UCT seemed like the perfect venue," says Salonen. The UCT event was successful in attracting music scholars; local teaching professionals, youth and school groups; members of the public and amateur performers from across South Africa. One of the main highlights was the opening gala recital featuring Sir James and Lady Galway. They were accompanied by South African pianist Anne Marshall, who now tours the world with them.

The UCT event was successful in attracting music scholars; local teaching professionals, youth and school groups; members of the public and amateur performers from across South Africa

Master classes are a hallmark of the Galway festivals and South African participants were not disappointed. The opportunity for individual coaching from international experts, in front of an audience of peers is something the



Master Class participants received individual coaching in front of their peers. Pianist Anne Marshall supported all the participants.

select group of participants will not easily forget. All master class performers were supported by pianists, Anne Marshall and SACM piano lecturer, Tertia Visser Downie. The Galway Flute Festival Massed Flute Choir was directed by Sir James and comprised around 60 members. The choir delivered a rousing final concert at the Baxter Concert Hall.

As a result of their outstanding playing during the classes, four talented students were subsequently invited to attend the Galway Flute Festival in Weggis, Switzerland in July 2015. Second year Bachelor of Music student Sakhile Humbane (UCT), Bachelor of Music honours students Robert de Vries and Gugulethu Soko (both UCT), along with Myles Roberts (University of Stellenbosch) were among 90 students (representing 22 countries) who had the extraordinary privilege of learning from the world's best musicians at this event.

The South African Galway Flute Festival was made possible by Richard Cock, Rand Merchant Bank, the Apollo Music Trust, The Oppenheimer Memorial Trust, the Mount Nelson Hotel, the University of Cape Town and the Baxter Concert Hall. Allmusic supported the festival with an onsite sheet music stall and The Flute Workshop's Petri Salonen was available throughout the week for complimentary flute repairs. The local organising team was expertly led by Louise Howlett. "The real stars of the show were of course all the participants themselves who performed superbly. The standard of our flute teaching and playing in South Africa is high. Congratulations and gratitude must therefore go to all the fantastic flute teachers 'behind the scenes' who prepare their students for an event of this calibre," says Salonen.

Tierney Fellowship for Michaelis student



Thandiwe Msebenzi is one of three artists who have been awarded a coveted 2014/2015 Tierney Fellowship. Msebenzi obtained her Bachelor's Degree in Fine Art from the University of Cape Town in 2014 and is currently pursuing a Postgraduate Diploma in Teaching (Visual Arts), at the UCT School of Education.

Established in 2003 by the Tierney Family Foundation, the international Tierney Fellowship aims to discover and support the best, young emerging artists in the field of photography. Tierney Fellows receive a cash grant, as well as ongoing guidance from a mentor so that they can develop a complete body of work towards a professional exhibition. The term of

the Fellowship is one year. Msebenzi is mentored by UCT senior lecturers, Jean Brundrit and Svea Josephy. *Humanities Update* asked this high achiever and Dean's Merit List recipient to share her story, as well as her thoughts on the significance of the award.

HU: You are the 6th UCT artist to receive The Tierney Fellowship, following in the footsteps of Robert Watermeyer (2008); Vincent Bezuidenhout (2010); Aubrey Tseleng (2011); Nobukho Nqaba (2012) and Ashley Walters (2013). What does this international accolade mean to you and for your work?

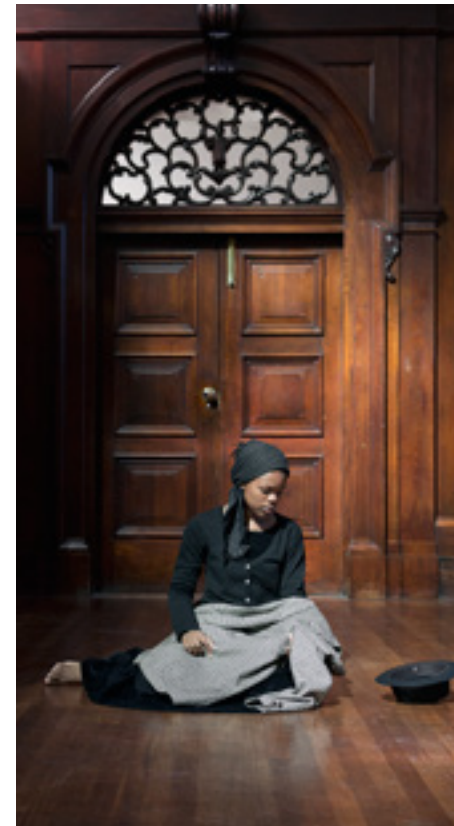
TM: The Tierney Fellowship means a lot to me and to my work. Being part

Being part of the Fellowship is like being part of a big family that does not just end locally but extends internationally to all the other fellows

of the Fellowship is like being part of a big family that does not just end locally but extends internationally to all the other fellows. As a young artist, it's great because it means I am part of a network of photographers. Through the Fellowship I have gotten to meet and work with amazing people, and some of South Africa's finest young artists. Due to their influence and their critique I feel they have laid a very important foundation for me, as a young artist who has just finished studying.

HU: What drew you to photography in the first place?

TM: I always thought that my enjoyment of photography started in varsity, but looking through my earliest pictures, taken in high school with my automatic digital camera, I realise that I have always enjoyed taking images. But first year photography officially stole my heart. Working in pinhole photography,



and having to really look and think about what I was shooting because it was only one shot and the magic that happened in the dark room when the picture was developed – all drew me close to photography.

HU: What informed the decision to study at Michaelis?

TM: Growing up I was also surrounded by paintings my mother had made and stuck on the walls. By the time I was in grade three I already knew I wanted to be an artist. Back then the only idea of an artist (in my mind) was that of a man in a beret sitting in a chair, in front of a canvas carrying a painting pallet. I attended Waldorf School where creativity was

nurtured and I took art classes. It's here where my passion for art was fostered. Living on the Cape Flats and having to travel to Constantia to school, as a young child, I experienced two completely different worlds every day, from primary school right up to matric. Art became a platform of expressing and fixing the broken. With art I could also challenge and engage in things that I could not express verbally, but felt. By the time I finished matric I just knew that art had a purpose in my life and that I just had to study it.

HU: Do you think that the art world is taking more notice of South African artists?

TM: I think the world has always taken note of South African artists since the time of Dumile Feni, just not to the level of your Picassos. However, there are few South African artists who have made their mark and continue to do so. I also do believe though there is a big pot brewing full of young South African artists who are ready to make their mark in the world. I think the momentum is much bigger than in the past.

HU: Which artist do you most admire and why?

TM: One artist I admire, who no longer lives, but her spirit lives on and continues to inspire me, is Frida Kahlo. She was a painter, a fighter and a visionary.

HU: Tell us about your own favourite body of work and why it holds particular significance to you?

TM: My favourite body of work was the work I did in 2014 for my fourth and final year. The series of photographs

was called *oobhuti abatsha*: the old and the new. *Oobhuti abatsha* or *amakrwala* refers to men who are recent initiates, having come back from the mountain or initiation school. This series of photographs documents the specific attire worn by Xhosa new men, as a symbol of their recently achieved manhood. The new men in the exhibition are students at the University of Cape Town many of them first-years, coming to a foreign impermanent space of learning, which constitutes another form of initiation and passage to manhood.

It's my favourite body of work because it challenged me from the day I started thinking about it. There were many times at the very beginning that I thought I would never get through it. The work dealt with very sensitive issues – especially considering that I am a woman talking about a domain strictly for and about men.

The Tierney Fellows presented their work at a Tierney Fellowship workshop in February this year, to a panel of established artists and academics who included: David Goldblatt, Jo Ractliffe, John Fleetwood, Nomusa Makhubu, Chad Rossouw, Ernestine White, Vulindela Nyoni, Marilyn Martin and Maurice Mbikayi. Past Tierney fellows from Michaelis include Ashley Walters and Nobukho Nqaba who has been selected to take part in the prestigious *Regeneration 3* in Switzerland, which aims to identify the next generation of image-makers and photography's potential stars. South African institutions in partnership with The Tierney Fellowship include: Market Photo Workshops (MPW), the University of the Witwatersrand (WITS) and the Michaelis School of Fine Art (UCT).



M-Net brings magic to Cape Town learners

More than 1 000 students flocked to the Cape Town Science Centre to attend the much-anticipated M-Net Magic in Motion Expo which ran from 25-28 August. This is a country-wide mobile expo targeted at high school learners in three provinces. The aim is to expose learners to the many opportunities available in the film and television industry. 2015 is the first year UCT Centre for Film and Media Studies (CFMS) participated in the event.

M-Net Magic in Motion is the company's rebranded corporate social investment initiative and comprises two flagship programmes: the Magic in Motion Academy which fast-tracks young, talented film-makers and, the M-Net Magic in Motion Expo. Through these initiatives, M-Net aims to cultivate a new generation of South African film-makers.

2015 was the first time the expo was held in Cape Town and therefore the ideal opportunity for the Faculty of Humanities to participate. Over the course of four days, staff members from

the Centre for Film and Media Studies and the Humanities Faculty office engaged with more than 1 000 grade 11 and grade 12 learners. M-Net branded buses transported students from their respective schools to the Cape Town Science Centre each day where they experienced what it is like to work in a television studio, behind the camera, on scriptwriting and film production.

The face-to-face interaction with learners enabled the faculty to highlight additional avenues open to prospective Humanities students

Visitors to the Faculty of Humanities stand were treated to a visual and interactive display featuring some of the

current student films compiled at the UCT TV Studios. Questions regarding application and admission points were clarified and students walked away with Humanities 'Explore Your Options' handbooks and CFMS pamphlets.

In total, 12 exhibitors were invited to participate. They included the University of Stellenbosch, Boston Media House, AFDA The South African School of Motion Picture, NSFAS, and UCT's Centre for Film and Media Studies. This was an ideal opportunity to recruit prospective undergraduate applicants and to showcase the exciting academic offering available through our CFMS. The face-to-face interaction with learners enabled the faculty to highlight additional avenues open to prospective Humanities students. The opportunity to partner with the M-Net brand was also important.

M-Net will soon establish permanent, interactive exhibitions in each of three cities where the expos are held: Durban; Johannesburg and Cape Town.

A dialogue with Neville Alexander



Panellists included hip-hop artist and community activist, Blaq Pearl, Xolisa Guzula (long-term colleague of Neville Alexander and language activist), associate professors, Adam Haupt (Centre of Film and Media Studies), and Wandile Kasibe (PhD candidate in Sociology and member of the RhodesMustFall movement). The panel was moderated by was Associate Professor Ana Deumert, from Linguistics.

It is important to look at creativity: creativity in, through and with language

The third Neville Alexander seminar took place on Thursday, 27 August. The event, titled: 'We need a new language: a dialogue with Neville Alexander on the language question', formed part of a three-day focus on the life and scholarly contribution of the late Dr Alexander.

The annual Neville Alexander seminars are hosted by the Centre for African Studies (CAS) in association with Linguistics and were established at the University of Cape Town in 2013 to commemorate his death on 27 August. The aim of the discussion series is to engage critically and constructively with different aspects of Dr Alexander's work.

According to event organiser and CAS research fellow, Nkululeko Mabandla, the first seminar was on multilingualism and the role of isiXhosa in higher education. "In 2014, we took stock of work on intellectualisation and language planning," says Mabandla. "This third Neville Alexander Seminar brought together scholars and activists working on and with language. The theme took its cue from recent discussions around language at UCT, particularly the call for a 'new language' which will allow us to imagine and articulate a new, de-colonial world; a language which challenges, as RhodesMustFall has noted, 'the pacifying logic of liberalism'. In order to craft such a language, it is important to look at creativity: creativity in, through and with language," explains Mabandla and co-organiser Ana Deumert.

More than 130 guests attended a Faculty of Humanities event to unveil the Neville Alexander Building on Friday, 28 August 2015, one day after the anniversary of Dr Neville Alexander's 2012 passing. The building was formerly known as the The Graduate School of Humanities Building and is located on University Avenue, on UCT Upper Campus. Dr Alexander was a student at the University of Cape Town. He registered for a Bachelor of Arts degree in 1953 and by 1958 had earned his MA in German. He returned to UCT in the 1990's as director of the project for the study of alternative education in South Africa.

Music Technology expands graduate career horizon

A new undergraduate music degree and course major is now affording students from across a range of academic disciplines, access to a career in Music Technology. The University of Cape Town is one of five universities in South Africa to offer this degree.

At the South African College of Music (SACM), Music Technology is viewed as a discipline that naturally divides into two components, vocational training and theory. The two components translate into two undergraduate course streams, an A-stream and a B-stream. The A-stream is primarily dedicated to vocational training, is taught in the Music Technology Laboratory and revolves around the use of sequencing and notation software. The B-stream, taught in the SACM Project Studio, is dedicated to audio recording and mixing practices supported by relevant theoretical or academic principles. Currently, around 60 students are enrolled in the A-stream, an elective offered to students with a measure of musical knowledge and competency. The B-stream is primarily intended for a far smaller group of Bachelor of Music degree (stream Music Technology) students.

Head of Music Technology at UCT, Theo Herbst, says: “Our aim is to expand the existing SACM Music Technology infrastructure, courses and, most importantly, research activities. We are doing this in order to serve the growing academic and commercial interest in the field of Music Technology. The fact that we have been able to embark on this journey can be attributed to excellent and ongoing support from UCT and sponsors from the private sector, including Paul Bothner Music.”

A number of significant milestones have already been achieved. An “SACM TechTalk” series, featuring to date more than 20 speakers from as far afield as Japan, is ongoing. An important event in this series took place on 24 April when UCT’s Research, Contracts and Intellectual Property Services (RCIPS) and the Music Technology section celebrated World IP Day. The event featured contributions by Intellectual Property legal experts and SACM postgraduate students.

A selected group of students are enrolled in the Weathervane Music Instructor’s Toolkit programme (<http://weathervanemusic.org/>). This programme exposes students to recording and mixing practices refined by a leading proponent of the ‘independent entrepreneur’ ethos. The



The Music Technology Laboratory is the main lecture and project venue for the undergraduate A-stream courses. This lab consists of 21 computer music workstations, each of which includes an iMac, audio interface, and three audio specific MIDI controllers. All the workstations are routed to a central mixing system to allow for flexible and interactive teaching and learning.

collaboration with Weathervane and other North American and European institutions is poised to expand in 2016.

Looking back to 2013, two music students, in consultation with the Music Technology unit won the ‘Get Discovered’ competition hosted by Avid and Abbey Road Studios. And in 2014, the SACM participated in a Microsoft/ Nokia initiative called ‘Sounds of the world’. Students competed for the opportunity to have their work featured in an international

ringtone project. When the votes were counted, SACM students contributed five of the final 20 new Microsoft ringtones released via Microsoft’s Lumia 535 phones. These were: *Back In Town* by Jonathan Prest, *African Hue* by Bubele Boo, *Djembe Jig* and *Tabletop* by Siyabulela Jiyana and Keketso Bolofo and *Kalimba Sunrise* by Frank Panaou and Rashid Adams. Microsoft/Nokia awarded cash prizes to the winners and a substantial donation was made to the Music Technology section.



A vocal recording booth forms part of the new laboratory space, giving students the opportunity to learn and apply recording principles and techniques, and creatively explore their own unique material for their various projects and assignments.

According to Herbst, a particularly interesting development has been the numerous Jazz, Western Classical, Popular and African music audio recording sessions hosted by the Music Technology section at recording venues across Cape Town over the last two years. “We are excited about the growth prospects of two new in-house recording labels spawned by these activities, ‘SACM Productions’ and ‘UCT Project Recordings’. Kick-started with pre-seed funding from RCIPS, the former serves as a platform to showcase performances by staff and senior students,” says Herbst.

Two compilation compact discs (CD) with music by Professor Hendrik Hofmeyr and South African flute compositions have been released to date. In addition, the CD release of a collaborative project between the SACM Piano and Music Technology section is imminent. UCT Project Recordings (UCPR) is intended to function as a student project-based label. The first release is entitled *Artifice* by the band *Sinae*.

A website at the URL www.sacmmt.com will soon be launched and the UCT Live Room <https://www.youtube.com/channel/UCgtGrLIOMHozbZodo353gcw>, run by Music Technology and Film and Media students, will be populated and expanded with suitable projects.

GIPCA highlights 2015



Professor Pather was commissioned to create a new work *Rite* (based on Stravinsky's *Rite of Spring*) which was performed at the Dance Umbrella (Johannesburg) and the Jomba! Contemporary Dance Experience (Durban).

The fourth staging of Qaphela Caesar, based on Shakespeare's Julius Caesar took place at the SA State Theatre in Pretoria during October. Qaphela Caesar was first staged by Professor Pather when he was awarded a GIPCA Fellowship in 2010.

In February, the Gordon Institute for Performing and Creative Arts (GIPCA) partnered with award-winning choreographer Nicola Elliott, to present five performances of *Run!* The work was accompanied by pianist Mareli Stolp performing a commissioned score by Braam du Toit. With a simmering undercurrent of feminist politics, meticulous performance crafting and bold visual statements, *Run!* subverted the notion of women as soft and fragile and, in both a concrete and abstract way, engaged the complex relationship between the female performer and the space and place of the stage. After following the rehearsal process and seeing two performances, dance blogger Klaus Warschkow wrote "....*Run!* is a (sheer sic) brilliant work"

2015 ended on a high note with an unexpectedly high number of applicants enrolling for GIPCA's MA and PhD offering commencing in 2016

The *Remaking Place* symposium in March was convened by Professor Jay Pather and comprised a series of panel discussions focusing on public art given its particular challenges in relation to South Africa, race, gender, class and innovation. *Remaking Place* featured luminaries in public art discourse such as Gabi Ngcobo, co-founder of the Centre for Historical Reenactments, Lewis Biggs of the International Award for Public Art; Wang Dawei, Dean of Fine Art, Shanghai University and Marilyn Douala Bell, from the highly respected Douala Art in the Cameroon. Panelists were drawn from all provinces and included Eric Itzkin (Johannesburg Development Agency), Rangoato Hlasane (Keleketla! Library), Buntu Fihle (Dlala Indima), Doung Anwar Jahangeer (DALA) and Samkela Stamper from Mpumalanga. UCT staff members Amrita Pande and Sara Matchett were invited to join the panel as were Rike Sitas (African Centre for Cities), Zayd Minty (City of Cape Town), Bonita Bennett (District Six

Museum), Khanyisile Mbongwa, Premesh Lalu (University of Western Cape), Mike van Graan (African Arts Institute) and Jack Becker, editor of the Public Art Review. The symposium culminated in the *Kasi-to-Kasi Public Art Festival* on March 14. Curated by UCT Drama graduate Mandisi Sindo, performances started at the Gugulethu Mall and continued through private backyards, intersections and gardens along Steve Biko Drive to the Gugulethu Sport Complex. Other artworks featured were Meghna Singh's installation *Arrested Motion: Exploring states of stillness within the global flows of people and things at the port of Cape Town* and *Music on a Long Thin Wire*, a music installation composed by Alvin Lucier, presented by the South African College of Music's Theo Herbst.

Remaking Place was made possible with support from the Departments of Arts and Culture's Mzansi Golden Economy initiative.

Generating much interest was the *Portrait Racket* exhibition which opened with a talk by curators Ruth Sack and Lisa Espi on October 1 titled *Picture Perfect: A social history of hand-coloured photographic portraiture in 20th century South Africa*. The practice of airbrushed photographic portraiture was brought to South Africa from Chicago in the 1930s and became a widespread and flourishing business for the greater part of the 20th century. In their research Sack and Espi followed the physical path some of these photographs took between the rural villages and urban townships, the artists' studios, and back again. Images on exhibition included photographs of these portraits in situ, airbrushed photographic portraits from studios in Johannesburg, Cape Town and Durban, as well as original small photographs upon which these were based. Also included were ephemera such as notes and instructions between clients, salesmen, photographic printer and artist. The exhibition concluded with a walkabout and tea to which visitors brought hand-painted photographs from their private collections to share with the curators.

2015 ended on a high note with an unexpectedly high number of applicants enrolling for GIPCA's MA and PhD offering commencing in 2016.

For updates on upcoming GIPCA events, please click on 'Join the mailing list' at www.gipca.uct.ac.za

Developing students **for the future**

A small unit within the Faculty of Humanities is working hard to support students on the Faculty's Extended Degree programme. Established in 2013, the Humanities Education Development Unit (EDU) offers socio-academic support as well as a suite of introductory courses designed to promote academic success across the Arts and Social Sciences disciplines. In 2015, a series of new interventions were implemented to further help students navigate the challenges of academic life. The goal is not only to achieve successful graduations across the Faculty but also to ensure that Humanities Extended Degree students receive effective psycho-social support whilst they are at the University of Cape Town. Some of the key achievements and innovative teaching and learning projects implemented by the EDU this year include:

Academic achievement:

Since inception, the Humanities EDU has witnessed a number of amazing academic achievements from students on the Extended Degrees (ED). Many of these students graduate with three or more majors, made possible by the four-year degree structure. Since 2013, there have been promising improvements in overall student throughput:

1. Graduating student rates rose from 12.48% in 2013 to 15.14% in 2014,
2. Academic exclusion rates dropped from 8.25% in 2013 to 7.19% in 2014.
3. The number of students on the Dean's Merit List rose from 13 (2.49%) in 2013 to 23 (3.52%)



in 2014. The Dean's Merit List is an award given to students in recognition of consistent academic excellence.

A special awards event was held on 17 September to celebrate these and other EDU student academic successes.

Educational innovations:

The EDU was worked hard to improve the curriculum and academic interventions. Some of the innovations developed on courses include:

- Africa-centred content and multilingualism: to make the Humanities curriculum more relevant to the local context and to the continent's entangled histories, EDU course material is constantly

revisited to introduce Africa-centred content. On the 'Concepts in the Social Sciences' course, the core academic text utilised is Biko's I write what I like. The 'Texts in the Humanities' course offers students an opportunity to critically examine the representations of Africa through different eras.

- Multilingual concept glossaries: students on the Extended Degree programme translate concepts from English to their home language and work in groups to arrive at comprehensive definitions of terms across languages. According to Professor Mbulungeni Madiba from the University of Cape Town's Centre for Higher Education Development (CHED), multilingualism and translanguaging can favour academic concept development in the classroom. Another new concept



is the marking of essays written in the ED student's vernacular. This is used particularly for essays on language histories where ED students have the opportunity to reflect on their personal use of language and how this is sometimes shaped by schooling and migration. Thanks to multilingual EDU staff members Dr Aditi Hunma and Ellen Hurst as well as Robyn Human, Msakha Mona and Mimi Suliman, the concept has been a success.

- The Online Writing Hub: is an interactive, multimodal, peer-learning space to promote students' grasp of texts and concepts through discipline-specific writing tasks set by departmental Teaching Assistants. These online tasks are aligned with weekly material covered in lectures, and assist students in progressively developing a

coherent argument around course themes, with timely constructive feedback from their tutors. Students' responses on the Writing Hub have often indicated what they have grasped, and how tutoring can be better tailored to meet their needs. Participating departments include: English Language & Literature; Centre for Film and Media Studies; Historical Studies; Political Studies; Psychology; Anthropology and Sociology. Additional departments will be added in 2016.

- Online Reading Labs: aim to promote reading practices on the introductory course titled 'Texts in the Humanities'. These consist of a pre-lecture online reading space containing customised academic videos, which take students through the readings prescribed for the following week. Students watch an

eight minute long video highlighting important statements or paragraphs. The video is punctuated with tasks requiring them to go back to their actual reading and search for answers to set questions. The aim is to cultivate healthy academic reading practices and ensure that students read the prescribed material before lectures, so that lectures may be more interactive, discussion-based with students initiating academic dialogue around set texts.

DHET Tablet Project 2015 – 2017:

In another exciting project, the Humanities EDU is working with the University of Cape Town's Centre for Innovation in Learning and Teaching (CILT) to offer free Proline technology (computer tablets) to first year students on the Extended Degree programme, in 2016.

The tablet project is funded by the Department of Higher Education and Training (DHET) to offer students personal mobile devices across a number of South African universities. EDU staff members believe that the introduction of tablets may potentially reconfigure the ways in which their students engage in Online Writing Hub tasks and lectures. A pilot study, conducted by the CILT and the Humanities EDU earlier this year, revealed that many UCT students use their tablets to access course material and conduct academic research. Since a number of EDU students are on financial aid, this scheme will assist those students who do not have the

means to purchase technology items themselves. Other beneficiaries of the tablet project will include students from the Sol Plaatje University; the University of the Free State; University of Johannesburg as well as the University of the Witwatersrand.

The ED programme was a massive help. It taught me a lot about time management and took a lot of pressure off during the course of my studies.” - Nikesh Kooverjee (UCT Bachelor of Arts graduate, 2014)

According to Dr. Aditi Hunma (EDU Lecturer), the project will assist approximately 200 students, the size of the Humanities EDU first year cohort. Selection will be based on a needs assesment. She says that students would benefit from additional online support, mediated through devices such as these tablets. “Some students on our programme may have limited access to personal mobile devices, which they need to type out their essays and to conduct academic research. Another important consideration is the finite number of campus computer labs available to them for after-hours work.

Educationally, the tablet project works well with the Writing Hubs and other blended pedagogies already initiated in the Humanities EDU” says Hunma.

HUMAAN: Academic Support and curriculum advice:

Humanities Academic Apprenticeship Network (HUMAAN) was recently established (by Dr Shannon Morreira) in order to provide additional academic support to final-year students so that they meet honours-level entrance requirements. HUMAAN pairs promising undergraduate students with established academics for one-on-one mentorship, and provides workshops which cover information on application processes, funding options, the format of the honours year and research literacies. The programme aims to improve retention rates, particularly (but not exclusively) for students from population groups classified as ‘previously disadvantaged’.

According to Acting Director for the Humanities EDU, Dr Ellen Hurst, the unit’s efforts are now starting to bear fruit. “We are starting see the positive impact that the Humanities EDU interventions, such as the additional tutorials and courses, are having on student academic success.” says Dr Hurst.

For more detailed information on these and other Humanities EDU projects, please visit the EDU website: www.humedu.uct.ac.za

Grant to boost African film mentorship programme

The Centre for Film and Media Studies has been awarded a generous grant that will enable students and their mentors from neighbouring African countries to attend short courses in documentary filmmaking at the University of Cape Town. The grant is in the amount of €50 000 and was awarded to the department by the Robert Bosch Stiftung.

The Robert Bosch Stiftung is a German foundation that focuses its philanthropy on social challenges and on building civil society, with media in societies in transformation one of its particular focus areas. The idea of a fellowship was first explored in a meeting between Professor Herman Wasserman, Director of the Centre for Film and Media Studies (CFMS), and Mr Markus Lux, Deputy Head of the Bosch Stiftung’s Department of International Relations in April this year. Subsequent discussions between Dr Liani Maasdorp, academic director of UCT-TV, Professor Wasserman and the Foundation led to the final decision to award the grant.

According to Professor Wasserman, the grant will now afford eight aspiring filmmakers (four students and four lecturers/mentors) the opportunity to participate in the department’s Stepping Stone documentary filmmaking courses next year. Stepping Stone offers an intensive skills development programme that runs from the UCT TV Studio during the university’s vacation periods. It provides foundational video training to members of the UCT community (students and staff) and community participants who would not otherwise be able to attend UCT courses due to financial



The international grant will enable more students from the African continent to participate in the CFMS five-week skills development programme called Stepping Stone, which is now in its fifth cycle.

or other constraints. Courses are taught by CFMS staff members and the initiative also benefits from seed funding received from The Percy Fox Foundation. The courses are now registered UCT short courses which means participants receive a UCT certificate of participation upon completion.

‘The international grant has provided a wonderful opportunity for us to strengthen our links with other departments on the continent and to make access to UCT expertise and facilities available to a wider network,’ said Professor Wasserman.

Humanities student leaders praised



Ramabina Mahapa, President of the SRC 2014-2015, with DVC Professor Sandra Kloppe.

Two Humanities students were praised at the 2015 UCT Student Leadership Awards held on 13 October. The Humanities Student Council’s Zolani Metu received the Executive Director’s Award for working to build cohesion, work satisfaction and competence within the council. He was a student delegate at the South African Institute of International Affairs, and a member of their Youth Policy Committee 2015. He led the legal team of the UCT Queer Revolution and, in conjunction with Rainbow UCT, facilitated compulsory sensitisation workshop for all student leaders to address homophobia, sexism, racism and other forms of discrimination. Ramabina Mahapa received the Vice Chancellor’s Award. As Student Representative



Zolani Metu receives the award from Dr Moonira Khan, Executive Director of Student Affairs.

Council President (2014-2015), Mahapa has been involved in activities that resonate with a strong public service ethic, including his work with SHAWCO, the Enlighters Edusolutions (an NGO he co-founded in Limpopo), and SASCO. As a student representative on the University Admissions Committee in 2014, he consistently challenged processes that he felt unfairly created barriers to access for black students. He played a significant leadership role during the RhodesMustFall campaign, has worked to raise awareness about discriminatory or exclusionary practices, towards the creation of an undergraduate major in African studies, and has contributed towards ensuring that graduation ceremonies are more inclusive and diverse.

ETILAB inspires innovation



150 delegates attended the first international conference on Emerging Technologies and Authentic Learning in Higher Vocational Education at UCT in September 2015.

2015 has been a big year for the Educational Technology Inquiry Lab (ETILAB). The research unit celebrated its second anniversary; hosted a first-of-its-kind international conference on Emerging Technologies and Authentic Learning in Higher Vocational Education and, was commissioned by the UCT Schools Development Unit to assess technology usage in rural government schools.

ETILAB is an adult sandpit established to inspire innovation through creative problem solving techniques. The unit brings together academics, postgraduate students and teaching professionals to uncover the potential of emerging technologies to address challenges experienced in schools or the workplace

and to exploit opportunities that these technologies make possible. Through its various activities and events, the ETILAB builds bridges between thought-leaders in higher and basic education, industry, government and non-governmental organisations.

ETILAB brings together academics, postgraduate students and teaching professionals

The team successfully hosted a first-of-its-kind international conference on Emerging Technologies and Authentic Learning in Higher Vocational Education (www.etinedconf2015.com) in September 2015 at the UCT Graduate School of Business conference venue. The five world-renowned keynote speakers included Gilly Salmon and Jan Herrington from Australia, George Veletsianos from Canada, Victor Mbarika from America and Laura Czerniewics from UCT's Centre for Innovation in Learning and Teaching (CILT) team. They presented workshops and keynotes to the 150 international and local delegates. Sketchnoting was used in an innovative (and possibly first-of-its-kind) approach with a team of sketchnoters creating bright and colourful sketchnotes for



ETILAB 'sandpits' and think tanks enable participants to uncover the potential of emerging technologies.

each of the presentations. At the end of the conference key findings related to the context of practice and research and the future uses of emerging technologies and authentic learning in higher vocational education both locally and abroad. One of the keynotes, Pro Vice-Chancellor of the University of Western Australia, Professor Gilly Salmon summed up the feedback from this conference:

"I 'do' a lot of conferences, often as an invited or keynote speaker, and generally enjoy myself and learn stuff *but* ETinEd 2015 will always stand out for me as an exceptional knowledge sharing and collegial event... I love the idea of being able to continue this dialogue in the future – a rare opportunity."

Another 'first' for the ETILAB team was visiting schools in the Eden and Central Karoo. The team was commissioned to conduct a baseline assessment of 12 schools' access to Information and Communication Technologies (ICT) and readiness to integrate emerging technologies in their teaching and learning. Following the principle of socially and ethically responsible research, the ETILAB team strives to add value to its research participants. Visiting the Karoo schools and seeing the plight of up to 80% of orphaned and abandoned primary and high-school learners in two schools, ETILAB launched a Facebook collection campaign. Within two-weeks clothing, shoes and sport equipment, stationery and teaching apparatus from



Team members raised funds to assist vulnerable children encountered on the Eden and Central Karoo schools district research project.

as far as England were donated. The Quantum bus hired to transport all of the donations was filled to the ceiling and gifts were received with immense gratitude and appreciation. As part of serving the UCT community, the ETILAB works with postgraduate students, pre-service teachers in the PGCE programme as well as experienced practitioners in the postgraduate diploma in Educational Technology. The establishing of a new Masters' qualification in Educational Technologies with two 'in the cloud' or online modules commencing in 2016 is another significant milestone for the unit.

For additional information on ETILAB projects and initiatives, visit the website: www.etilab.org.

Faculty launches English Language Centre

Humanities launched the UCT English Language Centre on 16 November 2015. Offered for the first time at UCT, these flexible academic programmes now cater to foreign students who need to improve language skills for international university entrance. *Humanities Update* asked the new director of the centre, Simon Harrison what this initiative is about.

HU: Why now? What informed the decision to establish a language centre at the University of Cape Town?

SH: Actually, UCT has had this idea in mind for a number of years – it has just been a case of having the time, will, and expertise to get it off the ground. The incoming Dean of Humanities inherited the idea from his predecessor in 2014 and has put a lot of energy into driving it forward.

The establishment of the centre will fulfil three needs – internationalisation, English language support for existing UCT students, and third-stream income. If UCT is to become a truly international and Afropolitan university, it needs the structures in place to support those students who wish to come to UCT, but come from countries where English is not the first language as well as local students who use English as a second or third home language. This should include academic English support, complementing the work that the academic literacy team is already doing.

HU: Why aren't other South African universities doing the same?

SH: Some are – WITS and Stellenbosch both have language schools, although neither focus exclusively on English in the way we do, or use the same private sector ELT/ Language Travel business model. I think there are two reasons we have the advantage here. First we are lucky enough to be in Cape Town, so we have an instant advantage when it comes to attracting international visitors to our courses – let's face it, Cape Town has something special to offer in terms of the language travel experience! Second, it is difficult for universities to really understand what we are doing in the ELT sector. This is not academic teaching; it is teaching a skill, so the methods are very different.

HU: There are many similar language centres in South Africa already. What will be the unique value-add for prospective UCT ELC students?

SH: Two things, really. The first is the quality of the teaching. As part of UCT, we need to uphold UCT's academic standards and teaching quality, so we will have rigorous quality assurance framework and will only employ teachers with a high level of professional qualifications and extensive experience. Secondly, our students will have the opportunity to become part of UCT's wider academic community, which is not something other schools can offer.

HU: The global language travel sector is apparently booming. What do you attribute this trend to?

SH: We live in an increasingly globalised world and English continues to be the global language of trade, business and popular culture. I don't see that changing any time soon. Of course the industry has ups and downs, but that is often country specific and related to local issues such as visa regulations. Twenty years ago most EFL students were coming from European countries to the UK and USA. Now, Brazil, Columbia, Turkey and Korea, as well as countries in the Middle East and of course China, are where we are seeing large numbers of outbound students. Next it is likely to be Indonesia and Malaysia, so as new countries continue to develop and globalise, the trend will continue to be upward.

HU: You've stated that the initial focus will be on growing the Latin American and Northern European markets. How do you aim to achieve this?

SH: In fact, it's a mistake to focus too heavily on one country or region at the expense of others in this industry. I realise it's the mantra of Marketing 101 – 'find your niche' – but ELT is a special case. Students want to come for a multinational, multicultural experience, so the greater the variety of nationalities and cultural backgrounds you have in the class the better. That said, we also focus on the markets which realistically have students who are keen to study in South Africa, and that means the traditional markets of Germany, France and Switzerland, as well as the fast growing emerging markets I mentioned earlier – Brazil, Turkey, MENA, and so forth.

We recruit partly through a network of agents and educational consultant in the students' home countries – this is the standard model in the sector. Students like to have a point of contact they can visit and who can speak their language, and who can explain the benefits of the various schools and courses on offer face to face.



Simon Harrison, Director of the new English Language Centre, says that UCT is uniquely positioned to take advantage of the boom in the global language travel sector.



HU: What about the African market – do you consider francophone Africa to be a viable market also?

SH: Absolutely – francophone and lusophone Africa will be very important to us, not only as a market for ELC but also to fulfil UCT's strategic aim of positioning ourselves as an Afropolitan hub. To this end we also offer discounted tuition and accommodation rates to all students from the African continent, and are working closely with partners in other African countries.

HU: How will South Africa's new immigration legislation impact ELC?

SH: The new regulations impacted badly on the SA ELT industry as a whole because the implementation did not take into account the specific and unique position of English Language Schools – basically they were caught in a regulatory grey area which quickly turned into a black hole! Luckily, good progress has been made recently and things seem to be back on track. From our point of view, as a university affiliated centre, we are in a much better position so the new regulations don't really affect us.

HU: Which university units will you work with to ensure the best possible experience for ELC students?

SH: Obviously IAPO will be very important in this regard, and we work closely with them in a number of areas. Our aim is to be a vital element in helping them to further their internationalisation mandate. They also support us in terms of orientation, student services, student visas and various other areas. Other than that, we work with the HUM Faculty on our HR, Finance and certain aspects of academic administration.

HU: What does the future hold for UCT ELC?

SH: In the short term, we're just keen to get started! The next few months will see a big focus on marketing, student recruitment and developing the agents' network. We started our first pre-session course in August 2015, for international students who needed to improve their level of academic English with a view to enrolling in UCT full degree course for the 2017 Academic cycle. Now we are working on our academic language support programmes for students already at UCT. At the same time we always have our eyes open for additional opportunities that come up – for example, there seems to be demand for EFL teacher training (TEFL) courses, so that is something we are looking into at the moment. So there's plenty to keep us busy!

One on one with Zine Magubane

Associate professor, Zine Magubane joined the Faculty of Humanities briefly in her capacity as visiting professor in the Van Zyl Slabbert Chair. This post is located in the departments of Political Studies and Sociology. Zine is the daughter of anti-apartheid struggle veteran and well-known academic, Professor Ben Magubane. She is currently based in the Sociology Department at Boston College in Massachusetts, where she teaches courses in postcolonial race, ethnicity and popular culture.

In the article, *Humanities Update* asked this busy academic to share her thoughts on transformation, as well as plans for her six-month tenure at the University of Cape Town.

HU: What informed your decision to take up academic residence at UCT?

ZM: A few years ago I was invited to apply for a VZL visiting professorship. I applied and was accepted.

HU: Broadly speaking, your research interests include social theory, gender and sexuality and the sociology of post-colonialism. In what ways will these interests inform your work with the Van Zyl Slabbert Chair at UCT?

ZM: I came to do archival research on all of those things. I am particularly interested in the history of social science in South Africa. When I came I imagined that it would be seen as a somewhat obscure topic – and then the #RhodesMustFall movement started right in front of my eyes. Those brave students, far more effectively than I ever could, demonstrated that my research topic wasn't so obscure after all!

HU: In 2005, you co-authored a book on transformation titled *Hear our Voices*, which is about institutional racism and sexism as experienced by black academics in South Africa. You now arrive back on campus at a time when the transformation debate has reached an all-time high. What are your thoughts on why this is still an issue at UCT?

I'm not surprised that transformation has unfolded slowly over time. Universities are notorious for their resistance to change. Most of the time they have to be forced!

ZM: When Reitu Mabokela (my co-author) and I brought together a group of black women academics who had either studied or taught at UCT we were trying to get those experiences into the open. Each of us had felt very silenced and marginalised during our time at UCT. The point of the book was to contextualise and historicise these experiences – to show that they were not about isolated individuals but about deep systemic problems and to root those problems in history.

As a historical sociologist, I am deeply aware that change over time is slow. I am also aware that change doesn't happen spontaneously or on its own – social actors are key. They are the forces that move history. The students have become those social actors. And they have done so in a way that not only goes beyond simply writing articles or having meetings, but has made the urgency of the issue real and alive. It is amazing. I'm in awe of them, really. It is the kind of thing one reads and studies about, but rarely gets to experience first-hand.

When we wrote the book we hoped that it would spark change – or at least a conversation about change. We also hoped that the women who followed behind us (a number of the women whose essays appear in the book eventually left UCT for various reasons in the years after the book was published) would find solace, inspiration, comfort, and affirmation from our reflections.

I'm not surprised that transformation has unfolded slowly over time. Universities are notorious for their resistance to change. Most of the time they have to be forced!

HU: Your father, the late Professor Ben Mgubane was a sociologist in his own right. What drew you to this same field of enquiry?

ZM: He did! He was always reading and writing something. But he was always going to meetings as well and working with anti-apartheid groups in the United States. He inspired me very much. He showed me that scholarship matters in a very concrete way.

HU: Both your masters and doctoral degrees were earned at Harvard University. Do you think that there are particular challenges associated with being a young, black and successful female academic?

ZM: Yes, the challenges are many. Clearly institutionalised racism and sexism are huge barriers. The

isolation of being 'the only one' in a department or programme can be really hard. Furthermore, there is a way in which knowledge is structured that can be very difficult. There is a way in which certain 'facts' get agreed upon and become the basis for knowledge production that it is very difficult to dismantle and disrupt. In many ways, each act of scholarship is simultaneously a 'tearing down' and rebuilding. Take the issue of Rhodes' legacy, for example, we are still having discussions where he is called a 'humanitarian' or an 'entrepreneur'! This, about a person who said that he 'preferred land to niggers'! To enter into scholarly dialogue means having not only to engage with things that insult you and your history in very profound ways but also to have to write through and against them. This is not easy.

HU: What parallels/differences exist between American and the Southern African society, with regard to attitudes towards race, gender, sexuality and transformation?

ZM: The United States and South Africa are similar in many ways. Universities there are also just now awakening to how their failure to address the legacies of slavery, racism, and colonialism continue to exert pernicious effects. In both places people are struggling to come to terms with history and all that it entails.

HU: After a brief period in South Africa, first as lecturer in the UCT Department of Sociology (1996) and later at the Human Sciences Research Council (1997 to 2000), what changes do you now perceive in South African society, 14 years later?

ZM: There have been many positive changes in South Africa. I think spaces are more open to dialogue and debate. I think that young people, especially, are really amazing in their insistence on living life on their own terms and claiming space for themselves. I think that has been the most amazing thing to see unfold. If the young people of today are any indication, exciting times lie ahead.

HU: Which achievements (academic or personal) are you the most proud of and why?

ZM: Academically, I suppose it is that I have survived this long and also that every once in a while I will get a letter or an email from a young person who read something I wrote and it helped them. That is the best feeling. Personally, I suppose it is my three kids (Zazi, Andile, and Liam) they keep me on my toes!

About The Van Zyl Slabbert Chair

The Van Zyl Slabbert Chair is made possible through a five-year grant established by The Open Society Foundation for South Africa, a foundation that works towards developing vibrant and tolerant democracies. The visiting professorship at UCT holds the Van Zyl Slabbert Chair in Politics and Sociology, which honours Dr Slabbert's commitment to an open and democratic society.



Anthropology breaks new ground in 2015



Compiled by Professor Fiona Ross

2015 has been a tremendously exciting year for Anthropology at the University of Cape Town. The launch of Africa’s first Massive Online Open Course (MOOC) titled *Medicine and the Arts*, designed and led by Associate Professor Susan Levine (Anthropology) and Professor Steve Reid (Primary Healthcare); the new interdisciplinary MPhil and PhD programme in Environmental Humanities South, directed by Associate Professor Lesely Green; the ongoing programmes of research in Professor Carolyn Hamilton’s SARCHI Chair’s Archive and Public Culture Initiative and Professor Fiona Ross’s AW Mellon Chair which opens a suite of projects under the umbrella of the Anthropology of the First Thousand Days of Life. Anthropology is located within the School of African & Gender Studies, Anthropology and Linguistics (AXL). These are some of the initiatives established in this busy research unit.

Medicine and the Arts:

More than 13 000 people have now participated in the University of Cape Town’s first global MOOC (Massive Open Online Course) *Medicine and the Arts: Humanising Healthcare*. This ground breaking free online course put together by Associate Professor Susan Levine (Anthropology section) and Professor Steve Reid (UCT Primary Healthcare Department) introduces the interdisciplinary field of medical humanities, with an impressive line-up of 15 UCT academics who provide multiple perspectives on health, healing, life and death.

Well-known South African performance poet, Malika Ndlovu, whose mantra is ‘healing through creativity’, joined leading UCT academics including occupational therapy Associate Professor Elelwani Ramugondo and neuroscience Professor Mark Solms on the second run of this highly successful course in October. Creating and running the MOOC was new terrain



Anthropology Phd and MPhil students with Professor Isabelle Stengers (front row, centre) visiting academic from Free University of Brussels at a dissertation proposals workshop held from 25 Sept - 11 October 2015.

As the first MOOC offered by UCT, we have been very encouraged by its success, and it will have a definite impact on our teaching

for the educators and the support team from the university’s Centre for Innovation in Learning and Teaching (CILT). The experience and skills gained through the partnership between the learning designers, video producers and academics on the course creation team have already been useful in thinking about mainstream provision for online courses at UCT. As co-convener Susan Levine observed: “As the first MOOC offered

by UCT, we have been very encouraged by its success, and it will have a definite impact on our teaching from now on. Our face-to-face students on the same course have given us the opportunity to compare learning online with that of the classroom, and the differences are fascinating.”

The conveners believe it is significant that this course – which aims to promote a developing country’s perspective on the medical humanities – is being made in South Africa, which has enormous challenges in its history of division, its legacy of inequity, and the current crisis in the healthcare system. The course has attracted participants in the medical and allied fields, artists, various applied arts therapists and significant numbers of patients, making for rich sharing of experiences and perspectives. Lead educator Professor Steve Reid wrote to participants after the last week of the first course run: “Even as we head towards the end of the course this is just the beginning

in some ways, new ideas and connections, new ways of thinking, and for us new ways of teaching and learning over the internet, are the start of new projects and different ways of doing things.”

Although the MOOC has a global reach, drawing participants from 120 countries across the world, the conveners are pleased that UCT’s courses attract a much higher than usual number of African participants, with the greatest proportion being from South Africa. Learners from all over the world participated and many particularly enjoyed the local perspectives, for example, Bharathi Prabhu from India commented: “At a time when medical care is becoming a business and many doctors are no longer perceived as compassionate, what we need in developing nations is grass root level health care which stresses prevention and indigenous health practices. I wish more and more health professionals from my country would enroll in this course. Thanks to all the people of this wonderful course.”

The Medicine and the Arts MOOC is a six-week programme consisting of three-hour tutorials per week.

For additional information on this MOOC, visit: www.futurelearn.com/courses/medicine-and-the-arts

Environmental Humanities South:

The environmental humanities is the term for a dynamic and growing field in universities across the world, one

promoting interdisciplinary scholarship that explores how we understand the relations between humans and the environment in all areas of cultural production.

In a 21st-century context of increasing pressure on the biosphere, the environmental humanities provide a vital intellectual space that enables researchers, students, artists, writers, scientists, policy-makers and practitioners to reflect critically on the concepts that underline contemporary environmentalism, as well as broader social imaginings of ‘the natural’. What do we mean when we speak of ‘the environment’? Whose environment, and who gets to speak? What propositions about ‘the natural’ and ‘the human’ undergird scientific advice on governance and management of the commons? Two new postgraduate programmes were established in 2015 to explore these and other research questions: the MPhil and the PhD programme in Environmental Humanities South. The masters programme consists of electives and two core courses: ‘Earth, Ecology and Humanities’ and ‘Researching the Anthropocene’. Both the Masters and Doctoral programmes are directed by Associate Professor Lesely Green.

The First Thousand Days of Life:

Recent findings in epigenetic and neuroscience research demonstrate that the earliest periods of life, from conception to two years, are critical ‘windows’ in development. Interventions

in this period may have lasting effects for the individual. Significantly, some of these seem also to have partially heritable effects. ‘The First Thousand Days of Life’ is therefore fast becoming a field of inquiry with direct implications for policy.

A vibrant group of 13 UCT graduate students has generated extraordinary insights into the ways that material objects, social relations, scientific knowledge and ideological formations shape contemporary child-bearing and rearing practices in Southern Africa. Their work has covered areas as diverse as research on midwifery and birth, breastfeeding and breastmilk donation, in vitro fertilisation and ideas about potentiality; household food security and well-being, violence and recovery, formations of faith, reproductive rights,

and the newly emergent knowledge field of parenting.

‘M(other)ing’, an extraordinary panel discussion drew on anthropologists and historians to explore historical and contemporary interventions in parenting, and particularly the increased emphasis on proper mothering. The diverse papers presented at this event demonstrate that the terrain of mothering is always contested, political and complex; that material objects are not stable but require tethering to their status through complex language acts; and that mothering is constrained by the complex political economy of everyday life.

For more information on this research project, visit: www.thousanddays.uct.ac.za

Anthropology research highlights:

1. Dr Helen Macdonald has been awarded several grants for her work on social markers of TB.
2. Dr Divine Fuh has extended his work on precarity, drawing on a range of collaborations within SA and across the world, including Japan and Switzerland
3. Associate Professor Susan Levine has generated extraordinary insights into social dimensions affecting blindness and healing; and is a participant in a new interdisciplinary research programme on skin lightening.
4. Anna Versveld’s PhD exploring the intersections of TB and substance-use has generated a new set of protocols currently being trialled at DP Marais hospitals. These refigure current attitudes to and policies about substance use and health care.

Look & Listen

faculty publications



Odyssey of an African Opera Singer – Musa Ngqungwana

From poverty to prominence, UCT Opera School alumnus, Musa Ngqungwana takes readers on a personal journey – from childhood

to young adulthood. It is a story about resilience and tenacity in the face of significant challenges. Ngqungwana is currently based in the United States of America where he enjoys an international career in opera.



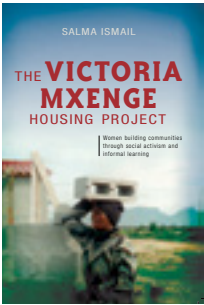
Food Security in South Africa – Editors Vivienne Taylor and Sakiko Fakuda-Parr

Human rights and entitlement perspectives bring together research undertaken at national and

international levels in new ways so that policy makers, researchers, human rights advocates, as well as social and economic scholars are better able to examine the channels through which households acquire food. The book makes a critical contribution to the policy debates, alternatives and issues of food insecurity from a human rights perspective.

The Victoria Mxenge Housing Project – Salma Ismail

The *Victoria Mxenge Housing Project* was founded in 1994 by a group of 12 poor and semi-literate women who lived in shacks on the outskirts of Cape Town.



development organisation to its evolution into a social movement.



Relocations: reading culture in South Africa – Editors Imraan Coovadia, Coilin Parsons and Alexandra Dodd

The publication brings together a selection of the Great Texts/

Big Questions public lectures hosted by the Gordon Institute for the Performing and Creative Arts. The authors range from novelists André Brink and Imraan Coovadia (one of the collection’s editors), to poets Gabeba Baderoon and Rustum Kozain, to artist William Kentridge and social activist Zackie Achmat.



A Sweet-footed African – Francis Nyamnjoh (co-authored with James Jibraeel Alhaji)

The book reflects on the processes of migration, desires and decisions as

people seek greener pastures while

remaining connected to places and people elsewhere.



C’est l’homme qui fait l’homme: Cul-de-Sac Ubuntu-ism in Côte d’Ivoire’ – Francis Nyamnjoh

The book reflects on the complexities of ideals of ubuntu

in a world that prioritises achievement and personal success.



Matriks (Joan Hambidge)

In this collection, the writer uses poetry to make sense of society and human relationship using past and current world events. Poetic

themes include: the relationship with parents, intertextual conversations, love relationships and the experience of long distance travelling. Joan Hambidge is Professor of Afrikaans language and literature in the school of languages and literatures at UCT. This is Joan’s 20th anthropology of poertry.



South African Women Living with HIV - Floretta Bonzaier, Anna Aulette-Root and Judy Aulette

The book is based on interviews with women who are HIV positive.

Already pushed to the edges of society by poverty, racial politics, and gender injustice, women with HIV in South Africa have found ways to cope with work and men, disclosure of their HIV status, and care for families and children to create a sense of normalcy in their lives. As women take control of their treatment, they help to determine effective routes to ending the spread of the disease.



The Musical Instruments of the Indigenous People of Southern Africa
– **Percival R Kirby**

Percival Kirby was an internationally acclaimed historian and musicologist. The book *Musical*

Instruments of the Native Races of South Africa, first published in 1934 was the culmination of his research trips. It has become the standard reference on indigenous South African musical instruments, but has been out of print for many years. This third edition, with a revised title contains an introduction by Mike Nixon, Head of the Ethnomusicology and African Music programme at the South African College of Music, and new reproductions of the valuable historic photographs by Paff and others, but leaves Kirby's original text unchanged.



Ubuntu The Common String
– **Dizu Plaatjies & friends**

This is the new solo album by South African musician and composer

Dizu Plaatjies. It is his tribute to string instruments and features various musical influences, ranging from fascinating South African melodies, blues, rock, jazz, and more. Plaatjie describes this album as a 'complete departure' from his previous work. The album features collaborations with several artists. The CD is available from The African Music Store (Cape Town) and retails for R150.

Top literary prize for **Penny Busetto**



Penny Busetto (centre) received the University of Johannesburg prize for her book *The Story of Anna P, as told by herself*. Busetto is currently completing her PhD in English at the University of Cape Town.

On Wednesday, 9 October, Zakes Mda and Penny Busetto were awarded the 2014/15 University of Johannesburg Prizes for South African writing in English for their respective novels, *Rachel's Blue* (Zakes Mda) and *The Story of Anna P, as Told by Herself*. (Penny Busetto). Busetto, who also received the European Union Literary Award for the same book, obtained a Master's degree in Creative Writing (2011) from the University of Cape Town. She is currently pursuing a Doctorate in English Language and Literature from UCT.

The book is the story of a troubled South African woman living in Italy who cannot remember her past. The book raises questions around trauma, memory and identity.

The University of Johannesburg prizes are awarded to the writer of the best original creative South African work (fiction or non-fiction) in English, published in the previous calendar year.

Nobukho Nqaba selected for Lagos Photo Festival 2015



Pretty Yende signs deal with Sony

Celebrated international opera soprano Pretty Yende has signed a lucrative long-term agreement with Sony Classical, a division of Sony Music.

Yende is an alumna of the University of Cape Town having obtained a Performer's Diploma in Opera (with distinction in Vocal Studies, Diction and Presentation) in 2006 followed by a Postgraduate Diploma in Music Performance in 2008. In 2009, Yende became the first singer to win first prize in every category in the Belvedere Singing Competition in Vienna. In 2011, she won first prize in Plácido Domingo's Operalia competition in Moscow, also winning the prizes of the Public and the Zarzuela prize, the first singer in history to win all three prizes.

Her debut album on Sony Classical is scheduled for release in 2016 and will celebrate some of the milestones of her musical journey. Commenting on the announcement, Yende said that she was excited to share the news with friends. "Each and every step has been a wonder, a wonderful adventure that has made me look forward to tomorrow, and so I am very excited and utterly thrilled to embark on this journey with Sony Classical," she says.



The sixth edition of Lagos Photo Festival Designing Futures took place from 24 October to 27 November 2015 and welcomed 22 international artists exploring identity, ecology and culture. Michaelis School of Fine Art graduate and 2012 winner of the prestigious Tierney Fellowship award, Nobukho Nqaba was selected to feature in the festival this year. She is currently a practicing artist and teacher in Cape Town. Nobukho's work titled *Umashkenkethe likhaya lam* explores migration and survival.

Our Distinguished Teachers in 2015



Dr Azila Reisenberg (Head of Hebrew, School of Languages and Literatures) and Dr Joanne Hardman (School of Education) both received the university's top accolade for their contribution to teaching and learning. Photos courtesy UCT Daily News.

Two of the four recipients of this year's Distinguished Teacher Awards are academics located in the Humanities. Dr Azila Reisenberg (Head of Hebrew, School of Languages and Literatures) and Dr Joanne Hardman (School of Education) both received the accolade for their contribution to teaching and learning.

The Distinguished Teacher Award is the highest accolade awarded to teaching staff at all levels within the university and recognises excellent teaching. Through the award, the University of Cape Town acknowledges the primary place of teaching and learning in the university's work. "This award

reinforces my pride in lecturing and is a recognition of my real passion to educate," says Dr Hardman. "I am immensely proud to have been nominated by my students and to be recognised for teaching excellence by my colleagues." For Dr Reisenberg teaching is not just a job but also an important investment in South Africa's future. "Our students possess so much potential. Investing in them with up-to-date knowledge, methods and positive values, means building the future leaders of our land. This has been my life mission. The fact that UCT recognises this aspect of my work means that the institution is also committed to building graduates who will make a difference in the world," she says.

Stay in touch

Humanities Update is an alumni newsletter aimed at keeping you abreast of faculty news and events. We would love to know what you think of this publication, so please send us an email.

E: hum-alumni@uct.ac.za

W: www.humanities.uct.ac.za

T: 021 650 4358

F: www.facebook.com/UCT.Humanities

Compiled and edited by: Libo Msengana-Bam
Communication, Marketing and Alumni Manager

Design Agency: Rothko

www.rothko.co.za

Faculty of Humanities

The University of Cape Town

Private Bag X3

Rondebosch, 7701

