

DRAMA 1

COURSE PROGRAMME: 2020

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WELCOME

Welcome to the Drama Department! We look forward to a challenging and stimulating year and would like to encourage you to make the most of opportunities to expand and enrich your engagement with theatre and performance.

The Drama 1 course is designed to introduce you to a range of theatre and performance studies in academic, artistic, community, educational and professional contexts. These studies centre on the theatre experience and offer creative and contextual encounters with ideas and practices shaping theatre and performance.

You will be reading, writing, speaking, moving, performing, discussing, improvising, dancing, creating and working together. In the Performance Studies component of the course, the focus is on a range of perspectives and contexts, opening up ideas about what a theatre experience might embody. This will be complemented by the Performance Practice component of the course which includes Physical Performance, Theatre Making and Vocal Practice.

Remember that the Drama 1 course is not a ‘one way ticket’ to stardom. The discipline of drama requires consistent hard work, intensive research and a commitment to the course. Work is often collaborative and depends on every group member’s full contribution.

The course presents you with opportunities to get involved, but don't sit back and wait to be ‘discovered’. Experience theatre to the full: work backstage, help with publicity, lighting, costumes, set construction, set painting! The Drama department provides a challenging and creative environment in which you can develop as an individual, an arts educator, a community worker or a potential artist. We wish you an enjoyable, creative and stimulating year.

STUDENT CONSULTATION & REPRESENTATION

If you have questions concerning logistical or academic aspects of the course, contact the Course Coordinator through email, or make an appointment for a consultation. The Head of Department is available for student consultation at specific times; an appointment should be made through the departmental secretary. Two class representatives are nominated at the beginning of the year. Any issues brought up by the class can be addressed via these representatives, who meet with the staff regularly. The Drama 1 Course Co-ordinator is Mr Alan Parker. His e-mail address is: a.parker@ru.ac.za. His office is Room 212.

RUCONNECTED

RUConnected is Rhodes University's online learning management system. Please make yourself familiar with it as soon as possible. Upon registration you should automatically be added to the RUConnected sites for Drama 1 and Drama 1 Vocal Practice. If, for some reason, this does not happen please ensure that you enrol yourself on both pages.

LEARNING OUTCOMES

At the end of this course, students should be able to:

- critically discuss the idea of the theatre experience with reference to a broad range of theatre forms and styles;
- read a play and view a production imaginatively by:
 - identifying and analysing plot, themes, imagery, structure and character
 - engaging with the theatrical possibilities of the written text (page to stage)
 - researching and discussing historical or contextual issues;
- research theatre through the use of diverse sources such as live productions, video documentation and secondary information;
- identify and discuss selected periods or phases of theatre by:
 - engaging with the idea of theatre history as a construction
 - identifying historical and stylistic concerns
 - relating the theatrical past(s) to contemporary theatre practice;
- integrate and apply selected theoretical and philosophical views of performance training to practical studies in Theatre Making, Voice and Physical Performance; and
- participate imaginatively, creatively and collaboratively in the processes of theatre and performance making, through the stages of research, conception and realisation.

SPECIFIC LEARNING OUTCOMES: ACADEMIC

By the end of this course, students should be able to:

- write and present an academic essay according to the required criteria;
- reference their written work in an academically appropriate manner;
- construct a reference list according to the required format;
- source relevant resource material in library books, periodicals, visual media and on the internet;
- critically synthesise information in their written work or for the purposes of class discussion; and
- construct a basic argument providing a perspective on an issue, topic or question or problem.

BUILDING A CURRICULUM

The first-year course is designed to:

- a. Include the theatre experience as a medium to develop confidence and build on collaborative, interpersonal and communication skills. Drama is particularly useful in those areas focusing on social interaction between people such as public relations, the legal profession, marketing & advertising, business management, journalism, community work, politics, healing professions, and all forms of teaching; and
- b. Act as a foundation course for those students planning to major and specialise in Drama.

Drama can be taken as a major subject for the Bachelor of Arts degree. Three courses are offered at undergraduate level – Drama 1, 2 and 3. One or more of these courses may be included in the curricula of students studying for the Bachelor of Journalism, Bachelor of Fine Arts, Bachelor of Human Kinetics and Ergonomics, Bachelor of Social Science or Bachelor of Music degrees.

Suggestions for building up a degree curriculum can be found in the Arts Faculty leaflet.

Important Note for those who plan to teach: If you intend to teach and you think you may eventually wish to major in Drama, it is essential that you consult the Education Department about subject combinations.

GENERAL NOTES

As some of the staff are actively involved in the professional theatre, and as it is in the interest of the Department to maintain this contact, there may be changes in the course structures to accommodate these activities.

It is very important that students check the Drama Department notice boards and the RUConnected website weekly. Staff and students rely on an efficient flow of communication. Make sure that you are subscribed to the Drama 1 site on RUConnected as soon as possible. Important information, such as reading lists, updating of schedule, notes, productions, essay and exam information will all be posted on RUConnected.

Compulsory Additional Fee: Note that the University requires that all Drama students pay an additional fee per annum to cover the cost of productions, workshops, practical classes, visiting experts and theatre equipment.

Languages: While the majority of our lectures and practical classes are conducted predominantly in English, the Drama Department actively promotes translanguaging and therefore students are encouraged to express their creative outputs, opinions, thoughts and/or questions in any language a student deems appropriate or necessary.

WORKSHOPS

During the course of the year the Department may arrange special classes and workshops run by staff or visiting professional practitioners involved in the theatre. These workshops may be arranged in the evenings and over weekends to accommodate this input. Students are encouraged to commit themselves to these extra classes especially given the limited exposure to professional theatre in Makhanda (Grahamstown). Once you have signed up, you are obliged to attend the workshop out of courtesy to the guest artist/teacher. *The cost of these extra classes is included in the additional fee.*

Term 1:

Workshop 1: Tips on Auditioning [date to be communicated (tbc)]

Workshop 2: Introduction to Theatre Technologies [date tbc]

Term 2:

Workshop 3: Essay Writing [date tbc]

FIRST MEETINGS & AUDITIONS FOR PRODUCTIONS

First Meeting: Tuesday, 11 February at 08h40. The venue is G10 in the Geography department which can be accessed from the Fountain Quad.

Lectures begin: Wednesday, 12 February at 09h25.

Performance Practice sessions begin on Monday 17 February. Note that all classes and sessions for the 2nd, 3rd and 4th terms will commence from the first day of that term. Organise your travel plans accordingly. Inform your family if they are arranging transport for you.

Departmental Production Auditions

You do not have to audition to be accepted as a student in this Department; however, if you would like to be involved in the performing side of productions, you do need to audition for productions and postgraduate projects. Keep an eye on the Production notice board and RUConnected throughout the year for audition dates and times.

ARRANGEMENT OF PERIODS PER WEEK

1. Performance Studies

Venue: G10 (Geography department)

Tuesdays	08h40 to 09h25
Wednesdays	09h35 to 10:20
Thursdays	10h30 to 11h15

2. Performance Practice

Venues to be arranged

- a. Vocal Practice
(One 45-minute session per week)
- b. Physical Performance (Semester 1)
(in Movement Room/alternative venues to be confirmed)
Mondays to Thursdays 16h05 to 17h35 (you will be assigned one of these four sessions).
- c. Theatre Making (Semester 2)
(in the Upper Studio or Theatre)
Mondays to Thursdays 16h05 to 17h35 (you will be assigned one of these four sessions).

All details concerning allocation of practice times and venues will be posted on the Drama I notice board and RUConnected. Check on Friday, 14 February for the final schedule.

PERFORMANCE STUDIES

An investigation of significant developments and current directions in the theatre using play texts, theatre history, critical writings, theories of performance and visual documentation. **Students are required to read the set texts *before* the lectures begin and bring their own copies to the lectures.** Performance Studies and Performance Practice comprise an integrated study requiring theoretical enquiry, practical application of ideas and interactive participation. Performance Studies and Performance Practice feed each other quite fluidly. Think of them as related and linked and consider these links at all times.

COURSE SCHEDULE

TERM 1: 11 FEBRUARY – 27 MARCH

Dates	Topic	No. of lectures	Lecturer/s
February 11	Introduction to Drama 1 Course	1	Drama Staff
February 12, 13	Booklet intro: How the modules are linked, organised and what is expected, course outcomes.	2	Alan Parker
THEME 1: Origins of Theatre: Ritual, Orality and Storytelling			
February 18, 19, 20	Theories on the origins of performance: Shamanism and Ritual	3	Gavin Krastin
February 25, 26, 27	Orality and Storytelling	3	Heike Gehring
March 3, 4, 5, 10	Approaching academic writing and research in Performance Studies. Essay Topic breakdown. Introduction to Writing Tutor Programme for Drama 1.	4	Alan Parker & Lalu Mokuku
March 11, 12, 17, 18, 19	Wole Soyinka: <i>Death and the King's Horseman</i>	5	Gavin Krastin
March 24, 25, 26	An Introduction to theory of Voice	3	Heike Gehring

TERM TWO: 14 APRIL – 22 MAY

THEME 2: The Body in Performance			
April 14, 15, 16	An introduction to the body and body-based performance	3	Gavin Krastin
April 21, 22, 23, 28, 29, 30	Reading movement and dance through choreology	6	Alan Parker
May 5, 6, 7	The body as 'cultural cocktail': The choreography of Gregory Maqoma	3	Juanita Finestone-Praeg
May 12, 13, 14	Exam writing workshops and tips on how to study for a Drama written exam. Exam breakdown/briefing	3	Heike Gehring & Alan Parker
May 18-22	PRACTICAL EXAMINATION WEEK – please make sure to book a session for your Voice 1 exam on RUConnected.		

TERM THREE: 13 JULY – 21 AUGUST

THEME 3: Contextual Influences on Theatrical Forms			
July 14	June examination feedback	1	Alan Parker
July 15, 16, 21, 22, 23, 28, 29, 30	Art, science, politics and the theatre of Konstantin Stanislavski, Bertolt Brecht and Jerzy Grotowski	8	tbc
August 4, 5, 6	Ngũgĩ wa Thiong'o: Making theatre in the postcolony	3	Alan Parker
August 11, 12, 13, 18, 19, 20	Charting the territory for the development of South African Theatre	6	Lalu Mokuku

TERM FOUR: 1 SEPTEMBER – 16 OCTOBER

THEME 4: Traditions and Reactions: re-viewings and re-imaginings			
September 1, 2, 3, 8, 9, 10	Tradition: Introduction to Japanese Theatre	6	Illka Louw
September 15, 16, 17	Reaction: Tadashi Suzuki and the Suzuki Method	3	Alan Parker
September 22, 23	Reaction: Tatsumi Hijikata, Kazuo Ohno and butoh dance	2	Alan Parker
September 29, 30 & October 1	PRACTICAL EXAMINATION WEEK: Please be reminded to book an exam slot of Voice 1 during this week, on RUConnected		
October 6, 7	Tradition: Introduction to Greek Theatre	2	Warren Snowball
October 8, 13, 14	Reaction: Re-imagining Greek Theatre - <i>Molona</i> by Yael Faber	3	tbc
October 15	Course Evaluation Exam Briefing	1	Alan Parker

PERFORMANCE STUDIES ASSESSMENTS FOR SEMESTER 1

One essay, and one written examination in June.

ESSAY 1: A choice between 2 questions: either Shamanism or Storytelling.

NB: For this first essay, you submit on 26 March to get feedback on how you can improve the essay. Students will also have an opportunity to book a consultation with a senior student/Writing tutor to aid them with particular problems. **Submitting a first draft is compulsory as a DP requirement.**

Date topics are available:	27 February
Date for first submission:	<u>26 March @ 16h00</u>
Date for feedback returns:	the week of 14-17 April
Final date for all essays to be re-submitted:	<u>30 April @ 16h00</u>

PERFORMANCE STUDIES ASSESSMENTS FOR SEMESTER 2

One essay, and one written examination in November.

ESSAY 2: A choice between either Stanislavski or Grotowski.

Important Dates:

Date topics are available: 30 July
Final date for all essays to be submitted: 10 September @ 16h00

PERFORMANCE PRACTICE

There are TWO studio practice sessions per week as follows:

- Vocal practice sessions take place throughout the year.
 - Physical Performance practical sessions take place in Semester 1
 - Theatre Making practical sessions take place in Semester 2.
- a. Vocal Practice (Course Supervisor – tbc)
One session (45 minutes per week, times to be arranged)
Communication through voice and body

The purpose of this course is to introduce students to techniques that will support them in vocal performance with a particular focus on physical, psychological and creative readiness. Students engage with key aspects that are necessary for effective vocal performance, such as strengthening vocal power and increasing skills for effective vocal delivery.

This course is about DISCOVERING your voice, how it works, how it feels, and its many qualities. It's about making an ally of your voice and enjoying this alliance to your full benefit while allowing your voice to be at ease and under as little strain as possible.

- b. Performance Practice
ONE session (90 minutes) per week on ONE of the following days:
Monday, Tuesday, Wednesday or Thursday
The time slot for all sessions is 16:05-17:35.

Semester 1: Physical Performance (Course Supervisor – Alan Parker)
1 double period per week.

The Physical Performance course provides an experiential and interactive space for

looking at movement expression and communication as it relates to personal development, physical ease, and theatre communication. Learning experiences are physically-based and utilise a holistic approach to training, bringing together movement, ideas, feelings, and images. Movement experiences draw on somatic practices, choreology, movement themes, release techniques, physical improvisation and contact work.

The course is intended to encourage, challenge and develop the performer thereby contributing to each participant's personal growth, confidence, creative problem-solving, ability to work as part of a team, as well as social, communication and interpersonal skills.

Semester 2: Theatre Making (Course Supervisor – Heike Gehring)

1 double period per week.

The purpose of this course is to develop skills in making theatre and collaborative performance. Students are encouraged to explore vocal and physical texts to craft and structure material that starts from an idea and evolves through to the staging of a theatre event.

This course emphasises the exploration of creative expression through experimentation with group dynamics and ensemble improvisation to create a theatre event.

ASSESSMENTS

a. Vocal Practice: Communication through voice and body

June Assessment

100 marks

Venue: Upper Studio

1. Small group warm up (individually developed and assessed)
2. A written articulation, explanation and justification of your warm-up routine
3. A short vocal exploration (unaided)

November Assessment

100 marks

Venue: Upper Studio

1. Individual performance of a prose piece (criteria will be provided by tutors)
2. 1-minute impromptu presentation (topic or prompt provided by examiners) (unaided)

Specific Learning Outcomes for Vocal Practice

By the end of this course, students should be able to:

1. Prepare their voices and bodies for integrated vocal communication
2. Communicate with confidence and clarity in public
3. Interpret written material for vocal presentation, and
4. Demonstrate an understanding of how the voice can work effectively in

relationship with the body

Specific Assessment Criteria

Continuous assessment:

1. Evidences attentive concentration and a willingness to engage with and develop class materials
2. Demonstrates effective preparation for class tasks and assignments.

Public Speaking

The candidate is required to:

- evidence ability to choose appropriate material, and
- present effective, imaginative and easy communication free from unnecessary tension.

Voice and speech skills

The candidate is required to:

- demonstrate aligned posture (optimal alignment) and an effective physicality for vocal communication
- demonstrate an appropriate, dynamic and varied use of vocal energy
- evidence effective breath utilisation (having a centred breath)
- employ appropriate resonance and projection for effective vocal communication, and
- demonstrate clarity and definition for articulate speech communication.

Interpretative work

The candidate is required to:

- evidence an appropriate selection of materials with an informed contextual understanding
- apply an effective utilisation and awareness of body, voice and speech skills
- demonstrate effective interaction with other participants and an appropriate communication with the audience
- present articulate communication of ideas and concepts (meaning making), and
- demonstrate an imaginative and informed interplay with the selected material and communicate the contextual and interior world of the material.

b. Physical Performance

June Assessment

Create and perform a Movement Theatre event of 3-5 minutes in groups of 4-5 people in response to a given theme. 100 marks

Specific Learning Outcomes for Physical Performance

By the end of this course, students should be able to:

- perform developed movement studies effectively
- contribute to the process of making and performing a movement theatre event

- demonstrate a relationship between movement language and interior reality
- improvise with movement language and source material, and
- understand and articulate how movement expression can be effective in the making and performing of theatre.

Specific Assessment Criteria

The candidate:

- evidences developed concentration through a committed investment in the creative task, movement study and/or interactive challenge
- performs movement sequences effectively through an awareness of the body and its parts, ensuring alignment, co-ordination, flexibility, spatial orientation, expressive range and the eradication of unnecessary tension
- transforms ideas and themes into movement images and phrases thereby devising and presenting novel and effective movement material, and
- engages creatively with source material in order to develop performance elements such as dynamics, phrasing, rhythm, focus, use of space and interaction.

c. Theatre Making

October Examination

100 marks

A group (4-5 people per group) presentation of a devised theatre event of 7- 8 minutes.

Specific Learning Outcomes for Theatre Making

By the end of this course, students should be able to:

- work collaboratively as theatre makers and performers
- create, make and perform effective theatre
- effectively use physical and vocal texts in performance, and
- evaluate and analyse workshopped theatre.

Specific Assessment Criteria:

The candidate is required to:

- demonstrate ability to contribute to the process of making theatre from idea to staging
- demonstrate ability to craft and structure material from idea to staging
- demonstrate ability to make informed choices of style and theatre form which contribute to the theatre experience
- demonstrate effective use of theatre elements such as space, contrast, symbolism and scenic devices
- evidence effective and articulate use of the voice and body in

- performance
- demonstrate confidence in the performance space
- demonstrate ability to evaluate their own and other's theatre making and performance, and
- evidence ability to identify the relationship between aspects of drama theory and personal/other's practice.

PERFORMANCE STUDIES ASSESSMENT

June: One 3-hour written paper consisting of three questions.

November: One 3-hour written paper consisting of three questions.

CLASS RECORD MARKS

Your class record mark consists of the two essay assignments, and process marks for your practical courses; the criteria for which are set out below:

Assessment Criteria of practical work for class record mark.

The candidate is required to:

- demonstrate commitment to the course, including attendance, punctuality and positive participation
- demonstrate committed and constructive engagement in relation to course materials and course activities
- evidence consistent development and progress throughout the semester, and
- demonstrate constructive communication, feedback and interaction with other participants.

CALCULATION OF FINAL MARK

Class Record Mark (40%) + Final Examinations (60%) = 100% Year mark

CLASS RECORD MARK

The Class Record Mark will constitute 40% of the total year mark. It is comprised of the following:

2 Assignments	20
Practical(s) Continuous Assessment (Voice, Physical Performance & Theatre Making)	20
Total	40

FINAL EXAMINATIONS

1 x June written paper	15
1 x November written paper	15
Physical Performance Assessment (May)	10
Theatre Making Assessment (October)	10
Voice Assessment (May & October)	10
	<hr/>
Total	60

ASSIGNMENT PROTOCOL

Assignment topics and deadlines are given on pages 9 & 10. Essay topics will be posted on RUConnected.

All written work must follow the stylistic requirements set out in the Department's Assignment Guidelines Booklet; marks will be deducted for failure to comply with the regulations. Written assignments count towards class record. Please note that references for assignments should not be limited to internet sources.

Each student is required to write TWO essays: there is a choice between two topics in Semester 1, and two topics in Semester 2. The due dates are listed on pages 9 & 10. Assignments are due by 16h00 on the due dates (invariably a Thursday).

Assignments must first be submitted through the Turnitin portal on RUConnected. It is advisable to do this at least 24 hours before the due date, so that changes and corrections can be made based on your Turnitin report. The final essay must be submitted through the relevant submission portal on RUConnected before the 16h00 deadline. Late submissions will undergo penalties. We do not accept hardcopy essays – only softcopy/digital submissions through RUConnected are permitted.

Penalties for late assignments:

- Up to 24 hours late: 10% off final mark. Problems encountered with last minute Turnitin submissions do not constitute an excuse for submitting an essay late. All essays are to be submitted on BOTH forums (Turnitin & the Submission portal). **Turnitin is NOT a submission portal. If you only submit through Turnitin and not the final submission portal, your essay has technically not been submitted.**
- Up to 48 hours late: 25% off final mark.
- No acceptance after 48 hours and DP (Duly Performed) warning/refusal issued plus 0 recorded for essay.

The two essays are a requirement of your Duly Performed certificate. Failure to hand in an essay will result in your DP certificate being refused.

Extensions:

- Any request for extensions or exemptions must be directed in writing to the Departmental Secretary by midday (i.e. 12:00 noon) on the Wednesday preceding the due date.
- Extensions and exemptions are seldom granted except in circumstances of grave emergency.
- Should an extension be granted, the student will be informed in writing and given a new due date. A copy of this letter will be kept on file.
- Note that Leave of Absence (LOA) from the University does not in itself constitute an adequate excuse for defaulting from assignment work. If you hand in a late assignment without being granted an extension and an LOA is granted to you for absenteeism on the due date, it will still receive 0%, but you will not receive a deduction penalty in the class record mark. The LOA application in this case must be handed in within one week of the assignment deadline.

NB: Students involved in last minute technological difficulties must contact the Course Coordinator immediately i.e. before the due time. No such excuses are ever acceptable after the due time.

Right of appeal:

Under extraordinary circumstances, an appeal can be addressed in writing to the Head of the Department and staff. Please hand the letter to the secretary. You will receive a reply in writing after the staff meeting.

GENERAL REGULATIONS

Attendance

- a. The University requires 70% attendance at lectures. Registers will be taken.
- b. Students are expected to have read the relevant play texts before attending the lectures. This is vital as some of the lectures are conducted in tutorial style involving group discussions.
- c. Punctual attendance at all practice sessions during the year is compulsory. Only a doctor's certificate in the case of illness or a bona fide reason for absence that is acceptable to the staff will serve as an excuse for non-attendance.
- d. Students who do not comply with these regulations will be dealt with in the following manner:
 - Exclusion from participation in all departmental production projects for the remainder of the year.
 - Students who miss group practical classes, thereby jeopardising the work of other members of the group, will be excluded from the relevant practical classes, and will have to present their practical examinations alone and unaided.
 - Removal of Duly Performed Certificate for Drama 1.
- e. Punctual attendance at all rehearsals is obligatory. In a professional training programme social engagements do not constitute an excuse for non-attendance.

DP CERTIFICATE

To be accepted as a candidate for the June and November examinations a student requires a DULY PERFORMED CERTIFICATE from the Head of Department. The DP certificate is granted if all departmental requirements are met, including a minimum of 70% attendance at sessions, punctual attendance at all practice sessions, and completion of the required number of written assignments. If a DP is refused the student concerned will no longer be allowed to attend lectures or practical classes and will not be accepted as a candidate for the examinations. Seriously disruptive behaviour in departmental activities will place a student's DP in jeopardy.

IMPORTANT NOTE REGARDING ATTENDANCE

Even with a Doctor's Certificate, a student is required to attend in person and participate in 70% of the classes for a practical course/elective in order to meet the Intended Learning Outcomes. If a student passes the overall course, but does not meet this requirement, they will be given a non-continuing pass and will not be permitted to proceed into Drama 2.

DRESS

Practice sessions: Students should wear appropriate (relatively modest) clothing which allows for freedom of movement in practical classes (e.g. t-shirts/tracksuit pants).

DEPARTMENTAL PRODUCTIONS

A range of productions is presented each year including traditional and contemporary play texts, new theatre works, dance theatre, physical theatre and mime. The Department also participates extensively in the National Arts Festival as well as regional and national schools and dance festivals. Professional theatre practitioners make a dynamic contribution to our performance programme. During productions, the theatre becomes a laboratory, a place to engender research and experimentation into the nature and purpose of the theatrical encounter and performance. As students of theatre, it is vitally important that you see a range of theatre productions, events and projects. Drama students are *expected* to attend all departmental productions (specified performances will be free of charge for registered drama students).

As a first-year drama student, you are required to see **AT LEAST TWO** departmental productions. Official departmental productions include a first and second term production directed by a member of staff or an outside professional, the Honours directing final examinations, the Performing Flux concert at the end of the fourth term, and the third-year Directing final examination in October. A list of productions that qualify will be put up at the start of the year, as well as the system for registering which productions you have attended.

Before engaging in any theatrical activities other than those of the Department, the consent of the Head of Department must be obtained.

Backstage experience: students are encouraged to volunteer their services in areas such as props making, wardrobe, set painting, lighting, sound, stage management and publicity in order to gain practical experience in various aspects of theatrical production. Credit will be given for involvement in productions and will be calculated with your class record mark at the end of the year. **Please ensure you complete a production credit form and submit it at the end of each production** to the stage manager who submits it to the theatre administrator.

DRAMA DEPARTMENT PRODUCTION CREDIT SYSTEM

- This system focuses on the amount of time spent, the scale of the production as well as on the quality of work.
- Production credit claim forms are made available at the secretary's office. Forms must be completed by the post-production meeting of each production and submitted by the stage manager of the production to the Theatre Administrator. The onus is on the student to claim for the production timeously. Any forms submitted after the end of the relevant term will not be considered.
- The highest mark is a maximum of 10 points, which would add a maximum of 10 marks onto the final practical component of the final class record mark.
- All points depend on the amount of time spent, the size of undertaking, and the quality of the work produced.
- **In the case of students taking Design and/or Stage Management courses, involvement in one (1) production is part of the course.** Therefore, for these students, only work on additional productions will count towards production credits.
- Paid work will not be considered for production credits.

a. Backstage

- | | |
|---|---------------|
| 1. Stage Managers: | 3 to 6 points |
| 2. Assistant Stage Manager duties:
e.g. lighting, sound, props, set painting,
crew, flies, mask making, costume making. | 2 to 5 points |
| 3. Peripheral Backstage Work:
e.g. tea making, foyer display. | ½ to 3 points |

b. Onstage

- | | |
|---|---------------|
| Performance in a production: | ½ to 5 points |
| 1. Points will be awarded according to the importance of the part, project or production. | |
| 2. No points for repeat performances (i.e. shows going to Schools' Festivals). | |
| 3. No points for class showings during the year, only for public showings. | |

c. Other

- | | |
|---|---------------|
| Arts Administration:
e.g. publicity and marketing from productions, conferences. | ½ to 5 points |
|---|---------------|

PRODUCTION CONTRACT

Any student involved in departmental productions, performance projects for third-year and postgraduate courses, and productions by affiliated companies will sign a contract. A Department standard one-page contract is made available for all projects. Similar to a contract in the theatre industry, this contract protects the interests of directors, choreographers, performers and backstage workers. Furthermore, it aims to build a culture of negotiation, respect and accountability in the way theatre projects are approached.

The contract is a way for participants in the production to:

- clarify expectations regarding commitment and workload;
- ensure that normal academic work for Drama and other departments are not disrupted;
- prevent over-commitment, so that quality work is offered to the production; and
- facilitate the general smooth running of the production.

All parties are to enter into the contract, whether in the capacity of director, choreographer, performer, or backstage worker.

The standard terms include the following:

- A student will not be involved, in any capacity, in more than one production and one smaller performance project at any one time.
- The director / choreographer will submit the cast list and weekly rehearsal schedule to the staff that will monitor the workload of individual students through staff meetings.
- The performer / backstage worker will commit to the project by attending all sessions for which s/he is called, and to exhibit professional working attitudes, which means:
 - taking responsibility for being warmed up and ready by arriving at least 5 minutes before call time
 - working on director / choreographer's notes from previous rehearsals
 - learning the performance text by dates set by director / choreographer
 - producing and maintaining script or SM book
 - obtaining rehearsal props and costumes
 - helping to set up and clear out the rehearsal space, and
 - taking responsibility for neatness of dressing rooms, and for keeping costumes and make-up in good condition.
- The full cast and crew of a production is responsible for supporting stage management and wardrobe, such as cleaning up dressing rooms and venues, returning set and props to appropriate storage spaces (NOT the Upper Studio), and ensuring that costumes are returned promptly (NOT to be worn outside of the

Department for any purpose).

- The director / choreographer will outline the extent of time commitment required, which will be agreed upon or negotiated by the performer / backstage worker. This serves as a way to pre-plan the maximum hours required:
 - directors / choreographers may not require more than 3 hours of rehearsal on a week night, and no more than 6 hours during weekends, except for technical rehearsals.
- If there are religious or sports commitments that may impact on scheduling, these need to be negotiated before or at the start of the rehearsal process.
- The performer / backstage worker commits to the production on the condition that s/he has a good academic record during the current academic year. Evidence of a 'poor' academic record as far as productions are concerned (includes failing a course, neglecting to hand in an essay, poor attendance at practical classes or lectures) will be grounds for the Department refusing the student the right to participate in a production.
- Productions may not be used as an excuse for missing classes or assignments in other departments.

BREACH OF CONTRACT

- Information will be posted on the Production notice boards showing whether or not all due procedures have been followed (e.g. whether or not director/stage manager has submitted the contracts to staff).
- Complaints are to be directed to class representatives and/or course co-ordinator, where attempts at rectifying problems can be made through negotiation.
- If the situation is not rectified, a performer/backstage worker in breach of contract (e.g. absence for rehearsals) should be reported by the director in writing. Representatives of the cast and/or crew can similarly write a report regarding the director or stage management (e.g. consistently demanding unreasonable times). The staff will make decisions on the report. A breach of contract can result in the deduction of 5 marks from the class record mark total of 30. Furthermore, breach of contract for a project will result in production credits not being awarded, and the student concerned will not be allowed to be involved in any further projects for that year other than his/her own course work.
- A student's role in a production can be terminated if problematic behaviour disrupts the progress of the production.

Bear in mind that contingency and change is a fact in theatre work. NEGOTIATION should be the first recourse. Students must be proactive to TAKE UP THEIR RIGHTS to negotiate through class representatives and course co-ordinators, and, failing that, to submit written reports to the staff so that due action can be taken.

PRODUCTION RESPONSIBILITIES

Any students who are responsible for a theatre performance must ensure that any information required to market the event is given by the date required, and most importantly, any costumes, props and set items are returned to where the item was sourced no later than 3 working days after the event. Failure to do so will result in marks deducted (between 5% and 10% depending on the severity of the case) from the final mark for the project.

VENUE BOOKING

From time to time, students may want to organise extra rehearsals outside of classes, notably towards examination time. Each venue in the Department has a schedule displayed outside its entrance, which is planned weekly. Students may book a venue by filling in an open slot on the schedule that is not already taken by an official class or rehearsal. Students are encouraged to be considerate by not over-booking venues, and by committing to actually using a venue once it is booked to prevent adding extra pressure on venue demand.

Booking Protocol:

- Undergraduate students may book venues on the booking sheets outside each venue from Monday morning of that week. Drama 1 and 2 may not book more than 90 minutes at a time. Drama 3, 120 minutes.
- To book a venue slot, please indicate your name, year of study and what course you are rehearsing for (e.g. Mmatumisang, D3, Directing).
- Postgraduate students (Honours and Masters) may not book a venue slot for more than 3 hours at a time, and normally not more than 3 hours a day.
- If you have not arrived at your booked venue within 15 minutes of your booking time, the venue becomes available for others to use and you lose the booking.
- Seniority does not enable a student to take a venue from another student, if that venue has been properly booked.
- Scheduled classes always take priority. If you have booked a venue that is supposed to have a scheduled class in it (due to an error on the booking sheet) – the class has priority and you will have to forfeit your booking or move to another venue.
- Registered drama students are given priority. If a student who is not a drama student needs a venue, they need to contact Gary Kitching, the theatre administrator (Room 107), to request permission
- Please remember that venues are a shared resource: please clear any set/props you have used when you are done, ensure the lights/heaters are off and that the space is tidy for the next person.

INDICATIVE LEARNING RESOURCES

Copies can be bought at Van Schaik's bookshop (on High Street), Bargain Books (Pepper Grove Mall), or ordered through kalahari.co.za or loot.co.za. They are all on short loan at the University Library.

- a. Farber, Y. (2009). *Molora*. London: Oberon Books Ltd.
- b. Soyinka, W. (1975). *Death and the King's Horseman*. London: Eyre Methuen Ltd.

Try to obtain second hand copies, wherever possible. The texts are also on short loan.

Recommended Readings

It is not essential to buy these books as they are available in the library. If you intend to major in Drama, however, they are key texts. These books can often be found in second hand book shops or can be ordered through Van Schaik, Bargain Books or internet book sellers. Copies are also on short loan.

Berry, C. (1975). *Your Voice and How to use it Successfully*. London: Harrap.

Drain, R. (1995). *Twentieth Century Theatre: A Sourcebook*. London: Routledge.

Hill.

Lessac, A. (1997). *The Use and Training of the Human Voice*. Boston: McGraw

Linklater, K. (1976). *Freeing the Natural Voice*. New York: Drama Book Specialists

Macmillan.

Pickering, K. (2005). *Key Concepts in Drama and Performance*. New York: Palgrave

Readings for Lecture Topics

For selected Theatre Studies topics, readings will be provided either before, during or after the series as the lecturer sees fit. Besides the play texts, each topic has two or three core readings (chapters or journal articles) which will help your preparation before the lectures, and revision thereafter. These are in the library or on academic databases (see library website) and you do not need to buy these books. Individual lecturers may give you wider reading lists. Essays and shorter readings may be available in the secretary's office or on RUConnected.

Benson, M. (1997). *Athol Fugard and Barney Simon, a Few Props, Great Theatre*. Randburg: Raven Press.

Drain R. (1995). *Twentieth-Century Theatre: A Sourcebook*. London: Routledge.

Gibbs, J. (1986). *Modern Dramatist: Wole Soyinke*. London Macmillan.

Huxley, M. & Witts, N. (Eds) (1996). *The Twentieth-Century Performance Reader*. London: Routledge.

Plastow, J. (1975). 'Introductory Notes'. In Soyinka, W. *Death and the King's Horseman*. London, Methuen.

Ralph-Bowman, M. (1983). Leaders and Leftovers: A Reading of Soyinka's Death and the King's Horseman. *Research in African Literatures*, 14(1), 81-97.

Solberg, R. (2011). *Bra Gib: Father of South Africa's Township Theatre*. Scottsville: UKZN Press

Soyinka, Wole. (1975): *Death and the King's Horseman*. London, Methuen.

Stephanou, I. & Henriques, L. (2005). *The World in an Orange: Creating Theatre with Barney Simon*. Johannesburg: Jacana.

Willett, J. (1964). *Brecht on Theatre*. New York: Hill and Wang.

Departmental Video and CD Collections

Most drama videos & DVDs are housed in the main library. The Drama department has a limited collection of theatre related videos. Please note that **tapes, DVDs or CDs may not, under any circumstances, be removed from the Department** except by drama staff for teaching purposes. Video viewing times in the drama lecture theatre must be reserved in advance. Please consult the departmental administrator.

DRAMA DEPARTMENT STAFF***ACADEMIC STAFF***

Head of Department	Dr Heike Gehring	Room 206
Associate Professors 208	Professor Juanita Finestone-Praeg	Room
	Professor Anton Krueger (on sabbatical in 2020)	Room 213
Lecturers	Ms Selloane 'Lalu' Mokuku	Room 210
	Mr Alan Parker	Room 212
Leave Replacement Lecturer	Mr Gavin Krastin	Room 108

CONTRACT STAFF

	Mr Luvuyo Yanta	Room 211
	Ms Janet Buckland	Room 205

ADMINISTRATIVE STAFF

Departmental Secretary	Ms Vusiwe Mnyobe	Room 207
Theatre Administrator	Mr Gary Kitching	Room 107

THEATRE STAFF

Designer & Artistic Co-ordinator	Ms Ilka Louw	Room 312
Wardrobe Co-ordinator	Ms Shiba Sopotela	Wardrobe
Production Manager	Ms Tersia du Plessis	Room 106
Workshop Manager & Maintenance	Mr James Fourie	Workshop
Theatre Technician	tbc	Room 105
Senior Technical Officer	Mr Sonwabo Maqanda	Room 105

ASSOCIATED PROJECTS

Ubom! Eastern Cape Drama Company
For more information, go to:

Ms Janet Buckland
www.ubom.co.za

First Physical Theatre Company
For more information, go to:

Mr Gavin Krastin
<http://www.ru.ac.za/firstphysical/>

DRAMA DEPARTMENT CONTACT DETAILS

Telephone: 046 603 8538
Fax: 046 603 8978
Email: v.mnyobe@ru.ac.za
Website: <http://www.ru.ac.za/drama/>

First Year Course Coordinator: Alan Parker a.parker@ru.ac.za

USEFUL LINKS FOR RU STUDENTS

RU Health Centre

<https://www.ru.ac.za/healthcentre/>

RU Counselling Centre

<https://www.ru.ac.za/counsellingcentre/>

Campus Protection Unit

<https://www.ru.ac.za/campusprotection/>

Emergency Numbers

<https://www.ru.ac.za/campusprotection/importantcontacts/emergencynumbers/>

Support Services

<https://www.ru.ac.za/campusprotection/importantcontacts/supportservices/>

Students Protocol on Sexual Assault

[https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/Students Protocol on Sexual Assault.pdf](https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/Students%20Protocol%20on%20Sexual%20Assault.pdf)

Policy and Procedure on Reporting Harassment and Discrimination

[https://www.ru.ac.za/media/rhodesuniversity/content/deanofstudents/documents/policies/Policy on Eradicating Unfair Discrimination and Harassment Feb 2011 FINAL.pdf](https://www.ru.ac.za/media/rhodesuniversity/content/deanofstudents/documents/policies/Policy%20on%20Eradicating%20Unfair%20Discrimination%20and%20Harassment%20Feb%202011%20FINAL.pdf)

Sexual Offences Policy for RU Students

[https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/documents/Sexual Offences Policy for students.pdf](https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/documents/Sexual%20Offences%20Policy%20for%20students.pdf)

Post-exposure Prophylaxis

<https://www.ru.ac.za/hiv-aids/prevention/postexposureprophylaxis/>

HIV and AIDS

<https://www.ru.ac.za/hiv-aids/>

If you are a victim of crime

<https://www.ru.ac.za/campusprotection/safetyandsecurity/ifyouareavictim/>

Common Faculty Policy and Procedures on Plagiarism

<https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/Plagiarism.pdf>

and

https://www.ru.ac.za/media/rhodesuniversity/content/institutionalplanning/documents/plagiarism_policy.pdf

WELLNESS RESOURCES FOR RU STUDENTS

If you need a referral to a psychologist, psychiatrist or support group, please call The South African Depression and Anxiety Group (SADAG) on 011 234 4837 or 0800 20 50 26 and speak to a trained counselor who can assist you further.

Dr Reddy's Help Line
0800 21 22 23

Pharmadynamics Police &Trauma Line
0800 20 50 26

Adcock Ingram Depression and Anxiety Helpline
0800 70 80 90

Destiny Helpline for Youth & Students
0800 41 42 43

ADHD Helpline
0800 55 44 33

Department of Social Development's Substance Abuse Helpline (24-hour)
0800 12 13 14
SMS 32312

Suicide Crisis Line
0800 567 567

SADAG Mental Health Line
011 234 4837

Akeso Psychiatric Response Unit (24-hour)
0861 435 787

Cipla Mental Health Helpline
0800 456 789

Substance Abuse line (24-hour)
080 012 1314

Hospitals:

Settlers Hospital (Milner Street)
046 602 5000

Settler's offers acute psychiatric services for emergencies: please visit casualty to access these services.

Settlers Day Hospital (Cobden Street)

046 622 3033

Makana Community Psychotherapy Services offers community counselling services.

Port Alfred Hospital

046 604 4000

Port Alfred offers mental health care services: please visit casualty to access these services.

Fort England Hospital

046 602 2300

For outpatient services, please contact the Clinical Secretary at extension 2352.

Rhodes University Services:

Counselling Centre

046 603 7070

counsellingcentre@ru.ac.za

Students may phone or email to make an appointment

Psychological Emergencies (24-hour)

082 803 1077

Students may phone in the case of emergency.

Other Resources:

Psychology Care Centre

5 Donkin Street

046 622 8197

Alcoholics Anonymous

Princess Alice Girl Guide Hall, African Street, opposite Spar

Meetings are at 7.30pm on a Monday night

0861 435 722

Narcotics Anonymous

Eugene 083 900 6952