

DRAMA 3
COURSE PROGRAMME: 2020

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WELCOME

Welcome to an exciting, demanding and potentially rewarding year in the Drama Department. The groundwork completed in Drama 1 and the more detailed and structured course in Drama 2 allow for further challenging work that incorporates theoretical enquiry, development of a professional practice, engagement in collaborative problem-solving and experiential participation. In Drama 3 the key words are 'personal creativity', 'self-assessment', 'reflexivity' and 'integration' in all areas of the course. You will have the opportunity to explore and develop your own vision of the theatre experience. This requires preparation, discipline, commitment and hard work.

The Theatre Practice programme provides opportunities for specialisation in areas of interest and ability. Students are required to select and audition for one elective course per semester. These electives will provide experience in the areas of performance, production, conceptualisation and theatre-making and will culminate in term-end or semester-end showings of work developed during the term. Please note that these elective courses serve only as an introduction to an area of specialisation, rather than being a full training course in a chosen specialisation, as would be the case in a post-graduate area of specialisation.

The Theatre Studies course focuses on theatre in the 20th and 21st century. The course, which is divided into four themes, is designed to investigate and debate issues and practices of theatre world-wide, with reference to play-texts, theatre history, critical writings and theories of performance. The format differs from the one used in Drama 1 and Drama 2 in that it encourages a more critical and interactive approach to Theatre Studies. Instead of the regular four lectures every week, some of these sessions will be run as debates or seminars based on your critical responses to set readings, video material and play-texts. **This will require preparation and reading so that you are able to contribute and participate.** Subjects raised and discussed in Theatre Studies sessions will relate to what you will experience in your practical options and they will form the basis of exam questions.

STUDENT CONSULTATION & REPRESENTATION

If you have questions concerning logistical or academic aspects of the course, contact the Course Supervisor through email, or RUconnected, or make a consultation appointment. The Head of Department is available for student consultation at specific times; an appointment must be made through the Departmental Administrator. Two class representatives will be nominated towards the beginning of the year. Any issues brought up by the class can then be referred to these representatives, who will meet with the staff regularly. You may also contact the Course Co-ordinator, Prof Juanita Finestone-Praeg, on j.praeg@ru.ac.za.

RUCONNECTED

You **MUST** sign up for the RUConnected facility. This is an email list where important information, such as productions, the updating of schedules, and essay and exam information is sent to your email account.

LEARNING OUTCOMES: GENERAL

By 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;
- engage with the theatrical possibilities of given themes, texts and case studies and research and discuss associated conceptual, historical and contextual issues;
- research theatre through a range of sources, such as live productions, video documentation and secondary information;
- identify and discuss selected trends in theatre;
- integrate selected theoretical and philosophical views of Theatre Practice; and
- participate imaginatively, creatively and collaboratively in the practical processes of theatre making, through the stages of research, conception and realisation.

LEARNING OUTCOMES: ACADEMIC

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

- engage with the set texts and critically discuss aspects of 20th and 21st Century theatre;
- demonstrate a critical awareness of the conceptual, historical and contextual issues examined in the course;
- construct concise critical responses to set readings and articulate these responses;
- write and present a research essay according to the required criteria; and
- source resource material in library books, periodicals, visual media and on the world wide web.

BUILDING A CURRICULUM

Drama can be taken as a major subject for a 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 Bachelor of Journalism, Bachelor of Fine Arts, Bachelor of Human Movement Studies, Bachelor of Social Science, or Bachelor of Music degrees.

If you intend to **teach** and you are **majoring** in Drama, it is essential that you consult the Education Department about subject combinations.

GENERAL NOTES

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

The University requires that all Drama students pay an additional fee to cover the cost of productions, workshops, practical classes, visiting experts and theatre equipment. Details of the cost are available on the Rhodes website.

IMPORTANT NOTE: Students are expected to read the Drama Department notice board daily and, as mentioned above, to sign up to the RUConnected site to receive regular communication from the Department.

Departmental Production Auditions: Please check the production notice board on the ground floor for auditions.

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 need to be arranged in the evenings and over weekends. Students are encouraged to commit themselves to these extra classes especially given the limited exposure to professional theatre in Grahamstown. Once you have signed up, out of courtesy to the staff facilitator and guest artist/teacher you are expected to attend the workshop. The cost of these extra classes is included in the additional fee.

FIRST MEETINGS AND AUDITIONS

First Meeting:

Monday, 10th February, at 08h40 in the Drama Lecture Theatre.

Lectures Begin:

Tuesday, 11th February, at 09h35.

ARRANGEMENT OF PERIODS PER WEEK

Theatre Studies:	Mondays	08h40 – 09h25
	Tuesdays	09h35 – 10h20
	Wednesdays	10h30 – 11h15
	Thursdays	11h25 – 12h10

Venue: Drama Lecture Theatre

THEATRE STUDIES

The aim of this course is to study significant developments in 20th & 21st Century theatre. This contextual study focuses on contemporary approaches to theatre performances and uses historical studies and developments in related art forms, play-texts, critical writings, design and stage techniques, digital performance and dance theatre.

Students are required to read the set text before the lectures begins and to bring their own copies to the lectures. Extra showings of videos, films and recordings may be organised.

TERM 1: Monday 10 February – Friday 27 March (7 weeks)

Dates	Topic	# Sessions	Lecturer/s
February 10	First meeting	1	All Staff
February 11	Introduction to the Course and discussion of Theatre Practice electives	1	Relevant Staff
February 12	Theatre protocol	1	Tersia du Plessis Illka Louw
February 13,17,18	Introducing Research Design in senior undergraduate Performance Studies Choosing your field and exploring a research topic	3	Juanita Finestone-Praeg
THEME 1: THE POPULAR AND THE POLITICAL			
Feb 19, 20, 24	Research Design: The Research Overview and Research Question	3	Juanita Finestone-Praeg
Feb 25,26,27 March 2,3	Reading 1 – Introduction to Popular Performance Performing in Drag: Popular or Political?	5	Alan Parker
March 4,5, 9, 10	Augusto Boal and the Theatre of the Oppressed	4	Selloane Mokuku
March 11,12,16, 17, 18,19	The Musical and beyond	6	Mmatumisang Motsisi
March 23	Panel discussion: Course consolidation	1	Relevant Staff
March 24	Questions on Overview	1	Juanita Finestone-Praeg
March 25,26	Own work on Overview	2	Consult supervisors

TERM 2: Monday 14 April – Friday 22 May (6 weeks)

THEME 2: PERFORMING IDENTITIES			
April 14,15,16	Reading 2 – Judith Butler	3	Corinne Knowles
April 20,21,22,23, 28	Performing identities in Ntozake Shange's choreopoem, <i>for colored girls who have considered suicide when the rainbow is enuf</i>	5	Heike Gehring
April 29,30	Research Design: The Research Proposal	2	Juanita Finestone-Praeg
May 4,5,6,7,11	Decoloniality, Representation and Identity. Case Study: Nelisiwe Xaba's <i>They look at me and that's all they think</i> and <i>Sakhozi says NON to the Venus</i>	5	Alan Parker
May 12,13,14	Draft I Written Proposal and verbal presentation of the proposal in groups with supervisor	3	Staff and Research Supervisors
May 18,19,20,21	EXAM WEEK NO LECTURES		
Tbc lunch time session	Exam outline and exam writing Course evaluation		Juanita Finestone-Praeg

TERM 3: Monday 13 July – Friday 21 August (6 weeks)

THEME 3: INTERCULTURALISM			
July 13	Reading 3 – Introduction to Interculturalism	1	Heike Gehring
July 14,15,16,20	Peter Brook and Eugenio Barba: Interculturalism	4	tbc
July 21,22,23,27,28,29	From multi- to interculturalism: hybrid and syncretic forms in South African theatre	6	Heike Gehring
July 30 August 3,4,5,6,11	Translanguaging in Theatre: Performance and Theory/ <i>Tswalo</i>	6	Selloane Mokuku
August 12,13,17,18,19	From Strindberg to Farber: <i>Miss/Mies Julie</i>	5	Heike Gehring
August 20	Series consolidation and panel discussion	1	Relevant Staff

TERM 4: Monday 31 August – Friday 16 October (7 weeks)

THEME 4: SIGHTS OF RESISTANCE: WOMEN PERFORMING			
August 31, September 1,2,3,7,8,9, 10	Reading 4 – Politics of the female body. Sights of Resistance: The femme fatale in Ballet and the Striptease. Selected case studies.	8	Juanita Finestone-Praeg
September 14,15,16,17, 21	Immersive Theatres as Resistance: Athena Mazarakis' <i>Standing By</i>	5	Alan Parker
September 22,23,28,29, 30	Vaginal spaces as resistance Case studies: Orlan, Schneeman; Sopotela	5	Gavin Krastin
October 1	Course consolidation and panel discussion	1	Relevant Staff
October 5,6	Course evaluation, Exam Outline	2	Juanita Finestone-Praeg
October 7,8 12,13,14,15	Practical I Examinations – no lectures	2	Own

Schedule of dates and submission summary for Research Paper Assignment

What is due	Date	% towards overall mark
An Idea for a Topic emailed to Course Supervisor	Emailed to Course Supervisor @ j.praeg@ru.ac.za by Wednesday 19 February	None, but it is a requirement to proceed to the next stage
Overview of Theoretical Contexts and Key Readings	Monday 20 April @ 14h00	20%
Research Proposal – first draft and verbal presentation of proposal	May 12,13,14	None, but it is a requirement to proceed to the next stage
Final Draft of Written Research Proposals	Thursday 28 May @ 14h00	30%
FIRST DRAFT	Friday 6 August @ 14h00	None, but it is a requirement to proceed to the next stage
FINAL SUBMISSION	Friday 18 September @ 14h00	50%

THEATRE PRACTICE

a. Communication, Body and Vocal Practice Contact Sessions:

Course co-ordinator: Mr Gavin Krastin

Students will be allocated one period per week for each term for group contact sessions on vocal development. The scheduling of these sessions will be determined by the students' timetables. Semester 1 Vocal Practice sessions will commence on Monday 17th February, and Semester 2 Vocal Practice sessions will commence on Monday 13th July.

COURSE DESCRIPTION

The purpose of this course is to engage more comprehensively with vocal work. The initial study in Terms 1 and 2 involves the development of a recorded vocal landscape with aspects of narrative or 'journey' in groups, with the creative output aimed at young audiences (roughly 5-year-olds). Work in Terms 3 and 4 will culminate in a presentation-style assessment fusing the Theatre Studies course body and voice work in which students will publicly present their third-year research project in a conference-like style and set-up.

LEARNING OUTCOMES

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

- demonstrate an understanding of the elements needed for effective vocal delivery;
- engage with a variety of vocal techniques for clarity of speech, clarity of meaning and creative expression of ideas;
- show an increased degree of proficiency in vocal expression and the deliberate and considered variation of delivery, pace, vocal vitality and creativity;
- display an understanding of creative, communal and individual, vocally-focused devising and interpretation undertakings;
- demonstrate an ability and willingness to reflect on vocal processes and modes of vocal expression;
- demonstrate an understating of 'voice' inside the world of 'performance studies';
- demonstrate an awareness of vocal practitioners and alternative vocal practices and ideas; and
- demonstrate a clear understanding of their own vocal journey and a honed ability to reflect on this journey.

ASSESSMENT TASK: APRIL

In groups of not more than five, students will produce a recorded vocal work intended to take the listener (of 5 years old) through a sonic journey and/or narrative of some kind. The use of words should be limited to their sonic rather than linguistic function in this task.

The recording of these sonic stories will take place during scheduled class time in the last teaching week of Term 2 (18-22 May 2020).

ASSESSMENT CRITERIA

By the end of the study period students should demonstrate the ability to:

- utilise an awareness of sonic text as a way to make meaning;
- engage with the listener aurally and imaginatively through the recoded sonic text;
- utilise breath efficiently and appropriately;
- work with ease of vocal placement;
- demonstrate a sense of the shape of the journey/ narrative;
- activate resonators effectively;
- shape vowels and articulate consonants with clarity;
- communicate with sonic vitality and visual imagination; and
- deliver an emotional sonic quality appropriate to the text and the context.

ASSESSMENT TASK: SEPTEMBER

The students, working as individuals, will be expected to give a presentation on an aspect of the Theatre Studies course or your research project making use of visual and vocal presentation skills and resources.

The presentations will take place during scheduled class time in the second last teaching week of Term 4 (5-9 October 2020).

ASSESSMENT CRITERIA

By the end of the course students should demonstrate the ability to:

- deliver presentation with attention to sonic dynamics – pitch, volume and rhythm;
- contextualize and show an understanding of the Theatre Studies topic they have selected;
- communicate with bodily and vocal ease, physical vitality and dynamic and vocal integrity;
- advance an effective, relevant and integrated argument or ‘point’ in their presentation; and
- use digital visual aids in a supportive, formal and simplified manner.

b. Practical Electives

Students will be allocated to **one** of the following official Drama 3 sessions:

Mondays 16h05 – 18h00

OR

Thursdays 16h05 – 18h00

Semester 1 Practical Elective will commence on Monday 17th February and Semester 2 Practical Elective on Monday 13th July.

The scheduled time for the two Practical Electives will be worked out with your supervisor and the group. Because times and venues are arranged according to students' timetables, **it is absolutely imperative that you update your timetables regularly with the Departmental Administrator.**

The Practical Electives provide **introductions** to electives in areas of interest and ability. Students are invited to select and apply for two electives, one elective from the Semester 1 group and a second elective from the Semester 2 group. These electives will provide experience in the areas of Performance, Production, Conceptualisation and Theatre Making and as mentioned above should be regarded as introductions to the various areas of interest. They will culminate in term-end or semester-end showings of work developed during the term.

Offered in Semester 1 (Term 1 & 2)	Offered in Semester 2 (Term 3 & 4)
1. Acting	6. The Choreographic Encounter
2. Applied Theatre	7. Performing In Site
3. Physical Performance	8. Directing for the Theatre
4. Arts Administration	9. Theatre Technology
5. Design	

NOTE: the scheduling of these electives is subject to change

ELECTIVE COURSE DESCRIPTIONS

Semester 1

The **AUDITION** tasks for Electives in Semester 1 will be made available by February 10th, 2020. Questions on them can then be directed by email to the individual Elective Supervisors. There will also be an opportunity to discuss them on Monday 11th February from 16h00-18h00 through making an appointment with the appropriate supervisor. The selection process will take place during the course of week 1 of Term 1. Please consult the notice board for times and sign up for a slot. Each student is required to audition for **at least TWO** of the electives offered – Acting, Applied Theatre, Physical Performance, Arts Administration and Theatre Design.

Acting

Course Supervisor: Janet Buckland

Semester 1 Term 1: This course is designed to introduce students to acting by focusing on the physical, vocal and emotional aspects of characterisation and the development of relationships within a realist framework. Acting sessions in **Term 1** will consist of a series of workshops in which the students are able to grapple with the specific questions posed by characterisation and relationship development.

Semester 1 Term 2: The interaction with selected texts in **Term 2** will present opportunities in which the physical, vocal and performance skills of the student, including characterisation and interpretation of text, should be actively and effectively engaged.

Learning Outcomes

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

- effectively analyse a written text in order to conceptualise, create and perform a theatre performance;
- explore and make meaning through an appropriate and effective vocality, physicality and theatricality;
- integrate vocal and physical elements in performance so as to deliver clear and meaningful subtext/intention and characterisation; and
- incorporate costume/stage property/scenic device as an integral part of the action.

Applied Theatre

Course Supervisor: Selloane Mokuku

Course description

The field of Applied Drama/Theatre is an exciting development in Drama Studies around the world. Although based on well-established approaches (such as Playback Theatre, Theatre in Prisons, Community Theatre, Theatre & Drama in Education, Theatre for Development and Theatre for Social Change), it has become an umbrella term for the practice of theatre/drama in non-traditional settings and refers to practices that use the theatre medium for educational, therapeutic, and developmental goals.

In this course, students will develop practical skills in the application of drama and theatre for developmental purposes in local community contexts. Students will design and implement a programme using workshopping, performance, writing and design skills towards an engaging and alternative theatrical experience for different target groups. These experiences

incorporate a complex mixture of theatrical forms and educational techniques and aim to equip students with hands-on experience as an Applied Theatre practitioner.

Learning outcomes

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

- research, conceptualise, plan and implement an effective Applied Drama/Theatre experience;
- understand and practise the use of the theatre elements and participatory drama strategies; and
- understand and practise facilitation and performance styles appropriate to Applied Drama/Theatre practices.

Physical Performance

Course Supervisor: Alan Parker

Course Description

This course addresses physical performance through an integrated approach to technical, creative, interpretative and performance skills. Students undertake progressive weekly workloads, engaging with movement research, contemporary social and political issues, and physical metaphor. The learning experience culminates in the performance of a Physical Theatre event created in collaboration with the Course Supervisor.

Learning Outcomes

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

- demonstrate the acquisition of a developed personal movement repertoire;
- apply the training practices to devising creative and imaginative Physical Theatre vocabulary;
- contribute to the development of a Physical Theatre performance, including rehearsal processes, and the final product;
- demonstrate an embodiment of intertextual practices such as voice, body, sonic text, image and imagination;
- adopt a pro-active approach to taking physical and creative risks with the collective; and
- develop an ability to reflect on the creative and performative processes.

Arts Administration

Course Supervisor: Gary Kitching

Course Description

The course introduces students through practical real-world immersion in the day to day activities of Theatre Administration and Arts Management with particular focus on Publicity, Marketing, Budgeting, Audience Development and Event Management in the theatre.

The course comprises:

- Hands on experience of vital Theatre Administration and Arts Management practice; including practical creation and construction of appropriate marketing, publicity, budgeting and event management activities and strategies for a departmental production.
- These sessions will be structured around the publicity, marketing and audience development, and event management for two productions.

Learning Outcomes

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

- create an effective Strategic Plan that covers all aspects of promoting and marketing and providing added value to a specific theatre event;
- dynamically present, discuss and analyse the strategic plans in fully interactive sessions with the rest of the team;
- implement and execute the plans through effective collaboration with team members and production directors; and
- reflect on the full outcome of the theatre and marketing event and analyse the effectiveness of various methods used.

Theatre Design

Course Supervisor: Ilka Louw

Course Description

This course consists of a series of conceptual and practical activities and projects which will provide you with the opportunity to explore your creative identity unhindered by financial 'real world' constraints while creating a practical design solution for the demands of performance in the form of set designs by means of a model, drawings and plans.

Learning Outcomes

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

- transfer and apply existing theory and skills relating to directing, producing and stage management, to a new field of study;

- use appropriate vocabulary to express and formalize what they see and experience, as well as converse confidently about concepts and rhetorical devices such as metaphor, metonymy and synecdoche;
- recognize and utilize the materials of performance: bodies, objects, space and the relation between them;
- engage with the relationship between narrative (or text) and image, and make effective use of image as a strategy of narration;
- develop a method to transform inspiration, research and concepts into images which then become a cohesive product, a practical design solution for the demands of performance;
- understand the inherent loaded meaning and properties of colour, texture, rhythm, shadow and light; and
- practise methods of accessing the multiple interpretive possibilities of basic materials.

Semester 2

The Choreographic Encounter

Course Supervisor: Juanita Praeg

Course Description

This introductory study of contemporary choreographic practice immerses the aspiring artist in a range of conceptual and creative experiences applicable to the education of a choreographer. A creative, challenging and varied matrix of learning experiences underpins this study of contemporary choreography with the course devised as a creative *laboratory* investigating a personal choreographic practice. Coursework includes facilitated creative sessions on devising dance/movement within the field of contemporary choreography. Through an individual and self-led creative practice students undertake progressive weekly workloads engaging with choreographic matters such as movement research, physical metaphor, interrogating source and thematic content, aspects of choreology and related case studies in contemporary choreography. These investigations provide a rigorous, creative and interactive space for experimentation and discussion towards an evolving choreographic practice.

The culmination of this creative investigation is a solo choreographic performance (4 - 5 minutes).

Learning Outcomes

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

- apply a range of associated concepts, processes and contexts to the development of an individual and imaginative choreographic practice;

- explore a range of research practices to devising creative and imaginative choreographic vocabulary and constructing a developed performance language paying attention to action, rhythm, dynamics, relationships and space (vocally, physically and/or visually);
- produce a final solo choreographic encounter/event based on this corporeal research including rehearsals;
- embody an individual physical presence that resonates with the specificity of the selected choreographic and movement research as performance;
- integrate related performance/theatre elements into the making and performing of the choreography;
- adopt a pro-active approach to taking creative risks with the choreographic vision; and
- reflect on and evaluate the work in relation to the spatial, creative, performative, and conceptual choices (both in written and verbal form).

Performing in Site

Course Supervisor: Gavin Krastin

Course Description

Through an individual and self-led creative practice this course explores unconventional spaces and places for imaginative performance. Working within a theatre-making framework and using devised performance approaches, where the body and site are positioned as primary materials, performers look at the connectedness of space and site with bodies, voices, histories, identities, nature and/or architecture. The engagements with site vary and offer opportunities for site specificity, reaction, response, immersion and intervention. Coursework includes facilitated creative sessions on devising performance material, interrogating site and viewing artists working with/on site. The culmination of this creative investigation is a site-based performance.

Learning Outcomes

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

- explore conceptual interventions with a selected site/space based on pertinent research;
- produce imaginative connections between the selected site and performance material;
- construct a developed performance language for the site performance paying attention to action, rhythm, dynamics, relationships and space (vocally, physically and/or visually) ;
- embody an individual physical presence that resonates with the specificity of the selected site;
- integrate related theatre elements into the making and performing of the site performance; and

- reflect on and evaluate the work in relation to the spatial, creative, performative, and conceptual choices.

Directing for the Theatre

Course Supervisor: tbc (new staff member)

Course Description

“The creative director is someone who gives other people, whether they be actors, designers, or the actual audience, a different way of looking at, or feeling about, the world” (Converse, 1995).

This Practical Elective will introduce students to the role of the Theatre Director and to the necessary directorial activities undertaken in the process of making theatre. The course aims to develop abilities in conceptualisation, text analysis, script preparation, the rehearsal process, performance craft and production management. The elective affirms the Director as a creative artist and focuses on developing skills of interpretation. The Director is encouraged to stage the chosen text in a distinctive and original manner and to ensure that the final performance engages the audience in a meaningful theatre experience.

Learning Outcomes

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

- direct a ten-minute performance that engages the audience using appropriate and effective elements of performance craft and theatre technique;
- engage with the conceptual and creative processes that contribute to the directing of a theatre work and critically reflect on and evaluate process and outcome;
- lead and develop a group, giving constructive criticism, using knowledge of group dynamics and communication techniques within the performance context;
- integrate elements of performance into a seamless theatrical whole using all applicable technical knowledge of theatre craft; and
- organise, co-ordinate and manage performance to the level of a performed event.

Please note the following:

- due to human resource and infrastructure limitations, not more than 10 students will be permitted to take Directing;
- students will only be allowed to show their work on a public platform if all preparatory documentation has been completed timeously; and
- all directing choices need to be approved by the Course Supervisor.

Theatre Technology

Course Supervisor: Tersia du Plessis

Course description

The course offers practical instruction and working experience in the technical aspects of theatre making. It addresses some of the basic elements of theatre technology: Lighting and Sound, and some of the basic production processes: Stage Management and Technical Stage Management. An introduction to Theatre Technologies and Principles will be given. Students will be expected to work as technical crew for at least one production. All other practical work will qualify for the practical work credit system.

Learning Outcomes

By the end of this course, students should demonstrate an understanding of:

- effective rigging, focusing, and operation of lighting consoles;
- organisation, planning, and execution of Stage Management duties;
- working and communicating effectively as a member of a team;
- a technical plan;
- the operation of pa sound system;
- basic safety regulations; and
- working with scenery, props and flies.

Drama III Course (mark weighting)

DRAMA 3

Semester 1		Semester 2	
Research paper – part 1: Overview (4%) + Proposal (6%)	10%	Research paper – Part 2: final submission	10%
Written exam – 3 hrs	15%	Written exam – 3hrs	15%
Prac elective 1 exam	10%	Prac elective 2 exam	10%
Voice 3 exam	5%	Voice 3 exam	5%
CRM + prod credits	10%	CRM + prod credits	10%
Total of course	50%		50%

There will be two theory examinations: ONE in June and ONE in November. There will be a total of two Practical Elective examinations with ONE at the end of Semester 1 and ONE at the end of Semester 2.

Examination Breakdown:

A. Theoretical Component (100 marks calculated to 30% of total percentage)

JUNE Paper 1

3-hour written paper, Theatre Studies.

300 = 100 marks

1

NOVEMBER Paper 2

3-hour written paper, Theatre Studies.

300 = 100 marks

1

B. Practical Component (50% of final percentage)

Vocal Practice	100 marks calculated to	10%
Elective 1	100 marks calculated to	10%
Elective 2	100 marks calculated to	10%
Class record mark	100 marks calculated to	20%
Total of Practical Component		50%

The final calculation for Drama 3 is broken down in the following way:

Written examination: 2 written papers	30%
Research Paper	20%
Practical examinations	30%
Class Record Marks	20%
Total	<u>100%</u>

CLASS RECORD MARKS

These are calculated as part of Theatre Practice Electives and will make up 10% of each of each of your practical components to total 20%. Voice class record marks will be calculated into the Voice mark itself.

ASSESSMENT CRITERIA FOR THEATRE PRACTICE CLASS RECORD MARK:

50% of the class record mark is derived from an assessment of the following in relation to your individual practice:

- evidence of punctual and consistent attendance;
- demonstration of committed and constructive engagement in class tasks, assignments and activities;
- display of consistent growth and personal development in aspects pertaining to the course; and
- positive, informed and perceptive contribution to class discussions and peer feedback.

50% of the class record mark is derived from the assessment of short formative tasks leading to the final practice assessment –tbc by each Course Co-ordinator.

RESEARCH PAPER ASSIGNMENT

Students are required to complete a Research Paper of approximately 4000 words.

All written work must follow the stylistic and referencing requirements set out in the Department's *Assignment Handout* booklet. Marks will be deducted for failure to comply with this regulation.

Research Learning Outcomes

Students should be able to:

- write and present an essay according to the required criteria;
- critically synthesize information in their written work or for the purposes of class discussion;
- construct a coherent argument providing a perspective on an issue, topic, question or problem;
- conceptualise a framework for research;
- using this research as the basis for enquiry, construct a written paper according to the required criteria; and
- reference sources rigorously.

There are various **research design aspects** to consider for your Long Research Paper. Each part of this research journey is intended to develop particular research skills:

- exploring the FIELD of research (given to you in alignment with selected practical electives) and the parameters of topic, literature review, developing critical reading and writing skills;
- designing a research question and distilling that into a title for the research enquiry;
- building a contextual and conceptual scaffold for your research explorations; and
- clarifying goals and finding appropriate procedures for conducting the research.

Each of these tasks attempts to sequentially build the research design towards your final research submission. A few weeks before the due date for the various submissions, there will

be **LECTURES** that will address the layout and requirements for each of these tasks. These lecture sessions are **COMPULSORY** as they provide vital information on the research process. Please ensure you attend them. Each student needs to adhere to the following stages in the realisation of their final Research Paper. Please note that the overview counts for 20% and the proposal counts for 30% while the final submission counts 50% of the final mark – it is clear that you will need to work consistently and with regularity.

- (i) Subsequent to the Research Paper lectures in February, students will be required to select an area/research topic for individual research in relation to a field of study outlined by staff from the Theatre Studies curriculum OR the Theatre Practice curriculum. Topics need to align with an area of research pertinent to the curriculum or resonate with staff specialisations. Each student must email an idea for a **TOPIC** to the Course Supervisor on Wednesday 19 February. The Course Supervisor will then suggest a staff member who will liaise with the student and help focus the area of interest, suggesting literature and other research sources.
- (ii) Students will be required to produce an **OVERVIEW** of Theoretical Contexts and Key Readings, which demonstrates an ability to identify and critically synthesize contextual material relating to your topic. The Overview includes identifying key people and debates or issues around the topic of enquiry, summarising issues of interest that emerge and starting to focus the research question, selecting quotations that may motivate aspects of the research, developing referencing skills and exploring a range of diverse sources and research procedures. This must be handed in to the Course Supervisor by Monday 20th April. The result will constitute 20% of the final mark for the assignment.
- (iii) A **VERBAL PRESENTATION OF YOUR DRAFT RESEARCH PROPOSAL (written)** will be presented on 12,13,14 May during your lecture times, to supervisors and peer groups. This is designed to open discussion and debate and give you feedback on your written proposal before the final written draft is due.
- (iv) Following this presentation, the **FINAL WRITTEN RESEARCH PROPOSAL** must be submitted by Thursday 28 May @ 14h00. This constitutes 30% of your final mark.
- (v) Students are required to hand in a **FIRST DRAFT** by Friday 6 August @ 14h00. *Should the student fail to, or choose not to, submit a draft, their final submission will not be marked, BUT the final submission MUST be made in order to receive a Duly Performed Certificate for Drama 3.*
- (vi) The **FINAL SUBMISSION** must be submitted to the Course Supervisor by Friday 18 September @ 14h00. It will make up 50% of the assignment mark.

Schedule of dates and submission summary for Research Paper Assignment:

What is due	Date	% towards overall mark
An idea for a topic emailed to Course Supervisor	Emailed to Course Supervisor @ j.praeg@ru.ac.za by Wednesday 19 February	None, but it is a requirement to proceed to the next stage
Overview of Theoretical Contexts and Key Readings	Monday 20 April @ 14h00	20%
Research proposal – first draft and verbal presentation of proposal	May 12,13,14	None, but it is a requirement to proceed to the next stage
Final Draft of Written Research Proposals	Thursday 28 May @ 14h00	30%
FIRST DRAFT	Friday 6 August @ 14h00	None, but it is a requirement to proceed to the next stage
FINAL SUBMISSION	Friday 18 September @ 14h00	50%

ASSIGNMENT PROTOCOL

Written assignments are due by **14h00** on the due dates. Assignments must be placed in the assignment boxes in the Drama Department, and are collected at 14h00. Problems with regard to written assignments should be made known to the relevant Course Supervisor.

Late assignment penalties:

- Up to 24 hours late: 10% off final mark.
- Up to 48 hours late: 25% off final mark.
- No acceptance after 48 hours plus 0 recorded for essay.

Extensions

1. Any request for extensions or exemptions must be directed **in writing to the Head of Department and handed in to the Departmental Administrator by 12 noon on the Monday preceding the due date.**
2. Extensions and exemptions are seldom granted except in circumstances of grave emergency. Note that Leave of Absence from the University does not in itself constitute an adequate excuse for defaulting from assignment work.

3. 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.

NB:

Students involved in last minute printing difficulties may present the assignment electronically to the Departmental Administrator and should contact the Course Supervisor immediately, i.e. before due time. No such excuses are ever acceptable after the due time.

Right of Appeal

Appeals should be addressed **in writing** to the Head of the Department and staff, **within one (1) week after the due date**. Please hand the letter to the Administrator. You will receive a reply in writing after the staff meeting.

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 and in regional and national schools' and dance festivals. Professional theatre practitioners make a dynamic contribution to the Department's 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. It is because of this that we expect our students to attend all available theatre events. A student of Drama should consider attendance at theatre events to be an act of research on a par with a scientist spending time in a laboratory.

Drama 3 students are required to ATTEND ALL DEPARTMENTAL PRODUCTIONS (free of charge for registered full-time Drama students at specified performances), and are encouraged to participate in productions when required by a director.

Involvement in productions is encouraged. However, if the Department feels that a student's course work is suffering due to over-extension in productions, a student may be required to withdraw from a production. Please also refer to the **production contract** which stipulates the number of productions an undergraduate student is permitted to be involved in at any one time.

Drama Department Production Credit System (Supervised by Illka Louw)

- This system focuses on the amount of time spent, the scale of the production and the quality of work.
- Production credit claim forms are made available at the Administrator's office. Forms must be completed at 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 credits 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. This means that for these students, *only work on additional productions* will count towards production credits.
- Paid work will not be considered for the purpose of earning credits.

- | | |
|--|----------------------|
| 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, etc. | 2 to 5 points |
| 3. Peripheral Backstage Work:
e.g. tea making, foyer display, etc. | ½ to 3 points |

Points will be awarded according to the scale of the production.

A. Onstage

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

B. Other

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

Production Contract

Any student involved in departmental productions, performance projects for third-year and

postgraduate courses, and productions by affiliated companies must sign a contract which outlines the terms on which the work is to be conducted. A Department standard one-page contract is made available for all projects.

Why a Contract?

Similar to a contract in the theatre industry, a departmental 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 is 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, who 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 will exhibit professional working attitudes:
 - 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
 - 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 weekday night, and no more than 6 hours during weekend, 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 “bad” academic record, as far as productions are concerned, includes failing a course, neglecting to hand in an essay, and poor attendance at practical classes or lectures.
- 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 to rectify 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 a DP warning/refusal**. 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 also 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 pro-active in **taking 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.

Post Production Responsibilities

Students who are responsible for a theatre performance must ensure that **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

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 can 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, and by committing to using a venue once it is booked to prevent adding extra pressure on venue demand.

DEPARTMENTAL VIDEO, DVD and CD COLLECTIONS

Most drama videos and DVDs are now housed in the main library. The Drama Department has a limited collection of theatre related videos.

Please note that tapes, DVDs and 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. Compact discs may be signed out for limited periods. Please consult Vusiwe Mnyobe, the Departmental Administrator.

ASSOCIATED PROJECTS

The Drama Department has initiated a number of relationships with theatre companies as part of its research and development programme. These include:

1. The First Physical Theatre Company. For more information please refer to the website: <http://www.ru.ac.za/firstphysical/>
2. Ubom! Eastern Cape Drama Company. For more information please refer to the website: www.ubom.co.za

GENERAL INFORMATION

Attendance

The University requires **70% attendance** at lectures, and **100% attendance** for voice tutorials and Practical Electives. Registers will be taken.

You are reminded that students are expected to have read the relevant play texts or readings before attending the lectures. This is vital as some of the lectures involve group discussion.

Punctual attendance at ALL practicals during the year is compulsory. Only a doctor's certificate in the case of illness or a bona fide reason for absence acceptable to the staff, will serve as a valid reason for non-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.

Students who do not comply with these regulations will be dealt with in the following manner:

- (a) Exclusion from any participation in all Departmental production projects for the remainder of the year.
- (b) 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.

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 May and November examinations a student requires a duly performed (DP) certificate from the Head of Department. The DP is granted if all departmental requirements are met, thus indicating that the requirements of the course have been duly performed.

If a DP is refused the student concerned will no longer be allowed to attend Theatre Studies or Theatre Practice sessions and will not be accepted as a candidate for the November examinations.

SERIOUSLY DISRUPTIVE BEHAVIOUR IN DEPARTMENTAL ACTIVITIES WOULD PLACE THE STUDENT'S DP IN JEOPARDY.

INDICATIVE LEARNING RESOURCES FOR 2018

Copies can be bought at Fables Book Shop (aesop@fables.co.za) 258 Kowie Road, Bathurst, 6166, Tel: 046 625 0202), Van Schaik's bookshop (on High Str.), Bargain Books (Peppergrove Mall), or ordered through kalahari.co.za or loot.co.za. They are all either on 48-hour loan or short loan at the University Library.

Prescribed Texts

Detailed reading lists for each section will be posted on RUconnected by the lecturer concerned.

Essential Reading

- Anders, P. and Krouse, M. (Eds.) (2010). *Positions. Contemporary Artists in South Africa*. Johannesburg: Jacana Media in association with the Goethe Institute.
- Barba, E. (1994). *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge.
- Barber, K., Collins, J. and Ricard, A. (1997). *West African Popular Theatre*. Oxford: Indiana University Press.
- Boal, A. (2002). *Games for Actors and Non-actors* (2nd edition). London: Routledge.
- Brayshaw, T. and Witts, N. (Eds) (2013). *The Twentieth Century Performance Reader*. London: Routledge.
- Callery, D. (2001). *Through the Body. A Practical Guide to Physical Theatre*. New York: Nick Hern.
- Counsell, C. and Woolf, L. (2001). *Performance Analysis: An Introductory Course Book*. London: Routledge.
- Fitzmaurice, C. (1997). *Breathing is Meaning*. In Hampton, M. & Acker, B. (Eds). (1997). *The Vocal Vision: Views on Voice by 24 Leading Teachers, Coaches and Directors* (pp 247 – 252). New York: Applause.
- Fortier, M. (2002). *Theatre/Theory: An Introduction*. London & New York: Routledge.
- Goodman, I. & De Gay, Janet (2000). *The Routledge Reader in Politics and Performance*. London: Routledge.
- Hauptfleisch, T. (1997). *Theatre and Society in South Africa: Reflections in a Fractured Mirror*. Pretoria: J.L. van Schaik.
- Huxley, M. and Witts, N (Eds) (1996). *The Twentieth Century Performance Reader*. London: Routledge.
- Jenkins, K. (1991). *Re-thinking History*. London: Routledge.
- Kaye, N. (2000). *Site Specifics: Performance, Place and Documentation*. London: Routledge.
- Kerr, D. (1995). *African Popular Theatre: From Pre-colonial Times to the Present Day*. London: James Currey.
- Kruger, L. (1999). *The Drama of South Africa*. London: Routledge.
- Lessac, A. (1997). "From Beyond Wildness to Body Wisdom, Vocal Life, and Healthful Functioning: A Joyous struggle for our Discipline's future". In Hampton, M. & Acker, B. (Eds). (1997). *The Vocal Vision: Views on Voice by 24 Leading Teachers, Coaches and Directors* (pp 13 – 24). New York: Applause.
- Park, S. (1997). "Voice as a Source of Creativity for Acting Training, Rehearsal and Performance". In Hampton, M. & Acker, B. (Eds). (1997). *The Vocal Vision: Views on*

- Voice by 24 Leading Teachers, Coaches and Directors* (pp 107 – 119). New York: Applause.
- Pinther, K. *et al*, (eds.). (2012). *AfroPolis: City, Media, Art*. Johannesburg: Jacana Media in association with the Goethe Institute.
- Rodenburg, P. (1992). *The Right to Speak: Working with the Voice*. London: Methuen.
- Schechter, J. (ed). (2003). *Popular Theatre: A Sourcebook*. New York: Routledge.
- Tufnell, M. and Crickmay, C. (2004). *A Widening Field: Journeys in Body and Imagination*. London: Dance Books.

Useful Links for RU Students and Staff

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>

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>

Sexual Offences Policy for RU Students

<https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/documents/Sexual Offences Policy for students.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

Additional Resources for RU Students and Staff

If you are needing a referral to a psychologist, psychiatrist or support group, please can you 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, opp Spar

Meeting are at 7.30pm on a Monday night

0861 435 722

Narcotics Anonymous

Eugene 083 900 6952

DRAMA DEPARTMENT STAFF

Academic Staff

Head of Department:	Heike Gehring	Room 206
Associate Professors:	Juanita Finestone-Praeg	Room 208
	Anton Krueger	Room 213
Lecturers:	Selloane Mokuku	Room 210
	tbc	Room 211
	Alan Parker	Room 212
Contract Lecturers:	Janet Buckland	Room 205
	Gavin Krastin	Projects Room First Physical

Administrative Staff

Departmental Administrator	Vusiwe Mnyobe	Room 207
Theatre Administrator	Gary Kitching	Room 107

Theatre Staff

Production Manager	Tersia du Plessis	Room 106
Designer & Artistic Co-ordinator	Illka Louw	Room 312
Wardrobe Co-ordinator	Shiba Sopotela	Wardrobe
Workshop Manager & Maintenance	James Fourie	Workshop
Production Assistant	tbc	Room 105

Technical Officer

Sonwabo Maqanda

Room 105

Part Time Staff

Luvuyo Yanta

ASSOCIATED PROJECTS

Room 108

Director: Ubom!

Janet Buckland

Project manager: Ubom!

Gary Kitching

First Physical Theatre Company

Juanita Finestone-Praeg, Alan Parker and Gavin Krastin

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/>

Drama 3 Co-ordinator: Juanita Finestone-Praeg
j.praeg@ru.ac.za