

# University of Pretoria Yearbook 2019

## BDram (01130117)

**Minimum duration of study** 3 years

**Total credits** 378

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## Programme information

This programme is directed towards the study of performance in relation to theatre, drama/theatre in education, performing arts management, film and television and the interface between technology and performance. The programme guides the student towards an understanding of the academic discourses and the practical skills required to interrogate, create, manage and promote multiple forms of performance.

**Closing date for applications:** 30 June annually

## Admission requirements

- The following candidates will be considered for admission:
  1. A candidate who is in possession of a certificate that is deemed by the University to be equivalent to the required Grade 12 certificate with university endorsement; a candidate who is a graduate from another recognised tertiary institution or has been granted the status of a graduate of such an institution; and a candidate who is a graduate of another faculty at the University of Pretoria
  2. Candidates who have completed the National Senior Certificate with admission to degree studies or a certificate of conditional exemption on the basis of a candidate's non-South African ("foreign") qualifications, the so-called "Immigrant" or "Foreign Conditional Exemption". The only condition for the "Foreign Conditional Exemption" that is accepted is: 'completion of the degree course'. The exemption certificate is obtainable from Universities South Africa (USAf). Detailed information is available on the website at [mb.usaf.ac.za](http://mb.usaf.ac.za).
- Candidates who comply with the minimum subject requirements and achievement levels as well as the APS requirements of these programmes will be granted placement in the programmes, subject to the availability of space. The above-mentioned is not applicable to selection programmes.
- To retain admission, learners will be expected to obtain an APS of at least 28 in Grade 12, except BA (Speech-Language Pathology), BA (Audiology) and BSocSci (Philosophy, Politics and Economics). The required APS for these three programmes is 32 in order to retain admission. Prospective students who have already been granted conditional admission in these programmes, but obtained at least an APS of 26 or 27 in Grade 12, will be considered by the Admissions Committee should space be available. The Admissions Committee of the Faculty of Humanities will consider these students once the results of the National Benchmark Test (NBT) are available and depending on the availability of space. The NBT is not applicable to selection programmes. Candidates who apply for selection programmes or BA (Law) are required to meet the minimum admission requirements.
- Applicants who meet the minimum APS requirement, but who do not comply with the subject requirements

must write the NBT.

- The Faculty will assess satisfactory performance in the NBT in the light of its commitment to ensure that an appropriate proportion of the applicants will be drawn from the disadvantaged category of the population.
- Life Orientation is excluded when calculating the APS.
- The language of communication and correspondence is English only.
- For more information, please consult the Faculty yearbook on the UP website.
- **Note:** The A and IB HL levels are not included in the APS Conversion Table. Faculty requirements for admission based on these equivalent international qualifications are a D for the A level and 4 for the IB HL level.
- Non-NSC candidates who have already completed the equivalent of Grade 12, are advised to submit their Exemption certificates obtained from USAf ([www.usaf.ac.za](http://www.usaf.ac.za)) along with their applications.
- Non-NSC candidates who do not have English Language in Grade 12 are advised to write the NBT or submit their SAT results. Please note that English Literature is not considered as a substitute for English language.

### Minimum requirements

#### Achievement level

#### English Home Language or English First Additional Language

#### APS

NSC/IEB

AS Level

5

C

30

Should you be selected, you will be expected to achieve an APS of at least 28 in Grade 12 to retain admission. The NBT is not applicable to this programme.

\* Cambridge A level candidates who obtained at least a D in the required subjects, will be considered for admission. International Baccalaureate (IB) HL candidates who obtained at least a 4 in the required subjects, will be considered for admission.

## Additional requirements

Prospective students from other universities, who successfully passed the first year of study, may only register at the beginning of the second year of study.

Admission is subject to the presentation of a programme, as well as the successful completion of a preliminary examination.

#### Audition:

During August the Department conducts an audition (practical and theory) in order to admit the most eligible candidates to study for this degree. The Department will communicate the date for the audition directly to the prospective students. The Department reserves the right to exclude a candidate based on the outcome of the audition.

## Other programme-specific information

#### Note:

- Choices within the particular third-year level modules will be made in consultation with the programme coordinators and the lecturers involved.
- Productions: Requirements will be determined by the head of department.



## Promotion to next study year

### **Promotion to the second year of study:**

Obtain 12 credits from the fundamental modules, including all ALL modules, as well as 50 credits from the core modules in the first year of study.

### **Promotion to the third year of study:**

Obtain all first-year credits as well as 90 credits from the second year.

Any deviation from these requirements may only be done subject to the approval of the Dean, on the recommendation of the head of department.

## Pass with distinction

A student must obtain a weighted average of at least 75% in all the theoretical modules as well as 75% in the TNP praxis module at third-year level.

# Curriculum: Year 1

**Minimum credits: 98**

## Fundamental modules

### Academic information management 101 (AIM 101)

**Module credits** 6.00

**Service modules**

- Faculty of Engineering, Built Environment and Information Technology
- Faculty of Education
- Faculty of Economic and Management Sciences
- Faculty of Humanities
- Faculty of Law
- Faculty of Health Sciences
- Faculty of Natural and Agricultural Sciences
- Faculty of Theology and Religion
- Faculty of Veterinary Science

**Prerequisites** No prerequisites.

**Contact time** 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Information Science

**Period of presentation** Semester 1

#### Module content

Find, evaluate, process, manage and present information resources for academic purposes using appropriate technology. Apply effective search strategies in different technological environments. Demonstrate the ethical and fair use of information resources. Integrate 21st-century communications into the management of academic information.

### Academic information management 111 (AIM 111)

**Module credits** 4.00

**Service modules**

- Faculty of Engineering, Built Environment and Information Technology
- Faculty of Education
- Faculty of Economic and Management Sciences
- Faculty of Humanities
- Faculty of Law
- Faculty of Health Sciences
- Faculty of Natural and Agricultural Sciences
- Faculty of Theology and Religion

**Prerequisites** No prerequisites.

**Contact time** 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Information Science



**Period of presentation** Semester 1

**Module content**

Find, evaluate, process, manage and present information resources for academic purposes using appropriate technology.

**Academic information management 121 (AIM 121)**

**Module credits** 4.00

**Service modules**

Faculty of Engineering, Built Environment and Information Technology  
Faculty of Education  
Faculty of Economic and Management Sciences  
Faculty of Humanities  
Faculty of Law  
Faculty of Health Sciences  
Faculty of Natural and Agricultural Sciences  
Faculty of Theology and Religion  
Faculty of Veterinary Science

**Prerequisites** No prerequisites.

**Contact time** 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Informatics

**Period of presentation** Semester 2

**Module content**

Apply effective search strategies in different technological environments. Demonstrate the ethical and fair use of information resources. Integrate 21st-century communications into the management of academic information.

**Academic literacy 110 (ALL 110)**

**Module credits** 6.00

**Service modules**

Faculty of Health Sciences  
Faculty of Theology and Religion

**Prerequisites** No prerequisites.

**Contact time** 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Unit for Academic Literacy

**Period of presentation** Semester 1

**Module content**

This module intends to equip students to cope more confidently and competently with the reading and understanding of a variety of texts, to apply these skills in a variety of contexts and to follow the conventions of academic writing.

## Academic literacy for Humanities 125 (ALL 125)

<b>Module credits</b>	6.00
<b>Service modules</b>	Faculty of Health Sciences
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	2 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Unit for Academic Literacy
<b>Period of presentation</b>	Semester 2

### Module content

This module equips students to understand and use a range of discipline-specific terminology; apply the strategies of critical and comprehensive reading to their own academic literacy; apply the conventions of academic writing to their own writing, using the process approach, to produce intelligible academic texts and use the correct referencing technique as required by the faculty.

## Academic orientation 101 (UPO 101)

<b>Module credits</b>	0.00
<b>Prerequisites</b>	No prerequisites.
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Humanities Deans Office
<b>Period of presentation</b>	Year

## Core modules

### Drama and film studies 110 (DFK 110)

<b>Module credits</b>	10.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

### Module content

The languages of drama and film

This module introduces the languages of drama and film as well as approaches to drama and film analysis. In addition, historical and contemporary drama and film theories will be used to read various drama and film texts.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016.

## Drama and film studies 120 (DFK 120)

<b>Module credits</b>	10.00
<b>Prerequisites</b>	DFK 110
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

### Module content

Drama and film genres This module introduces the notion of genre as part of a wider concept of narrative building and storytelling in both drama and film. Different types of genre are introduced and discussed with regard to film and drama and furthermore linked to the idea of emerging identities in contemporary storytelling. All these parts are conceptually introduced and provide an introduction to reading, interpretation and giving meaning to various discourses in film and drama narratives.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016

## Live and digital performance studies 111 (SBT 111)

<b>Module credits</b>	10.00
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

### Module content

\*Closed – only for BDram students

Text analysis and performance

The self in relation to role, character, persona, embodiment and the creation of performance metaphors will be explored through analysis of prose, poetry and drama texts in order to establish a relationship between structural and aesthetic contents of the text and the construction of meaning in performance.

## Live and digital performance studies 122 (SBT 122)

<b>Module credits</b>	10.00
<b>Contact time</b>	2 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

## Module content

\*Closed – only for BDram students

### Bodied Spaces

This module explores the ways in which the elements of scenography engage with the body to make meaning in a theatrical performance. The course demonstrates how visual codes can be used as narrative devices and how components of the spatial field can be used to support the primacy of the body as a maker of meaning in theatrical performance.

## Performance studies: Praxis 110 (TNP 110)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	Twelve times per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Year

## Module content

\*Closed – only for BDram students

\*Students have to pass all components of this module in order to be promoted to the next year level

Basic techniques of acting will be introduced. Aspects of self, other and space will be explored and applied by means of acting exercises, theatre games, improvisation and interpretation of applicable material. The notions of storytelling/narrative/playmaking/construction and interpretation/recreation will be explored.

The module further introduces experiential somatics for the actor and performer. Students will engage with the building blocks of body/voice integration towards the safe, interactive and heightened use of the body and voice in performance. Students will apply these building blocks in discipline-specific skills training and in performance, including acting.

## Theatre studies: Theory 111 (TNT 111)

<b>Module credits</b>	10.00
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1



## Module content

\*Closed – only for BDram students

Performing arts management

In this module students will be introduced to the current state of the performing arts in South Africa. Students will explore the language and technical aspects of theatre. It includes the processes involved with creation and performance of theatre productions. Focus will be placed on the ways in which the creative vision of the director is supported and manifested, to consolidate the aesthetical quality and conceptual framing of the production. The skills and responsibilities of the technical and creative theatre practitioners will be explored and put into context.

## Theatre studies: Theory 122 (TNT 122)

**Module credits** 10.00

**Contact time** 3 lectures per week

**Language of tuition** Module is presented in English

**Department** Drama

**Period of presentation** Semester 2

## Module content

\*Closed – only for BDram students

Theatre and performance studies

In this module students will explore the fundamental principles of role play and important elements are identified and described. The framing of a role play in various social, cultural and political arenas and the strategies applied forms the point of departure for this investigation. Students develop the skills to draw lines from the duality of text as well as life during the process of character development.

## Curriculum: Year 2

**Minimum credits: 120**

### Core modules

#### Drama and film studies 210 (DFK 210)

<b>Module credits</b>	15.00
<b>Prerequisites</b>	DFK 120
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

##### Module content

Historical modes of Western performance

The module involves a study of the socio-political contexts of Western Classical and Renaissance theatre, redirecting the focus to the notion of violence in performance during the age of Enlightenment.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016.

#### Drama and film studies 220 (DFK 220)

<b>Module credits</b>	15.00
<b>Prerequisites</b>	DFK 210
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

##### Module content

Realism and contemporary South African performance

Concepts of naturalism and realism will be interrogated in relation to dramatic texts and performance values in both drama and film. Ways in which dramatic realism emerges from and reflects historical perspectives since the „Age of Reason? will be offered. Against this background, the concept of „realism? will be interrogated in relation to performance texts and performance values in the emergence of interdisciplinary framework of performance studies. Ways in which dramatic realism emerges from and reflects historical perspectives will be offered and discussed, so as to draw connections between realism, and contemporary South African performance.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016.

### Live and digital performance studies 211 (SBT 211)

<b>Module credits</b>	15.00
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

#### Module content

\*Closed – only for BDram students

Performance: body/ voice studies

There are many points of convergence between the foundational principles of various voice and body movement pedagogies for performers. These commonalities pivot around the organic principles of kinesiology and vocology (function) that can be applied to performance (expression). This module will identify these common principles across a range of voice and body movement pedagogies and explore the ways in which they inform performance.

### Live and digital performance studies 222 (SBT 222)

<b>Module credits</b>	15.00
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

#### Module content

\*Closed – only for BDram students

Digital media

This module trains students to utilise available hardware and software used in filmmaking processes. With its emphasis on camera and editing technologies, the module introduces students to studies of mise-en-scene, decoupage and haptic criticism in engaging with the visual image. Students will also be introduced to radio as medium for fiction by interrogating the dynamics and processes of radio as a medium for communicating fiction.

### Performance studies: Praxis 210 (TNP 210)

<b>Module credits</b>	30.00
<b>Prerequisites</b>	TNP 110 + DS
<b>Contact time</b>	Sixteen times per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Year

## Module content

\*Closed – only for BDram students

\*Students have to pass all components of this module in order to be promoted to the next year level

Performance techniques will be explored and located within selected modes of performance linked to the notions of enactment and embodiment by way of acting exercises, improvisation and interpretation of suitable material. Students will further apply somatic principles to various modes of performance involving the heightened use of the body and voice in the context of discipline specific skills training. This module will facilitate the development of heightened physical and vocal dynamics in expression and communication in performance.

## Theatre studies: Theory 211 (TNT 211)

**Module credits** 15.00

**Contact time** 3 lectures per week

**Language of tuition** Afrikaans and English are used in one class

**Department** Drama

**Period of presentation** Semester 1

## Module content

\*Closed – only for BDram students

Directing

In this module students will interrogate the ritual mode of performance as the embodiment of self-expression versus role-play as a representational mode of performance. The purpose of the course is to explore the dialectical notion between these differentiated modes of performance and directing. The aim is also to conceptualise the dynamic position of the director in the application of a multidimensional approach to the process of directing.

## Theatre studies: Theory 222 (TNT 222)

**Module credits** 15.00

**Contact time** 3 lectures per week

**Language of tuition** Afrikaans and English are used in one class

**Department** Drama

**Period of presentation** Semester 2

## Module content

\*Closed – only for BDram students

Applied theatre

The module investigates the use of theatre as methodology and participatory practise in a variety of socio-cultural and educational contexts. The module frames applied theatre as a medium of communication that stimulates action, reflection and transformation. The module culminates in practical applied theatre programmes.

## Curriculum: Final year

**Minimum credits: 160**

### Core modules

#### Drama and film studies 310 (DFK 310)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	DFK 220
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

##### Module content

Reading cultural representation

Against the framework of post-colonialism, issues of signification, representation and meaning in performance will be considered in relation to selected theoretical approaches to performance and their concern with gender in theatre and film. Representation and subjectivity and how they are revealed as gendered fictions rather than „natural?, inevitable realities will be explored through various drama and film texts. The student will explore how the body, as codified cultural product, can become a symbolic battleground for cultural supremacy in and through performance.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016.

#### Drama and film studies 320 (DFK 320)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	DFK 310
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

##### Module content

Counter discourses

Social relations, material conditions, discursive practices, identity and representational structures will be studied in relation to Marxist Materialism, cross-cultural theatre, postmodern discourse and post-theory ideas. Key figures and ideas from relevant critical theory will guide an interrogation of popular performance and cinema as well as non-dominant cinemas and modes of performance.

A & B: For students who enrolled for the BA Drama programme prior to 2016, as well as for students entering the BDram programme in 2016.

## Live and digital performance studies 311 (SBT 311)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	SBT 211
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1

### Module content

\*Closed – only for BDrAm students

\*This module offers a choice between writing for stage and film and intermediate body, voice and movement studies

Performance: intermediate body/voice studies

This module investigates selected voice and body movement pedagogies related to physical theatre, dance, theatre voice, acting and music theatre in depth. Referring to the common principles amongst these pedagogies, the module further explores the differing ways in which each pedagogical approach engages with these common principles in a performance context.

or

Writing for stage and film

Writing allows a choice between writing for stage and screenwriting. These options are exclusive from one another.

Admission requirements: to register for this option of SBT 311 you need to have successfully completed DFK 110, 120, 210 and 220.

Screenwriting (one quarter) introduces students to narrative construction and narrative theory that draws mostly on classical dominant story modes. Certain film and television texts will be studied in order to guide discussions and analyses of the narrative modes and genres under discussion.

Intermediate screenwriting (one quarter) immediately follows basic screenwriting and explores alternative narrative modes that deviate from and subvert dominant storytelling modes. Critical theory will guide students in explorations of seminal film movements and their positions in film studies with direct relevance for screenwriting.

The writing for stage component of this module takes on the notion of play and improvisation as a key to activate creative impulses within the practice of writing for stage. Theatre Sport's improvisational skills will be explored along with other methods of writing that articulate ideas of „play?. Improvisation is the key dramaturgical focus of method and practice that suggests ways of unleashing creativity, play and observational skills as a fundamental to the world of storytelling. The module then moves to writing as and from the self as in autobiographical and testimony writing/theatre. Themes of obsession, witnessing, time, space and identities will be explored. The module will culminate in written and performed monologues.

## Live and digital performance studies 322 (SBT 322)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	SBT 222
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class

**Department** Drama

**Period of presentation** Semester 2

### Module content

\*Closed – only for BDram students

\*This module offers a choice between intermediate digital media and presenting for the media

Intermediate digital media

This module explores the use of technology and media in film and theatre through a conceptual engagement with notions of intermedial performance and frameworks of non-fiction filmmaking. Selected case studies guide an interrogation of intermedial performance theory while also engaging with image ontologies.

or

Presenting for the media

This module will focus on advanced radio techniques and TV presentation within the broader context of the South African digital media practices.

### Performance studies: Praxis 310 (TNP 310)

**Module credits** 40.00

**Prerequisites** TNP 210+DS

**Contact time** Twenty times per week

**Language of tuition** Afrikaans and English are used in one class

**Department** Drama

**Period of presentation** Year

## Module content

\*Closed – only for BDram students

\*Students have to pass all components of this module in order to be promoted to the next year level

Live performance and digital performance

This module employs the notions of making, appreciating and performing to explore selected modes of contemporary live theatrical performance as well as performance for the digital media.

This module further offers discipline specific skills training in relation to selected voice and body movement pedagogies in the context of making, appreciating and performing. Students need to select two of the four available skills training options (physical theatre/dance; singing voice, theatre voice, movement for the actor) in consultation with lecturers.

This module consolidates the conceptual, vocal and physical skills acquired in the previous two years and focuses on the application of heightened physicality and vocality in performance.

NOTE:

Students will have to align their TNP 310 praxis choices with their choices within each third-year level theory module choices within TNP 310 are:

- Performance (Acting)
- Theatre voice
- Singing
- Movement for the actor
- Physical theatre and dance
- Digital media
- Directing/Theatre making
- Writing for stage and film
- Music theatre (musical theatre and cabaret)
- Radio
- Camera acting

Students who want to proceed to the Drama department's honours programme need to consider the following:

- DRA 702 (Performance studies) needs Performance (Acting), Theatre voice and Movement for the actor as entry level requirements
- DRA 705 (Physical theatre) needs Performance (Acting), Physical theatre and Theatre voice as entry level requirements
- Musical theatre needs Physical theatre and dance, Performance (Acting) and Singing as entry level requirements
- Cabaret needs Performance (Acting), Movement for the actor and Singing. (TNT 211 and TNT 311 [Directing] will be favourable)

## Theatre studies: Theory 311 (TNT 311)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	TNT 211 or TNT 222
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Afrikaans and English are used in one class
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 1



## Module content

\*Closed – only for BDrAm students

\*This module offers a choice between Applied drama and Intermediate directing

### Applied drama

The module investigates the use of drama as methodology in educational, community and corporate contexts. The interface between applied theatre and applied drama will be explored. The module culminates in a practical project.

or

### Intermediate directing

This module investigates the notions of concept, space, style, method and aesthetic in order to harness a praxis in directing. The module aims to activate conceptualisation skills and refers to contemporary directing methodologies in its aim to develop a directorial praxis. The module further provides the opportunities to begin to develop a distinctive directing style and voice while studying contemporary directing methods and concepts. The module culminates in a short directing scene.

## Theatre studies: Theory 322 (TNT 322)

<b>Module credits</b>	20.00
<b>Prerequisites</b>	TNT 111 or TNT 122
<b>Contact time</b>	3 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Drama
<b>Period of presentation</b>	Semester 2

## Module content

\*Closed – only for BDrAm students

\*This module offers a choice between intermediate performance studies and intermediate performing arts management

Intermediate performing arts management: Managing the production and managing the artist

Being subjected to constant flux and change, the current state of the performing arts industry in South Africa (as introduced in TNT 111), will be reconsidered in this module. Aspects of production management, including organisation and administration, the writing of proposals and budgeting for productions/performances will be investigated. To enable students to secure a career in the industry, they will be introduced to the notion of managing the self/the artist as a business/product. This will include, amongst others, negotiating contracts, compilation of CVs and portfolios and preparation for interviews and auditions (interacting with TNP 310).

or

Intermediate theatre and performance studies

In this module students will explore and interrogate selected western and non-western theories, paradigms and practices of actor and performer training with particular emphasis on embodiment by the performer. The work of key contemporary practitioners will be examined in order to establish how their training systems and approaches relate to performance traditions and how they have changed our perception of the artist's body/instrument in contemporary performance.

The information published here is subject to change and may be amended after the publication of this information. The [General Regulations \(G Regulations\)](#) apply to all faculties of the University of Pretoria. It is expected of students to familiarise themselves well with these regulations as well as with the information contained in the [General Rules](#) section. Ignorance concerning these regulations and rules will not be accepted as an excuse for any transgression.