

https://dspace.org/

Reforming and developing a place for young South African actors: a qualitative analysis of the Market Theatre Laboratory, Performer Training Programme

Constantinides, Elaine Elena

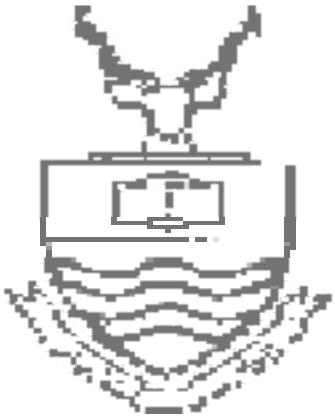
2009-09-17T10:20:54Z
http://hdl.handle.net/10539/7288

Downloaded from a DSpace repository. https://dspace.org/

Reforming and Developing a Place for Young South African Actors

A Qualitative Analysis of the Market Theatre Laboratory, Performer Training Programme

Elaine Elena Constantinides
Student Number: 0312514 G



Submitted in partial fulfilment of the requirement of the degree of a Master of Arts in Dramatic Art, Wits School of Arts, University of the Witwatersrand, Johannesburg, 15 April 2008.

ACKNOWLEDGMENTS

Without the generous support and financial assistance by the Postgraduate Merit Award, this research would not have been possible.

To all at the Market Theatre Laboratory: Vanessa Cooke, Dan Robbertse and the students, thank you for all your help, support and time in assisting me to develop and understand the true essence and purpose of the Lab.

A gracious appreciation goes to my supervisor, my ‘whale’ and friend, Mr Warren Nebe. Your support, guidance and pushing abilities have made me into ‘a clear thinking academic’.

To my calm-inducing angel of an editor, Toto, thank you for not giving up on me and tolerating my flowery and repetitive language, and often minimal time constraints.

To my family and friends who have given me the space, support and love and have help to read, edit, cry and smile with me, thank you.

To my inspirational and always sensational sister, your wisdom and ‘go-getter’ attitude has lifted me up in times of dark. Your professionalism and expertise have enabled me to strive for the greater me. Always know you’re my everything, thank you Catherine.

Thank you to Michael for the long loan of your computer equipment, after 34 000 words I hope you can still use the hardware.

To those who contributed by means of guidance, interviews, documents, comments and precious time, I sincerely thank you.

TABLE OF CONTENTS

Acknowledgments I

Abstract II

Introduction 1

Research Framework 3

Method of Analysis 4
- **Documents** 4
- **Interviews** 5
- **Observations** 6

Motivation for Research 6
- **Training and Performance** 6
- **The Industry** 7

The Role of the Market Theatre Laboratory 9

Names, Terms and Concepts 10

Use of Pronoun 12

Use of Punctuation 12

Anonymity 12

Structure of Research Report 13

Chapter One

The Market Theatre Laboratory in the Apartheid Era 20

21

The Apartheid Government

- Laws 22
- Soweto Uprising 23

The Market Theatre 24

- Role
- Circumstance
- Difficulties
- Plays produced

The Market Theatre Laboratory in the Apartheid Era 29

29

The Lab

- Its establishment
- Goals
- Vision
- People involved
- Community fieldwork programme

Community Theatre

33

The Official Break from Apartheid

- **New Government**
- **Truth and Reconciliation Commission** 35
  - Role
  - Vision
  - Consequences
- **The Lab** 38
- **Conclusion** 41

Chapter Two

The Lab in South Africa Today 42

- **The Market Theatre Laboratory** 42
- **Training Facility** 42
- **Students** 45
- **Community Theatre** 46
- **The Learning** 47

Training Programme 51

- **MAPPP-SETA** 53
- **Theoretical Principles** 56
- **Curriculum** 57
- **Holistic Learning** 59
- **Practice and Theory** 60
- **Practice and Process Drama** 61
- **Product** 63
- **Observations** 64
- **Outcomes-Based Education Assessment** 65
- **Conclusion** 66

Chapter Three

Identified Language Problems 67

- **Language** 69
- **English Dominance** 69
- **Observation** 71
  - Teacher B 71
  - Teacher A 73
- **Language in the Class** 75
  - Observation 81

- **Universal Language** 88
- **Language as Oppression or Liberation** 90
  - South Africa as a Member of the Global Community 93
- **Conclusion** 95

Chapter Four

Curriculum and Outcomes-Based Education 96

- **Timetable** 96
- **Curriculum** 97
- **Curriculum Planning** 101
- **Conclusion** 105

Chapter Five

The Importance of Process in Learning 106

- **Outcomes-Based Education** 106
- **MAPPP-SETA** 107
- **OBE at the Lab** 109
- **Disadvantages of OBE** 113
- **Dual-Education** 115
- **Homogeneity** 118
  - Students at the Lab 120
  - Solutions 122
- **Conclusion** 125

Chapter Six

Principles within Process Drama 126

- **Process versus Process** 126
- **Product and OBE** 128

- **Process** 130
  - Imagination and Emotional Memory 133
  - Community 140
  - Play 141
- **Conclusion** 145

Conclusion 146

Reference List 152

- **Interviews** 174
  - Telephonic Interviews 174
  - Personal Conversation 175
  - Interview by Email 175
  - Additional Information 172

Appendix A 176

- **Information Sheet**

Appendix B

- **Interviewee's Consent Form** 177

Appendix C

- **Questions** 178
  - Dr D. Banks
  - M. Fleishman
  - Dr J. Kani
  - M. Molepo

Appendix D 176

- **Questions**
  - V. Cooke
  - D. Robbertse
  - I. Stephanou

Appendix E 177

- **Questions**
  - Currents Lab Students