

THEA 101 The Live Act: Introduction to Theatre

Trimester 1, 2009
(Monday 2 March – Friday 5 June 2009)

18 Points



Christopher Hinton-Lewis as Hamlet and Nathalie Leger as Gertrude in Northern Ballet Theatre's 2008 production of *Hamlet*
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STAFF

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Staff Office Hours are posted on Blackboard, and we are also available by appointment

Lectures will also be taken by David Carnegie, James Davenport, and Bronwyn Tweddle

Tutor names and contact information are posted on Blackboard.

CLASS TIMES AND ROOMS

Lectures

Mon, Tu, Thur 2-3pm Easterfield LT 006

Tutorials

Allocation to tutorial groups will be done during the first week on-line via the S-Cubed system. Times and rooms will be posted on Blackboard and on Theatre Programme noticeboards at FT77 Level 3. Tutorial times are expected to be on Tuesdays and Wednesdays. Tutorials begin in the second week.

Workshop

There is a required half-day practical workshop (time to be assigned) on the second weekend (Sat 14 Mar OR Sun 15 Mar; 10am-12:30pm OR 1:00-3:30pm). You will attend **ONE** session in Studio 77, at FT77, Ground Level. Sign up for a Workshop session via the S-Cubed system on the course Blackboard site. Wear clothes you can move or roll about in comfortably. The focus of the workshop will be on ensemble games and exercises, and on choral work, both physical and vocal, based on *Oedipus*. **This workshop is part of the mandatory course requirements**; anyone for

whom attendance presents intractable difficulties should contact the course coordinator immediately.

COURSE CONTENT

Designed as an introduction to drama, theatre, and performance, the course will provide an overview of primarily western theatre history as a basis for introducing standard theatre terminology and critical approaches. These approaches will be applied in lectures to plays from a variety of periods and genres, and be explored both dramaturgically and practically in tutorials. The course will also include criticism (dramaturgical analysis) of a live performance.

LEARNING OBJECTIVES

By the end of the course, students should:

- recognise the distinctive qualities of live theatrical performance
- be familiar with the major concepts and terminology of theatre studies
- be familiar with the main outlines of western theatre history
- be able to analyse drama in live and recorded performance
- be familiar with analysing the performative and creative potential of plays through practical workshopping of text
- be familiar with several major critical approaches to drama and theatre
- be familiar with a selection of plays of various genres and styles, and their creative possibilities in performance

EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 12 hours per week to an 18-point course at 100 level. Therefore you should probably expect to spend, on average, about 8 hours per week (apart from class time) in reading, preparation, thinking and essay writing. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. Some additional time will be needed for the workshop, and to prepare practical presentations for tutorials. We also encourage you to attend as much Wellington theatre as possible while you are taking this course.

GROUP WORK

10% of your final grade is based on a small group practical presentation requiring:

- Performance of a short (3-5 minute section) drawn from the text(s) for that week's tutorial
- Contribution to leading a discussion on key questions that have arisen in your group work on the piece
- Each member of the group will also write a brief (300-400 word) reflection on the group process, your individual contribution and process, what you have learned, what you might do differently

Assessment will be consider:

- Evidence of reflective, constructive, critically engaged appraisal
- Sensitivity to the text, the task, and the group's working process
- Analysis of the dramaturgy and performative options

READINGS

Required Texts

THEA 101 Course Reader (available from Student Notes Distribution Centre).

The Cape by Vivienne Plumb. Wellington, Play Press: 2008 (available from Vic Books, \$20).
SEFTMS Guidelines for Students in THEA 101 (Blackboard under 'Course Resources').

ASSESSMENT

This course is internally assessed, with assessment comprising three written assignments:

1. Comparative essay (35%),
 - a. Part 1 (10% -- 500 word analysis of a single play) **DUE noon Thur 26 Mar**
 - b. Part 2: Building on part 1 (25% -- 2,000 word comparative analysis of 2 plays)
DUE noon Fri 5 June

Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision
2. Dramaturgical critique of a play in production (25% -- 1,500 words) **DUE noon Thur 30 April**
NOTE: Allow for the cost of theatre ticket.
Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision
3. Test (25%), in class **Thursday 14 May, 2:00-2:50pm**
4. Specified practical tutorial and workshop exercises (15%)
 - a. 10% group presentation described above under "Group Work", date TBC.
 - b. 5% participation, including completion of ALL weekly quizzes, administered via Blackboard.

Relationship Between Assessment and Course Objectives

Essay #1 and the comparative essay allow you to extend and demonstrate your ability to analyse and write about plays in performance as well as contextualising them in relation to historical, critical, and cultural factors. The dramaturgical critique is designed to involve you as an active participant in theatre as a dynamic form of social and artistic expression. It asks you to view a current production in an informed, critical way by analysing a play in performance. The test is an opportunity for you to establish how effectively you can identify and discuss essential elements of theatre history, terminology, drama, and critical approaches. The tutorial and workshop exercises will allow you to explore and demonstrate the performative and creative aspects of theatre. Weekly quizzes allow you to assess your progress in understanding lecture material and readings and promote consistent preparation for tutorials, the test, and other assignments.

ASSIGNMENT COVER SHEETS

Assignment cover sheets (required for essays and dramaturgical critique) and extension forms can be found on Blackboard. Remember to fill in your tutor's name.

PENALTIES AND EXTENSIONS

Unless there are exceptional circumstances (e.g., medical reasons with certificate), or a previously agreed extension, work handed in late will normally lose half a grade (2½%) for each weekday or part-weekday late, starting from the hour the work is due. Comments on late work will be minimal. Work submitted late without an extension will not normally be accepted if it is more than two weeks after the due date. **Note:** if you fail to hand in work by this two-week deadline, you will normally be considered as having failed to meet a mandatory requirement and therefore fail the course.

Aegrotat provisions may apply if you are unable to submit your final project for unavoidable reasons. The Aegrotat procedures are listed in *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Extensions

If you wish to ask for an extension (e.g., because of pressure of work) please do so well before the due date. Extension requests on the day the assignment is due will not normally be accepted.

Requests for extensions must be made in writing, by filling out the extension form (available on your course Blackboard site) and getting your Course Co-ordinator to sign it. Only Course Co-ordinators may grant extension, not tutors. The signed Extension form must be attached to the assignment when it is submitted, plus any relevant documentation. If circumstances prevent you from accessing the extension form, you must attach an email from the Course Co-ordinator, which confirms that an extension has been granted, to your assignment. In real emergencies we can of course be flexible, but the most important thing is for you to somehow let us know as soon as possible.

Extensions will not be granted beyond Monday **15 June** except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period. In such a case you should also contact the Course Co-ordinator. There is a university policy on reasonable accommodation with respect to assessment procedures for students with disabilities (see *Calendar* as above).

MANDATORY COURSE REQUIREMENTS

In order to pass this course you must:

- Attend at least 9 out of 11 tutorials.
- Attend one weekend workshop session (or complete make-up essay).
- **Complete ALL assignments.**
- Achieve at least a C grade overall.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such MATERIAL.

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WARNING: student work submitted for this course is routinely checked for possible plagiarism.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and posted on Blackboard.

GENERAL UNIVERSITY STATUTES AND POLICIES

A copy of the General University Statutes and Policies can be found on Blackboard.

COURSE PROGRAMME

(Except as noted, all readings are from Course Reader/ *Wadsworth Anthology of Drama 4th ed/*)

Wk	TUTORIAL	READING Title/Topic: pp	LECTURE (Mon 2.10-3pm)	LECTURE (Tue 2.10-3pm)	LECTURE (Th 2.10-3pm)
1		Intro: pp. 1-8 Global: 1341-1364 <i>The Island</i> : 987-993	2 MARCH Drama, Theatre, Performance ME	3 Script Analysis <i>The Island</i> ME	5 Performance Analysis <i>Island</i> ME
2	Reading/Thinking about plays <i>The Island</i>	<i>The Cape</i> Separate play script Avail. from Vic Books	9 NZ Theatre I DC	10 NZ Theatre II DOD	12 <i>The Cape</i> DOD
3	Developing a thesis <i>The Cape</i>	Athens: 9-22 <i>Oedipus</i> : 43-62 Poetics: pp. 97-105	16 Ritual and community: ancient Greek theatre ME	17 <i>Oedipus the King</i> (Aristotle and staging) ME	19 <i>Oedipus the King</i> (Aristotle and staging) ME
4	Testing a thesis in performance: <i>Oedipus</i>	Japan: 123-140 <i>Matsukaze</i> : 141-147 Zeami: 168-177 <i>Chushingura</i> : 148-167	23 Japanese theatre traditions: Nō and Kyōgen, <i>Matsukaze</i> ME	24 Japanese theatre: Kabuki, Bunraku,, <i>Chushingura</i> ME	26 Essay #1 DUE Japanese theatre: Kabuki, Bunraku, <i>Chushingura</i> ME
5	Testing thesis in performance: <i>Chushingura</i>	Medieval and Renaissance: 199-23 <i>Hamlet</i> : 274-321 (Recommended: <i>Second Shep</i> : 224-235)	30 Sacred and profane: medieval mystery and morality – Medieval staging MW	31 Early Modern theatre: Elizabethan staging MW	2 APRIL <i>Hamlet</i> : dramaturgical structure MW
6	Testing thesis in performance: <i>Hamlet</i>	<i>Hamlet</i> : 274-321	6 <i>Hamlet</i> : dramaturgical structure MW	7 Scenography JDav	9 Lighting Design/Perf Analysis Revisited ME

MID-TRIMESTER BREAK

**Make arrangements to see *Hedda Gabler* @ Bats (opens 14 April) or *God of Carnage* @ Circa (opens 4 April)
in time to complete your Dramaturgical Critique which is DUE at noon on Thursday 30 April**

Wk	TUTORIAL	READING	LECTURE	LECTURE	LECTURE
7	Designing <i>Hamlet</i>		27 APRIL Costume Design ME	28 Commedia dell'Arte BT	30 Dram Critique DUE noon Physical Theatre BT
8	Commedia dell'Arte	Thea & Cult to 1950: 529-541; <i>The Father</i> : 578-596	4 MAY Realist Revolution ME	5 <i>The Father</i> ME	7 <i>The Father</i> ME
9	Testing a thesis in performance: <i>The Father</i>		11 MAY Rise of the Director DOD	12 Directing II DOD	14 TEST ME
10	Acting & Directing: Open scenes	<i>Cloud Nine</i> : 822-850	18 Gender theory ME	19 <i>Cloud Nine</i> ME	21 <i>Cloud Nine</i> ME
11	Gender and Performance <i>Cloud Nine</i>	<i>Fires in the Mirror</i> : 1238-1268	25 Interculturalism DO'D	26 <i>Fires in the Mirror</i> DO'D	28 <i>Fires in the Mirror</i> DO'D
12	Culture and Performance <i>Fires in the Mirror</i>		1 JUNE Queen's Birthday HOLIDAY	2 101 Greatest Hits Could be you!	4 Scenes from THEA 301/302 productions
				Comparative Essay is DUE noon Friday 5 June	