

THEATRE PROGRAMME  
SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES  
2009 COURSE OUTLINE

**THEA 302**  
**CONVENTIONS OF DRAMA**  
**AND THEATRE**  
**(CARDENIO AND SHAKESPEAREAN**  
**ADAPTATION)**

Trimester 1  
Monday 2 March – Friday 5 June 2009

**Co-ordinator**

David Carnegie: 77FT/308; ext 8611;  
[david.carnegie@vuw.ac.nz](mailto:david.carnegie@vuw.ac.nz) Office hours on door.

**Class times and venue**

First trimester. Monday and Wednesday 10am–12.50pm.  
Initially in Room 305, 77FT; subsequently 225 Aro St. Note  
that any additional information or changes will be  
announced in class and/or posted on the course notice  
board at 77FT level 3.

**Course aims and objectives**

The course will investigate the conditions of performance in English public, private and court playhouses between 1576 and 1642 and the dramaturgy of selected plays written for those conditions, with special emphasis on late Shakespeare, Restoration and early 18th century adaptation, and the lost Shakespeare/Fletcher play *Cardenio*. By the end of the course students should be familiar with the principal theatrical influences on dramatic writing, able to analyse the dramaturgy of plays of the period, and able to apply knowledge of practical stagecraft to critical problems.

A full workshop production of *The History of Cardenio*, a creative reconstruction by Professor Gary Taylor of a lost play by William Shakespeare and John Fletcher, directed by David Carnegie, will go into rehearsal almost immediately, to be presented 19–23 May; this will be the basis for major practical and dramaturgical projects.

**Assessment**

Class report (small group) on a Shakespearean adaptation (details tba)	30%
(Note: 15% will be a common mark for the group, 15% on individual report)	
2,500 word essay (due Mon 27 April, 10am)	30%
Production work and critique, 1500 words or equiv. (due Fri 5 June, 4pm)	40%

Essays, typed, should follow the *Referencing Update for Students of English* style sheet.

**Theatre Programme Extensions Policy**

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. 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 5 June, except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period (1 July for Trimester 1, 2009).

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/study/calendar.aspx>

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).

### **Relationship Between Assessment and Objectives**

The report on an adaptation will allow you, as part of a small group, to undertake research and analysis on a Restoration or early 18th century Shakespearean adaptation compared to the original play, and to develop the material into an informative in-class presentation. The essay will allow you to do research into English Renaissance and Restoration writing and performance contexts, and to apply that research to an aspect of Lewis Theobald's adaptation of *Cardenio*. The production critique, taken together with your practical work, will assess your creative, practical and intellectual engagement with the play in performance, and allow you to reflect on how your practical and creative experience can be brought to bear on understanding the plays.

### **Mandatory Course Requirements**

In order to pass the course, a high standard of attendance (at least 80% at class, and 100% at rehearsals) and completion of all assignments is required as well as an overall passing grade.

### **Workload**

The 36 points assigned for this course recognizes that the production workload is heavy. The university usually anticipates that you should be able to devote about 16 hours per week to a 24 point course at 300 level. For a 36-point course, therefore you should probably expect to spend, on average, about 18 hours per week (in addition to the 6 hours' class time) in reading, preparation, thinking and essay writing. Some students can pass (though not necessarily well) on less, and some will find they need or want to do more. Rehearsal will then add considerably to the time commitment.

### **Texts**

Shakespeare (ed. Greenblatt)	Norton Shakespeare (NY: Norton, 1997) [or other <i>Works</i> ]
Shakespeare/Fletcher/Taylor	<i>The History of Cardenio</i> , a THEA 302 course reader
Lewis Theobald	<i>Double Falsehood</i> , a THEA 302 course reader
John Webster (ed. Weis)	<i>The Duchess of Malfi and Other Plays</i> (Oxford: OUP, 1996) [or another edition of <i>DM</i> ]
Recommended: Gurr, Andrew,	<i>The Shakespearean Stage 1574-1642</i> (3rd ed., Cambridge: CUP, 1992) (not in Vic Books; on closed reserve at VUW Library, call number PN2589 G981 S 3ed, or from David Carnegie).

Other readings may be made available from time to time.

### **Library and Green Room**

Students are encouraged to make full use of the Robert Lord Library at 77 Fairlie Terrace; however, please note that **library materials do not leave the building**.

The Green Room is also available to students in the Theatre Programme. You **are** expected to clean up after yourselves (this includes returning any mugs removed from the Green Room). No food or beverage is allowed in the Library.

## GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

This information can also be found on the course Blackboard site under the Course Resources tab.

## 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>

## THEATRE PROGRAMME FACILITIES

There are standard requirements regarding 77 FT, 83 FT, 85 FT, 93 KP and 225 Aro St:

### Smoking

Due to NZ law changes smoking is not permitted anywhere on Theatre premises or within 3 metres of surrounding buildings. **Please smoke elsewhere and dispose of cigarette butts thoughtfully.**

### Food

Food may only be consumed in the 77FT Green Room, and 85FT, 93KP and Aro St kitchen areas.

**No beverages (with the exception of bottled water) are allowed in the studio theatre, dressing room, film room, library, foyer area, and 93 KP or 225 Aro St and 85FT (except kitchen areas listed above).**

**Student and staff using kitchen areas are strongly expected to clean up after themselves.**

Strictly no food or drink in the 85FT Digital Edit Suites.

Alcoholic drinks are not to be brought onto the premises unless authorised by Programme Director Film or Programme Director Theatre

### **Green Room**

The Green Room is available to students working in the Film and Theatre Programmes. **You are expected to clean up after yourselves** (this includes returning any mugs removed from the Green Room and operating the dishwasher).

### **Library**

Students are encouraged to make full use of the Robert Lord Library at 77 Fairlie Terrace; however, please note that **books and department materials do not leave the building**. Please return books to shelves before you leave the library. Please do be aware that the library is doubling as an editing suite for some production courses, and that editing facilities are not to be touched unless you have made a booking with the Theatre Administrator [room 307, 77FT, Telephone: 463 5359]. Please remember that the Library is a quiet study area.

### **End of Class**

Rooms 306 (lecture theatre), 305, 205 (film room), 209 (seminar room), studios, studio foyer, 93 KP, 83 FT and 225 Aro St **must have the desks and chairs returned to order for any following classes or rehearsals**.

### **Lockers**

Lockers are available to majoring drama students on Level 0 77FT. There are only 52 so once they run out those with double lockers will have to consider sharing. Students provide their own lock and key. See the Administrator in room 307. Access your lockers via back stairs through Green Room. Please make sure the door to the main stairwell remains shut. Access to lockers will not be available during the trimester break so please take everything with you at the end of this trimester and inform the Administrator if you are not taking a theatre subject next trimester.

### **Theatre Rules**

There are more specific rules regarding safety and security within the premises occupied by Film and Theatre. Please note them as posted up around the building and as listed in the FAT Book. This document is available on all Theatre course Blackboard sites.

### **Pin Boards**

Students are welcome to use the pin boards located on level 3 of 77 Fairlie Terrace but you must get the poster/flyer date stamped by the Administrator and take responsibility for removing it again once the information is no longer valid. This is limited to one poster/flyer per event. **Items that appear without approval may be removed without notice.**

THEA 302 Teaching schedule 2009

Wk	CLASS (Mon 10am–12.50pm)	CLASS (Wed 10am–12.50pm)	NOTES
1	2 March Intro; <i>History of Cardenio</i>	4 <i>Cardenio</i>	Read <i>Cardenio</i> and <i>Double Falsehood</i>
2	9 <i>Cardenio</i>	11 <i>Cardenio</i>	
3	16 Public stages and adult companies; <i>Richard II</i>	18 <i>Richard II</i> and adaptation	
4	23 Private stages and 'boy' companies; <i>Tempest</i>	25 <i>Tempest</i> and adaptation.	
5	30 RSC language workshop; <i>Duchess of Malfi</i>	1 April <i>Duchess of Malfi</i> and adaptation	
6	6 Costume, props, and SDs; <i>Henry VIII</i>	8 <i>Henry VIII</i> and adaptation	
<b>Mid-Trimester Break</b> (rehearsing daily week of 20 April)			Wai-te-ata Press (tbc)
7	27 <i>Two Noble Kinsmen</i>	29 <i>Two Noble Kinsmen</i> and Adaptation	Essay due 27 April 10am
8	4 May <i>Cardenio</i> workshop	6 <i>Cardenio</i> workshop	
9	11 <i>Cardenio</i> workshop	13 <i>Cardenio</i> workshop	
10	18 <i>Cardenio</i> workshop	20 <i>Cardenio</i> workshop	Production of <i>Cardenio</i> 19–23 May 7.30pm, Studio 77
11	25 <i>Cardenio</i> debrief	27 Tba	
12	1 June tba	3 Finale	4 June 2pm THEA 101 scenes Pdn critique due Fri. 4 June by 4pm