

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 403/ENGL 453

Kouka, Hone, *Waiora* (Wellington: Huia, 1997)
Leitch, George, *Land of the Moa* (Wellington: VUP, 1990)
Mason, Bruce, *The End of the Golden Weather*, rev. ed. (Wellington: VUP, 1970)
McGee, Greg, *Foreskin's Lament* (Wellington: VUP, 1981)
O'Sullivan, Vincent, *Shuriken* (Wellington: VUP, 1985)
* Targuse, Violet, *Rabbits*, and Andrews, Isobel, *The Willing Horse* (in course reader)

Plays are available from the Victoria Book Centre. * *Dawn Raids* will be provided in class.

A Handbook for Students of English Literature (about 100 pages on assessment, analyzing poetry, grammar, glossary of critical and theatrical terms, etc.) is available on-line at: <http://www.victoria.ac.nz/seftms>

ASSESSMENT

Assignment 1. Nineteenth-century theatre calendar

Due: 4 p.m. Fri 1 May 30%

Assignment 2 Essay: A selection of topics based on the play texts taught in the course.

Due: 4 p.m. Fri 21 Aug (3,000 words) 35%

Assignment 3 Essay: A critical analysis of a new New Zealand play in performance.

OR: Essay on an aspect of twentieth-century New Zealand theatre.

Due: 4 p.m. Fri 16 October (3,000 words) 35%

Further details on these assignments, including relation of assessment to objectives, will be available early in the year. **Essays must be submitted in duplicate**, so that copies are available for the external assessors.

PENALTIES

If you wish to ask for an extension please do so well before the due date. Unless there are exceptional circumstances (e.g., medical reasons with certificate) work handed in late may receive little in the way of feedback. Work handed in more than a week late may not be accepted. Aegrotat provisions may apply if you are unable to submit your final project for unavoidable reasons. In such a case you should contact the course co-ordinator. Essays should be typed double-spaced, and should follow the *Guidelines for SEFTMS Students* style sheet.

Please note that grades gained in individual papers are always subordinate to the overall assessment made by the full group of examiners for the Honours programme as a whole. See the SEFTMS *Postgraduate Prospectus*.

MANDATORY COURSE REQUIREMENTS

In order to pass the course, completion and submission of all assignments is required, as well as regular attendance and participation in seminar discussion.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information or changes will be announced in class and/or posted on the course notice board at FT77, Level 3, and/or posted on Blackboard.

GENERAL ADVICE

All students should prepare for each class by reading the relevant play and any critical readings set for that session. Each student will be asked to give one or two short (10–15 min.) seminar introductions on one or more of the set texts and topics for the course. These presentations will be expected to raise for class discussion some key issues about the performance dramaturgy of the plays. The presentations may also include short rehearsed scenes from the set texts. Contribution to discussions will not be formally assessed, but will be taken into account when the final grade is being considered. There will also be occasional video screenings (times to be notified in class and on noticeboard). Students are expected to be well-prepared for

classes, particularly in their reading, and to be ready to participate in and lead discussion' (SEFTMS *Postgraduate Prospectus*).

Students are encouraged to make full use of the Robert Lord Library at 77 Fairlie Terrace. 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). If you wish to keep your own tea or coffee in the building, there is a locked cupboard for this purpose in the Green Room (see Administrator for a key). No food or beverages are allowed in the Library. A number of video tapes are held in the locked shelves in the Seminar Room; the key is available for the Administrator so that they may be viewed at any available VCR in the building. Tapes may not be taken out of the building.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY STATUTES AND POLICIES

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

COURSE PROGRAMME

Includes: lecture content, assessment dates and examination period if relevant

Week 1	4 March	Introduction. Research methods. Overview of NZ theatre history.
Week 3	18 March	Colonial theatre; touring. <i>Land of the Moa</i> . Readings: Simpson (4–11, 12–24)
Week 5	1 April	Finding a voice. <i>Rabbits</i> and <i>The Willing Horse</i> . Reading: Carnegie and Dunlop (25–32)
Week 7	29 April	Nationalism, The Players, and Kiwi identity. <i>End of the Golden Weather</i> . Readings: 'Nationalism' (33), McNaughton (34–7) 1 May: Assignment 1 due
Week 9	13 May	State of the nation. <i>Foreskin's Lament</i> . Readings: Black (54–63), Carnegie (64–73, 74)
Week 11	27 May	War and nationalism. <i>Shuriken</i> . Readings: Black (75–84), Mann (85–92)
Mid Year Break (8 June–12 July)		
Week 1	15 July	Postcolonial theatre. <i>Waiora</i> . Readings: Gilbert and Tompkins (38–45), Maufort (46–53)
Week 3	29 July	Maori theatre. <i>Purapurawhetu</i> . Readings: O'Donnell (93–5), Maufort (96–9)
Week 5	12 August	Pacific Islands theatre. <i>Dawn Raids</i> and <i>Bro' Town</i> . Readings: Carter (116–28), O'Donnell and Tweddle (129–38) 21 August: Assignment 2 due
Week 7	9 September	Devised theatre: an alternative tradition. Readings: Edmond (100–12), Johnston (113–15)
Week 9	23 September	Television drama in New Zealand. Reading: Dunleavy (161–7)
Week 11	7 October	Cultural policy. Reading: Carnegie (139–60) 16 October: Assignment 3 due