

# THEA 303: Composition, Production, Performance (Asian Performance Practices/*Pericles*)

Trimester 2 2009

36 Points



Ninagawa's *Pericles* at the National Theatre,

London 2003

## TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

Study week: 19 to 23 October 2009

Last piece of assessment due: 26 October 2009

## NAMES AND CONTACT DETAILS

### Course Coordinator

Megan Evans      [megan.evans@vuw.ac.nz](mailto:megan.evans@vuw.ac.nz) 463-9793 302/77 FT Office Hours by appointment

### Design Mentor

Jim Davenport      [james.davenport@vuw.ac.nz](mailto:james.davenport@vuw.ac.nz) 463-6842 203/77 FT Office Hours by appointment

## CLASS TIMES AND LOCATIONS

Monday, Wednesday, Friday      11am-1pm      225 Aro Street Studio

## COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class, posted on Blackboard, posted on the Theatre Programme notice boards on Level 3 of 77 Fairlie Terrace, or sent via email. Please ensure your current email address is on VUW Student Records.

## COURSE CONTENT AND DELIVERY

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh, Kyogen, and Kabuki – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choreography;
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;
- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop our own theatrical approaches to staging, with the goal of finding staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a full production of *Pericles*.

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals. Please wear loose, comfortable clothes which won't restrict your movement.

## LEARNING OBJECTIVES

By the completion of this course, students should have:

- A sound understanding of basic aesthetic principles underlying the Asian forms being studied
- Investigated a number of major cultural and historical forces at work in the development of the studied forms
- Gained practical experience in performance techniques of the studied form
- Gained practical experience in cross-cultural adaptation of performance techniques and texts
- Developed their understanding of and skills in acting as an art form
- Increased their technical theatre skills, in lighting, design, publicity, etc.

## EXPECTED WORKLOAD

It is always difficult to specify precisely the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 27 hours per week to a 36-point course at the 300-level. Therefore, you should probably expect to spend on average about 21 hours per week (*apart* from class time) in reading, preparation, thinking, writing, and rehearsal. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in September and October. **YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS.** Also, a standard of professionalism includes **attending to your health**

**and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms.

In practical production work, it is vitally important that students support each other, in a collective and collaborative sense. Please **always** be on time to classes and rehearsals, and **always** take full responsibility for tasks allotted to you, or for which you volunteer.

## READINGS

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

### Essential texts:

THEA 303 Course Reader, available from Student notes.

*Traditional Japanese Theatre: An Anthology of Plays*. Karen Brazell, ed. New York: Columbia University Press, 2003. Available from Vic Books.

*Kabuki: Five Classic Plays*, James R. Brandon. Honolulu: Univ. Hawai'i Press, 1992. Available from Vic Books, also on closed reserve at the Central Library.

## ASSESSMENT REQUIREMENTS

Assessment for this course is internal. More detailed information on each assignment will be given out in class.

- |  |     |
|--|-----|
| 1) 10-minute presentation on theme or artist related to the production:<br>topics and presentation dates to be selected by 18 July;<br>presentations given in class during weeks 4-7.  | 20% |
| 2) Practical work:<br>a. training, replication, and experimentation (20%)<br>b. discussion leading and participation (10%)<br><br>NOTE: workbooks should evidence consistent attention to readings<br>and class discussions, with reflection on possibilities for integrating<br>this material with your practical work. | 30% |
| 3) Production work (artistic contribution, attendance, overall commitment)   | 20% |

including input from Jim Davenport, and Jo Bean.

NOTE: for 2 & 3 above, approximately half the mark will come from your “performance”; half the mark will come from your preparation and reflection (INCLUDING reflection on readings) as evidenced by your workbook—**with feedback and assesment of half of these (or approximately 25% of your final grade) given in response to workbook #1.**

- 4) Essay (1500 word minimum): 30%
- a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which traditional elements influenced staging choices, and including critique of your own contribution to that process and product.
  - b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.

WORKBOOK 1 is **DUE Friday 21 August** (you will receive a “mid-term” assessment of practical and production work to date)

WORKBOOK 2 & ESSAY are **DUE: Monday 26 Oct**

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

- 1) The presentation on theme or artist will support the company’s understanding of important themes related to the production, particularly with regard to cross-cultural issues implicated by the project.
- 2) Practical Work: Training in Asian performance techniques, readings, and class discussions will support your understanding of these forms, and some of the major cultural and historical forces at work in its development. Experimentation with these techniques will increase your understanding of acting and intercultural theatrical practice. Workbooks give an opportunity for you to analyse and articulate your progress.
- 3) Production work will increase your skills in technical aspects of theatre—assessment allows your creative contribution and commitment to be acknowledged. Workbooks give an opportunity for you to analyse and articulate your progress.
- 4) The essay gives you an opportunity to critique the production, as well as reflect on and articulate your creative contribution and analyse the process by drawing connections between theory and practice.

#### **LEGIBILITY**

Workbooks may be typed, but if handwritten, must be reasonably legible.

## EXTENSIONS AND ABSOLUTE DEADLINES

Unless there are exceptional circumstances (e.g., medical reasons with certificate) work handed in late will lose a grade (e.g. drop from B+ to B, etc.) for each day or part day late, starting from the hour the work is due. Work submitted more than a week late without an extension may not be marked. Requests for extensions must be made to the course coordinator. They will not be given lightly and must be made well before the due date, in writing using the extension form available on Blackboard, attaching any relevant documentation, and must be signed by the course co-ordinator and attached to the report when submitted. Comments on late work will be minimal. **If you fail to hand in work before the one-week deadline, you may be considered as having failed to meet the mandatory course requirements and therefore fail the course.** Extensions will not be granted beyond Mon 20 October, except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period.

**Aegrotat** provisions may apply if you are unable to submit your final project for unavoidable reasons. The Aegrotat procedures are listed in Section 6 of the Examination Statute in the University *Calendar*. In such a case you should also contact the course co-ordinator.

## ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. 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](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 **30 October** 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* above).

### **MANDATORY COURSE REQUIREMENTS**

In order to pass this course, you must complete all assignments, and achieve at least a C grade overall. A high standard of attendance, at least 80%, at classes is required. You must also attend all rehearsals and performances for which you are called.

### **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>

## GENERAL UNIVERSITY POLICIES AND STATUTES

You 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>

The AVC (Academic) website also provides information 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 website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

## THEATRE PROGRAMME FACILITIES

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

### Smoking

- Smoking is not permitted in any buildings. Please smoke outside and dispose cigarette ends in the ashtray provided outside the main door at 77 FT.

### Food

- Food may only be consumed in the 77FT Green Room, 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 83FT, 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.

**End of Class**

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

**Lockers**

- Lockers are available to Theatre 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 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 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 and THEA 303 specific instructions**

- Safety and security within the premises occupied by Film and Theatre is the responsibility of everyone who uses these facilities. While we make every effort to ensure that our premises are safe and hazard free, we need the cooperation of all students and visitors.
- Full details of theatre safety rules are contained in the FAT book, which is available on Blackboard.
- Jim will provide you with hazard assessment forms and will provide further details of technical responsibilities.
- Further note: It is the responsibility of the stage manager to arrange volunteers to video the performances.



School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 303

**COURSE PROGRAMME**

Readings listed for each class; CR=Course Reader; (Anth)= *Japanese Anthology*; Five = *Five Classic Plays*

WK	Mon	Wed	Fri	Other (evening)
1 13 JUL	Intro Zarrilli "An enactive approach?" (CR: 1-12)	Interculturalism What are we doing? (CR: 13-17)	The 'Shakespeare in Asia' debate: ½ read Bharucha (CR: 18-31); ½ read Min Tian (CR: 32-7)	Saturday 10-5pm? 93KP Bootcamp
2 20 JUL	Intro to Japanese Theatre (Anth: 3-43 & skim excerpts, plus give closer attention to one excerpt of your choosing from pp. 46-111)	Noh Brazell: Elements of Noh Performance (Anth: 116-125) <i>Atsumori &amp; Izutsu</i> (Anth: 126-157)	Kyōgen <i>Delicious Poison</i> (Anth: 233-244) <i>Snail</i> (Anth: 255-256)	Evenings: Voice Workshop/ Auditions TBA
3 27 JUL	Noh → Kabuki <i>Shunkan</i> (Noh) (Anth: 179-192); <i>Shunkan on Devil Island</i> (Kabuki) (Anth: 418-440)	Kabuki <i>Sukeroku: Flower of Edo</i> (Five: 49-93)	Kabuki <i>Saint Narukami and the God Fūdo</i> (Five: 93- 164) <b>Replication Scene choices and casting DUE</b>	Rehearsals TBA
4 27 JUL	Puppet Theatre <i>Battles of Coxinga</i> (Anth: 314-332) 2 Presentations	Puppet Theatre 'First Note of Spring' (Anth: 364-375) 2 Presentations	Xiqu <i>Kunqu Peony Pavilion</i> (CR: 38-46) 2 Presentations	Rehearsals TBA
5 3 AUG	'Conventionalization' (CR: 47-54) 2 Presentations	Jingju <i>Yu Tangchun</i> (CR: 55-120) 2 Presentations	(no ass'd reading; workbook catchup time!) 2 Presentations	Rehearsals TBA
6 10 AUG	(no ass'd reading; workbook catchup time!) 2 Presentations	Replication Scenes	Replication Scenes <b>WORKBOOK #1 DUE</b>	Rehearsals TBA
Break 24 AUG	Build	Build	Build	Set/costume construction
Break 31 AUG	Rehearsal	Rehearsal	Rehearsal	Rehearsal M-F 9am-5pm

School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 303

7 7 SEPT	Replication scenes (again) 3 Presentations	Replication scenes (again) 2 Presentations	Replication scenes (again)	M-F Evening + S or S rehearsals
8 14 SEPT	Embodiment Zarrilli revisited (re-read) (CR:1-12)	Boyd on Ota Shogo (CR:121-139)	Mou Sen (CR:140-154)	M-F Evening + S or S rehearsals
9 21 SEPT	Rehearsal	Rehearsal	Rehearsal	Sun 27 Sept <b>Pack-in ALL CALLED</b>
10 28 SEPT	Rehearsal (Studio 77)	Rehearsal (Studio 77)	Rehearsal (Studio 77)	
11 5 OCT	Tech Rehearsal if needed	No class (eve perf)	No class (eve perf)	
12 12 OCT	Training and Reflection	Training and Reflection	Training and Reflection	

**WORKBOOK #2 and ESSAY DUE Monday 26**