

# THEA 323 Special Topic: Virtual Theatres

Trimester 2 2009

36 Points



## TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

Last piece of assessment due: Friday 23 October 2009

## NAMES AND CONTACT DETAILS

John Downie      Email: [john.downie@vuw.ac.nz](mailto:john.downie@vuw.ac.nz)      Phone: 463 6826

Room: 101, 85 Fairlie Terrace      Office Hours: posted on office door.

**CLASS TIMES AND LOCATIONS****Lectures**

Mondays 14.10-17.00 Room 102, 83 Fairlie Terrace

Thursdays 14.10-17.00 Room 102, 83 Fairlie Terrace

Both technical instructions sessions, and production schedules TBA.

**COURSE DELIVERY**

Twice weekly seminar/workshop classes, plus practical and skill-based instructional sessions.

Production project work. Two individually-realised projects, and one collectively realised.

**COMMUNICATION OF ADDITIONAL INFORMATION**

Any additional information for this course will be posted under the course number on the Course Noticeboards in 77 Fairlie Terrace (Theatre) and 85 Fairlie Terrace (Film). If you are uncertain about any elements relating to classes and course assignments, please email John Downie for advice.

**COURSE CONTENT**

The teaching will centre around developing concepts of 'body', 'object', and 'field' (performer, costume & props, stage). Students will complete three practical production projects, two individually, and one as part of a group. Students will also complete a piece of individual research work on relevant artistic models, from theatre, film, performance art, or media installation, present research outcomes in class session, and complete as an essay of critical writing. The final of the three practical projects will be completed as group work, further details for which will be given in class.

**LEARNING OBJECTIVES**

By the completion of this course, students should:

- have a good understanding of how the corporeal and virtual aspects of performance relate and combine.
- have an appreciation of visual, auditory, and performative aesthetics.
- have gained first-hand experience of handling digital production hardware and software.
- have an outline knowledge of the historical and current influences of performance and intermedia arts as a critique of mainstream theatre production and performance.
- begin to have a more astute understanding of the mobile relationship between dramaturgy, scenography, and performance.

## EXPECTED WORKLOAD

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote OVER 20 hours per week to a 36-point course at 300-level. Therefore you should probably expect to spend on average about 14 hours per week (ie. apart from class time) in reading, preparation, thinking, writing, workshopping, rehearsal, production. Pressure of work increases in the second half of the course, so please try to manage your overall university workload in relation to this.

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

## GROUP WORK

As with most practical and production orientated courses, there is considerable sharing of working time, through collaboration, both in the class and in relation to production and performance. Assessment will be in relation to individual assignments, however, with collaborative skills being noted as having contributed to these.

## READINGS

There are no set texts for this course.

The following books etc, available in the central Library, will provide an important source of information throughout the course, and particularly for the 'Research on Practitioners' assignment:

ed Freda Chapple & Chiel Kattenbelt *Intermediality in Theatre and Performance* Rodopi, Amsterdam & London, 2006

Gabriella Giannachi *Virtual Theatres* Routledge, London and NY, 2004

Matthew Causey *Theatre and Performance in Digital Culture* Routledge, London & NY, 2006

Anne Nicholson Webber *Upstaged: Making Theatre in the Media Age* Routledge NY 2006

Susan Broadhurst *Performance and Technology* MacMillan, London 2005

ed. Caroline A Jones *Sensorium: embodied experience, technology, and contemporary art* MIT Press, Cambridge, London 2006

ed. Jeffrey Shaw & Peter Weibel *Future Cinema: The Cinematic Imaginary After Film* MIT Press 2003

Steve Dixon *Digital Performance: a history of new media in theatre, dance, performance and installation* MIT Press 2007

ed Jackie Hatfield *Experimental Film and Video: an anthology* Indiana Univ Press 2006

ed. Alison Oddey & Christine White *The Potentials of Space; the theory and practice of*

*scenography and performance* Intellect Books 2006

*International Journal of Performance Arts and Digital Media* Ovid Intellect Arts online.

Gunter Berghaus *Avant-garde Performance: live events and electronic technologies* Palgrave MacMillan 2005

ed Gough, Christie, Watt *A Performance Cosmology/testmony from the future, evidence of the past...* Routledge 2006

ed. Carver and Beardon *New Visions in Performance* electronic text

ed Lyons and Plunkett *Multimedia Histories; from the magic lantern to the internet* Uinv of Exeter Press 2007

In addition, full use should be made of internet research engines, and particularly Google images and Google video, to find performance examples of work discussed both in class and through assignments.

## **MATERIALS AND EQUIPMENT**

All students on this course will be expected to work with a range of technical media, most particularly, cameras, sound equipment, and desktop editing programmes, for which technical instruction will be given, and a range of equipment made available. However, students should be able to access a digital still camera in one form or another. It is also perfectly permissible for students to use their own hardwares and softwares if they already personally own these, and are familiar with their operation.

Students should expect to provide their own memory-sticks, DVD's, etc, through which to both access and present their class and project materials.

## **ASSESSMENT REQUIREMENTS**

There will be four assessable assignments for this course:

Assignment 1 Quick individual project, 'One Thing', for class presentation on dvd (Thur 23 July), followed by a written critique of this project, 1000 words, DUE at class Thurs 30 July. Weighting 15%.

Assignment 2 Digital Photographic Project, 'Stills', for class presentation (Thurs 13 Aug), followed by a written critique of this project, 1000 words, DUE at class Thurs 20 Aug. Weighting 20%.

Assignment 3 Research on a selected artist or artistic approach, presented in class (see schedule), and written up as a critique of the study, 2500 words, DUE at class Thurs 24 Sept. Weighting 25%.

Assignment 4 Participation in and contributor to, the main production piece of the course 'The Globe' (realised Oct 7-10), followed by a written critique on personal work on project, DUE Friday 23 Oct. Weighting 40%.

### 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 2% for each 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 **Friday 23 October**, except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period.

### MANDATORY COURSE REQUIREMENTS

In order to pass this course, completion and submission of all assignments is required. A minimum class attendance of 80% is expected, unless otherwise negotiated.

## STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer.

## 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/avcacademic/Publications.aspx>

**COURSE PROGRAMME**

Week 1	Mon 13 Jul	Corporeal and Virtual	
	Thur 16 Jul	Image, continuity, narrative	Cameras/light/edit sessions
Week 2	Mon 20 Jul	Body, object, field.	Work on project 'One Thing'
	Thur 23 Jul	Show 'ONE THING'	
Week 3	Mon 27 Jul	Montage, mise-en-scene	Edit sessions
	Thur 30 Jul	Photographic Theatre 'ONE THING' report <u>DUE</u>	Work on project 'Stills'
Week 4	Mon 3 Aug	Researching 'The Globe'	Edit sessions
	Thur 6 Aug	Researching 'The Globe'	
Week 5	Mon 10 Aug	Researching 'The Globe'	Edit sessions
	Thur 13 Aug	Show 'STILLS'	
Week 6	Mon 17 Aug	Researching practitioners.	
	Thur 20 Aug	Collaboration – origination, research, production 'STILLS' report <u>DUE</u>	
<b>Mid Trimester Break:</b> Monday 24 August– Friday 4 September 2009			
Research on practitioners prep.			
Week 7	Mon 7 Sept	Writing and Scoring.	GLOBE preparation
	Thur 10 Sept	Design and Composition.	
Week 8	Mon 14 Sept	Performance and Performing.	GLOBE preparation
	Thur 17 Sept	Research presentations on practitioners.	
Week 9	Mon 21 Sept	Research presentations on practitioners.	GLOBE preparation
	Thur 24 Sept	Research presentations on practitioners. 'RESEARCH ON PRACTITIONERS' dossier hand-in <u>DUE</u>	
Week 10	Mon 28 Sept	Production preparation	GLOBE preparation
	Thur 1 Oct	Production preparation	
Week 11	Mon 5 Oct	Production preparation – dress rehearsal 'THE GLOBE' INSTALLATION Wed-Sat Oct 7-10 5pm-7.30pm.	
	Thur 8 Oct	Running installation.	
Week 12	Mon 12 Oct	'The Globe' project critique.	
	Thur 15 Oct	Virtual Theatres critique	
	Fri 23 Oct	Critique on 'The Globe' <u>DUE</u>	