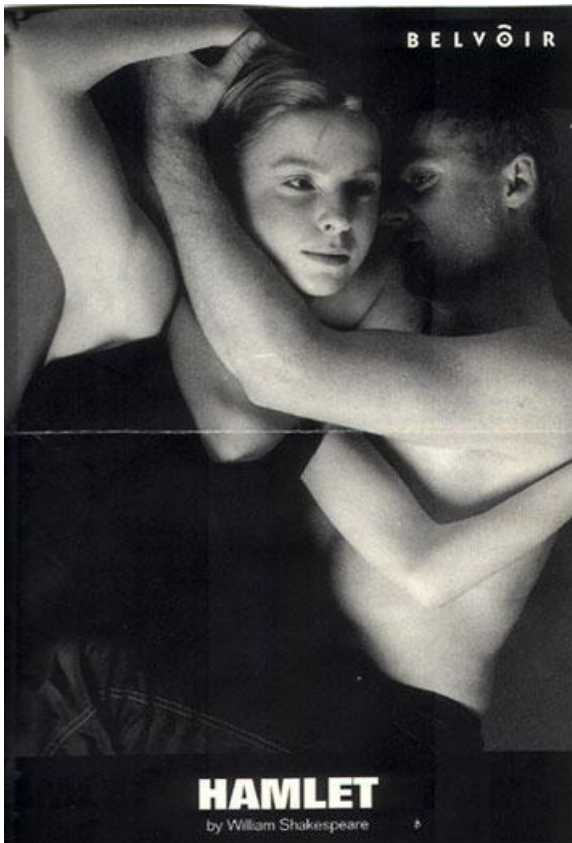


THEA 101 The Live Act: Introduction to Theatre

Trimester 1 2010

1 March to 4 July 2010

20 Points



- **Public holidays this trimester:** Easter: Friday 2 April-Tuesday 6 April 2010

TRIMESTER DATES

Teaching dates:	1 March 2010 to 4 June 2010
Mid-trimester break:	5 April to 18 April 2010
Study week:	7 June to 11 June
Last piece of assessment due:	4 June 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator	David O'Donnell	david.odonnell@vuw.ac.nz	463 6828	FT77/Room 303
Teaching Staff	Anna Kamaralli	anna.kamaralli@vuw.ac.nz	463 6712	FT77/Room 310
Administrative tutor	Erin Mercer	erin.mercer@vuw.ac.nz	463 6712	FT77Room 310
Course Administrator	Claire O'Loughlin	claire.oloughlin@vuw.ac.nz	463 5359	FT77/Room 307

- Staff Office Hours are posted on Blackboard, and we are also available by appointment.
- Lectures will also be taken by James Davenport, Bronwyn Tweddle and John Downie.
- Tutor names and contact information are posted on Blackboard.

CLASS TIMES AND LOCATIONS**Lectures**

Mon, Wed, Thur 1.10-2pm Maclaurin LT 101

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.

COURSE DELIVERY

The course is taught in three lectures and one tutorial per week.

COMMUNICATION OF ADDITIONAL INFORMATION

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

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

Students passing the course should:

- recognise the distinctive qualities of live theatrical performance
- be familiar with the major concepts and terminology of theatre studies

THEATRE COURSE OUTLINE THEA 101

- 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 200 hours to a 20-point course at 100 level. Therefore you should probably expect to spend, on average, about 12 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 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

15% 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 considering:

- 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

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 or can email an order or enquiry to 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 101 Course Reader (available from Student Notes Distribution Centre, \$22.90).

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').

MATERIALS AND EQUIPMENT

Students are required to purchase at least one theatre ticket (\$12-\$30) in order to complete Assignment 1
Dramaturgical Critique of a Play in Production

ASSESSMENT REQUIREMENTS

This course is internally assessed, with the assessment breakdown as follows:

1. Dramaturgical critique of a play in production (25% -- 1,500 words) **DUE noon Thursday 1 April**
NOTE: Allow for the cost of theatre ticket (\$12-\$30).
Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision
2. Test (25%), in class **Thursday 13 May, 1.10-2pm**
3. Comparative essay (35% -- 2,000 words)
Comparative analysis of 2 plays taught in the course **DUE noon Friday 4 June**
Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision
4. Practical tutorial and workshop exercise (15%)
A group presentation described above under "Group Work" **DUE date TBC**

Relationship between Assessment and Course Objectives

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 comparative essay allows 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

tutorial and workshop exercise will allow you to explore and demonstrate the performative and creative aspects of theatre.

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

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

Extensions

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 9 out of 11 tutorials

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

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. Work submitted in the test will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you

will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

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

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>

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_victoria/avcademic/Publications.aspx

COURSE PROGRAMME

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

Make arrangements to see *Mary Stuart* @ Circa Theatre (opens Saturday 27 February 2010) or *The Second Test* @ BATS Theatre (opens Tuesday 16 March 2010) in time to complete your Dramaturgical Critique which is DUE at noon on Thursday 1 April

Wk	TUTORIAL	READING Title/Topic: pp	LECTURE (Mon 1.10-2pm)	LECTURE (Wed 1.10-2pm)	LECTURE (Th 1.10-2pm)
1		Intro: pp. 1-8 Global: 1341-1364 <i>The Island</i> : 987-993	1 MARCH Drama, Theatre, Performance DOD	3 Script Analysis <i>The Island</i> DOD	4 Performance Analysis <i>Island</i> DOD
2	Reading/Thinking about plays <i>The Island</i>	<i>The Cape</i> Separate play script Avail. from Vic Books	8 NZ Theatre I DOD	10 NZ Theatre II DOD	11 <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	15 Ritual and community: ancient Greek theatre AK	17 <i>Oedipus the King</i> (Aristotle and staging) AK	18 <i>Oedipus the King</i> (Aristotle and staging) AK
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	22 Japanese theatre traditions: Nō and Kyōgen, <i>Matsukaze</i> DOD	24 Japanese theatre: Kabuki, Bunraku,, <i>Chushingura</i> DOD	25 Japanese theatre: Kabuki, Bunraku, <i>Chushingura</i> DOD
5	Good Friday this week Testing thesis in performance: <i>Chushingura</i>	Medieval and Renaissance: 199-23 <i>Hamlet</i> : 274-321	29 Scenography JDAV	31 Lighting Design LM	1 APRIL Dramaturgical critique due noon Sacred and profane: medieval mystery and morality— Medieval staging AK
MID-TRIMESTER BREAK Friday 2 April– Sunday 18 April 2010					

Wk	TUTORIAL	READING	LECTURE	LECTURE	LECTURE
6			19 APRIL	21	22
	Designing <i>Hamlet</i>	<i>Hamlet</i> : 274-321	Early Modern theatre: Elizabethan staging	<i>Hamlet</i> : dramaturgical structure	<i>Hamlet</i> : dramaturgical structure
			AK	AK	AK
7	Testing thesis in performance: <i>Hamlet</i>		26 Commedia dell'Arte BT	28 Physical Theatre BT	29 Costume Design AK
8	Commedia dell'Arte	Thea & Cult to 1950: 529-541; <i>The Father</i> : 578-596	3 MAY Realist Revolution AK	5 <i>The Father</i> AK	6 <i>The Father</i> AK
9	Testing a thesis in performance: <i>The Father</i>		10 MAY Rise of the Director DOD	12 Directing II DOD	13 TEST DOD
10	Acting & Directing: Open scenes	<i>Cloud Nine</i> : 822-850	17 Gender theory/ <i>Cloud Nine</i> AK	19 <i>Cloud Nine</i> AK	20 Older Body, Faster Machine: Theatre Now JD
11	Gender and Performance <i>Cloud Nine</i>	<i>Fires in the Mirror</i> : 1238-1268	24 Interculturalism DO'D	26 <i>Fires in the Mirror</i> DO'D	27 <i>Fires in the Mirror</i> DO'D
12	Culture and Performance <i>Fires in the Mirror</i>		31 101 Greatest Hits Could be you!	2 JUNE Scenes from THEA 301/302 productions	3 Conclusion/Q&A/Essay hints DOD/AK
				Comparative Essay is DUE noon Friday 4 June	