

THEA 201/ENGL232 Theatrical Revolution – Drama from Realism to the Postmodern

Trimester 1 2010

1 March to 4 July 2010

20 Points



Elmer Rice's *The Adding Machine* (1923) is one of America's most important expressionistic plays, showing the dehumanization of employees trapped in a corporate accounting department. Anne Bogart directed this rambunctious version for the 1995 Classics in Context festival of the Actors Theatre of Louisville.

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 2010

Last piece of assessment due: 5pm, Monday 14 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 co-ordinator

Bronwyn Tweddle Room 301, 77 Fairlie Terrace Tel: 463 6852

Email: Bronwyn.Tweddle@vuw.ac.nz Office hours will be posted on her office door.

Lectures will also be given by:

David Carnegie Room 308, 77 Fairlie Terrace Tel: 463 6825

Email: David.Carnegie@vuw.ac.nz Office hours will be posted on his office door.

There may also be guest lectures by other VUW Theatre staff and theatre industry professionals. Tutors are Alison Walls and Ralph McCubbin-Howell.

CLASS TIMES AND LOCATIONS

Lectures

Tuesdays 1.10 – 2.00pm Room 306, 77FT

Thursdays 1.10 – 3.00pm Room 306, 77FT

Tutorials

Tuesdays 3.10pm and 4.10pm, Room 205, 77FT Ralph McCubbin-Howell

Wednesdays 1.10pm Room 205, 77FT Ralph McCubbin-Howell

Wednesdays 3.10pm and 4.10pm, Room 205, 77FT Alison Walls

Thursdays 10.00am Room 209, 77FT Alison Walls

NB: Tutorials begin in week 2 of Trimester

COURSE DELIVERY

Classes consist of three lectures and one tutorial per week. Tutorials are designed to include exploration of practical questions of staging the playtexts studied. While no acting skills are required, we ask that students be willing to participate in small staging exercises.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and/or posted on the course noticeboard, level three, 77 FT, and/or posted on Blackboard system. Additional learning materials will also be posted on Blackboard. It is the student's responsibility to regularly check the noticeboards, Blackboard and their email. It is also your responsibility to ensure that your tutor has your *current* email address and that you check your emails on a regular basis. Bronwyn will endeavour to respond to emails from students within 48 hours.

COURSE CONTENT

The past 150 years have seen change and challenge in the arts, just as in other aspects of society and technology. This course traces developments in dramatic writing beginning with the formative European playwrights Ibsen and Chekhov (read in translation), and moves through expressionism, Brechtian theatre forms and absurdist theatre to postmodernism. It also deals with aspects of the theatrical response to feminist and postcolonial questions, particularly in Aotearoa New Zealand. The course highlights the study of drama in performance by looking at performance elements such as theatre architecture, scenic design and approaches to acting. In addition, this course encourages you to become an enthusiastic, informed and critical theatre-goer, by including consideration of plays currently in production in Wellington theatres.

LEARNING OBJECTIVES

Course Aims:

- To survey the history and current development of drama and theatre since the late nineteenth century.
- To develop a critical awareness of styles and theories of dramatic writing through a study of selected plays.
- To develop skills in reading the texts of dramatic literature.
- To develop a critical vocabulary for engaging with dramatic texts and theatrical performance.

Course Objectives:

Students passing the course should:

- be familiar with a selection of major plays and playwrights from the late nineteenth century to the present.
- be familiar with the conventions of major theatrical movements from the late nineteenth century to the present.
- be able to analyse modern drama in historical, cultural and performance contexts.
- recognise the distinct history and development of drama in Aotearoa, including Maori theatre.
- be able to use the Viewpoints concepts as a means of discussing production choices applicable to specific playtexts

EXPECTED WORKLOAD

The university anticipates that you should be able to devote 200 hours to studying for a 20 point course, which is approximately 16 hours per week of trimester. Therefore you should probably expect to spend, on average, about 12 hours per week (apart from class time) in reading, preparation, viewing performances, thinking and essay writing.

READINGS

Required Texts

Most plays and readings will be contained in the course reader available from Student Notes (price tba)

In addition you must buy:

Hone Kouka	<i>Nga Tangata Toa</i>	Wellington: VUP, 1994 (approx. \$12.00 at Vic books)
Lorae Parry	<i>Eugenia</i>	Wellington: VUP, 1996 (approx. \$12.95 at Vic books)

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 Vic Books in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from Vic Books 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.

MATERIALS AND EQUIPMENT

We encourage you to attend as much Wellington theatre as possible while you are taking this course, and you will need to budget for tickets to selected current productions as required for the dramaturgical analysis assignment.

ASSESSMENT REQUIREMENTS

This course is internally assessed, with assessment comprising three written assignments.

Assignment 1: *Three short written pieces on topics covering first three course texts*

1,500 words, weighting, 30%. **Due: Monday 19 April, 5pm.**

Assignment 2: *A dramaturgical analysis of the theatrical production of a modern play currently in performance in Wellington.*

1500 words, weighting, 30%. **Due Monday 17 May, 5pm.**

Assignment 3: *Critical essay on a choice of topics related to the plays studied from Brecht onwards*

2000 words, weighting, 40%. **Due Monday 14 June, 5pm.**

Marking criteria are included in detailed assignment handouts (available on Blackboard)

Relationship Between Assessment and Course Objectives

Each of the assessment tasks is designed to develop a range of skills in dramaturgical analysis, critical argument and research, and to highlight the cultural and artistic significance of theatre practice and playwriting. The first assignment provides opportunity to analyse and compare some of the playscripts studied in the first part of the course in some depth. This assignment will develop skills in reading play texts, as well as contextualising them in relation to historical and cultural factors. The second assignment (a 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 the dramaturgical potential of the script together with the play in performance. The third assignment will enable you to discuss several of the plays studied in the second part of the course, and to come to some conclusions about the artistic and cultural significance of contemporary 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

In order to pass this course you must:

- Attend at least 9 out of 11 tutorials
- Submit all assignments
- Achieve a passing grade overall

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.

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_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

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

WK	TUESDAY LECTURE 1.10 – 2.00pm	THURSDAY LECTURE 1 1.10 – 2.00pm	THURSDAY LECTURE 2 2.10 – 3.00 pm	TUTORIAL TOPIC	ASSIGNMENTS
1	2 March Introduction BT/DC	4 March Viewpoints – our analytical framework BT	4 March Viewpoints (continued) BT	NO TUTORIALS THIS WEEK	
2	9 March Naturalism DC	11 March Ibsen, <i>A Doll House</i> DC	11 March Ibsen, <i>A Doll House</i> DC	<i>A Doll House</i>	
3	16 March Stanislavsky BT	18 March Chekhov, <i>The Cherry Orchard</i> BT	18 March Chekhov, <i>The Cherry Orchard</i> BT	<i>The Cherry Orchard</i>	
4	23 March Expressionism DC	25 March O'Neill, <i>The Hairy Ape</i> DC	25 March O'Neill, <i>The Hairy Ape</i> DC	<i>The Hairy Ape</i>	
5	30 March Epic Theatre DC	1 April Brecht, <i>Mother Courage</i> DC	1 April Brecht, <i>Mother Courage</i> DC	<i>Mother Courage</i>	
MID-TRIMESTER BREAK 5 APRIL – 18 APRIL					

Wk	TUESDAY LECTURE	THURSDAY LECTURE 1	THURSDAY LECTURE 2	TUTORIAL TOPIC	ASSIGNMENTS
6	20 April Absurdism DC	22 April Beckett, <i>Endgame</i> DC	22 April Beckett, <i>Endgame</i> DC	<i>Endgame</i>	ASSIGNMENT 1 [3 Short Essays] DUE MONDAY 19 APRIL, 5PM
7	27 April Gender Theory BT	29 April Kushner, <i>Angels in America</i> BT	29 April Kushner, <i>Angels in America</i> BT	<i>Angels in America</i>	
8	4 May Women's Theatre in NZ DC	6 May Parry, <i>Eugenia</i> DC	6 May Parry, <i>Eugenia</i> DC	<i>Eugenia</i>	
9	11 May Maori Theatre DC	13 May Kouka, <i>Nga Tangata Toa</i> DC	13 May Kouka, <i>Nga Tangata Toa</i> DC	<i>Nga Tangata Toa</i>	
10	18 May Post-colonial Theatre BT	20 May Friels, <i>Translations</i> BT	20 May Friels, <i>Translations</i> BT	<i>Translations</i>	ASSIGNMENT 2 [Dramaturgical Analysis] DUE MONDAY 17 MAY, 5PM
11	25 May Post-modernism BT	27 May Müller, <i>Hamletmachine</i> BT	27 May Müller, <i>Hamletmachine</i> BT	<i>Hamletmachine</i>	
12	1 June The Open Stage DC	3 June Comparative Essay Preparation BT	3 June Theatrical Revolution BT/DC	Critical writing	ASSIGNMENT 3 [Comparative Essay] DUE MONDAY 14 JUNE, 5PM