

THEA 203 SPACE, LIGHT AND TEXT

Trimester 1 2010

1 March to 4 July 2010

20 Points



- Director Robert Wilson in his studio
- **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

David O'Donnell (Course Co-ordinator) david.odonnell@vuw.ac.nz Ph. 4636828 Room 303 77FT Office hours on door

John Downie john.downie@vuw.ac.nz Ph. 4636826 Room 101 85FT Office hours on door

Jim Davenport (Technical Officer) james.davenport@vuw.ac.nz Ph. 4636842 Room 203 77FT Office hours on door

Willie Franco (Technical Assistant) william.franco@vuw.ac.nz Ph. 4636842 Room 203 77FT Office hours on door

Ralph Upton (tutor) ralphupton@gmail.com

CLASS TIMES AND LOCATIONS

Lectures

Mon, Wed 2.10-3pm Room 306 77FT or Studio 77, 77FT

Workshops

Either Mon 10am-12pm

Or Wed 10am – 12 pm

Workshops will be in Studio 77, 225 Aro St, 93 Kelburn Parade or Room 102, 83 Fairlie Tce (see Course Programme for details)

COURSE DELIVERY

The teaching is a mix of lecture/demonstrations, workshops and rehearsal/productions.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, or posted on Blackboard and the Course Noticeboard, 77FT, level 3. Considerable time, additional to that formally timetabled, will be spent on group and class production projects, including 3 workshops taking place over weekends.

COURSE CONTENT

The teaching material will provide introductory ways in which to perceive the experience of theatrical performance in the contemporary context, initially through tableau, chorus, improvisation, and structured play, leading towards the operation of the technical space of theatre. Each student will collaborate in the scoring/performing of a short original piece, as well as collaborating in simple lighting design and operation for a short script. As the course develops, more attention will be paid to the idea of 'artistic sensibility' and

the life of the artist. Towards the end of the course, there will be a solo performance project, to be performed in the regular class time on Tuesday 27 May and Wednesday 28 May.

LEARNING OBJECTIVES

Students passing the course should be able to:

- work together creatively.
- have developed disciplined working habits as appropriate for professional performing arts.
- have expanded their creative and critical awareness of how the energies of theatrical performance flow.
- be able to operate a theatre lighting system with safety and good organisation.
- be able to assemble and dis-assemble a simple playing space.
- begin to understand how there can be a learning centred in the body, and within the social group.
- begin to understand how to describe and intellectually analyse theatrical processes, within both aesthetic and social/political frameworks.

EXPECTED WORKLOAD

Lectures and Seminars: 2 hours

Tutorials and Other Regular Contact (labs, excursions, etc.): 2 hours

Two compulsory weekend workshops: 12 hours

Total hours contact hours for course: 60 hours

Reading: 4 hours

Rehearsal: 4 hours

Workbook keeping: 3 hours

Total outside hours for course: 132 hours

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 about 17 hours per week to a 20 point course at 200-level. Therefore you should probably expect to spend on average about 13 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. The intensive practical nature of this course means that there will be periods during project and production work when these hours will be significantly increased, particularly when rehearsing for the weekend workshops in weeks 4 and 7, and for the solo performances in week 12. YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT, making sure you can balance your workload on this course with your

work on other university courses. You should also take particular care with your general health and wellbeing.

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 allotted to you, or for which you volunteer.

NO THEATRE WORK OUTSIDE OF YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT DISCUSSION WITH THE COURSE CO-ORDINATOR BEFOREHAND.

GROUP WORK

Students will be required to work in small groups for the devising and lighting blocks that culminate in the weekend workshops in week 4 and 7. Devising groups are expected to spend 5-10 hours outside of class time devising and rehearsing their pieces. Rehearsal times must be organised by the group members and rehearsal spaces booked with the Theatre Programme Administrator in 77FT Room 307. There is no group assessment in the course, each student will be assessed on their analysis of the group work in their workbooks.

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 203 Course Reader (\$27.00) is available from VUW Student Notes.

This is divided into sections which relate to the developing strands of the course over 12 weeks.

PLEASE BRING THE COURSE READER TO ALL LECTURES AS IT WILL BE REFERRED TO OFTEN.

Recommended Reading:

Eugenio Barba and Nicola Savarese: *The Secret Art of the Performer: a dictionary of theatre anthropology* (Routledge 1991).

Augusto Boal: *Games for Actors and Non-Actors*. London: Routledge 1992.

Peter Brook. *The Empty Space*. London: Penguin, 1968.

Michael Huxley and Noel Witts (eds.). *The Twentieth Century Performance Reader*. London: Routledge 1996.

Keith Johnstone. *Impro*. London: Methuen, 1981.

Richard Pilbrow. *Stage Lighting Design*. London: Nick Hern Books, 1997.

Richard Schechner. *Performance Studies: An Introduction*. Second edition. London: Routledge, 2006.

Aspects of your wider reading should be demonstrated in the compiling of your workbook projects (see below), and doing so will be recognised and rewarded.

ASSESSMENT REQUIREMENTS

There are **four** pieces of assessment:

1) Workbook 1 Discoveries in Light OR Discoveries in Performance	25%	Due 5pm Thurs April 1
2) Workbook 2 Discoveries in Light OR Discoveries in Performance	25%	Due 5pm Fri May 7
3) Creative Autobiography	40%	Workbook OR artefact
		Score
	15%	Due 5pm Fri June 4
	10%	Due 5 pm Fri June 4
	15%	To be performed May 31 OR June 2
4) A discretionary mark will be given for sustained attendance and contribution at lectures, workshops, and in production work.	10%	Awarded week ending June 12

More detailed handouts on each of these assignments together with marking criteria will be given in class.

Each of the assessment tasks is designed to develop your skills in and knowledge of theatrical processes and theories covered in the lectures and workshops:

- The workbooks (Assignments 1 and 2) allow you to record your impressions, thoughts, and arguments on a daily basis, during the actual processes of the course. They provide an opportunity to make coherent and critical resumés of your creative input into the classes and production work, your research and your reading in the course. As major pieces of written work in the course, the workbooks must be a thorough, creative and ANALYTICAL account of the process, drawing connections between theory and practice.
- The Creative Autobiography develops your skills in theatre through exploring your own development as a creative artist, scoring and performing an original performance work. This is designed to consolidate your creative and critical thinking and your responses to the relationship between space, light and text throughout the course.

- The discretionary mark allows for your artistic work and personal contribution to the course to be evaluated and acknowledged. It also acknowledges your professionalism and contributions in terms of attentiveness, imagination, attendance and commitment.

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 all workshops, including the weekend workshops, plus all rehearsals and performances for which you are called.

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. If work is not typed or prepared on a computer, 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

The following text must be included in all course outlines.

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/avcademic/Publications.aspx

COURSE PROGRAMME

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

Wk	WORKSHOP (Mon 9 -10.50am)	LECTURE (Mon 2.10-3pm)	WORKSHOP (Wed 10-11.50am)	LECTURE (Wed 2.10-3pm)	OTHER
1	1 MARCH No workshop	1 MARCH Introduction DOD/JD	3 MARCH No workshop	3 MARCH Intro to lighting & production discipline JDAV	Reading: pp. 3-5
2	8 MARCH Group A Light 1 JDAV Group B Devising 1 RU	8 MARCH What is performance? JD	10 MARCH Group C Light 1 JDAV Group D Devising 1 JD	10 MARCH Devising theatre DOD	Reading: pp. 6-38
3	15 MARCH Group A Light 2 JDAV Group B Devising 2 RU	15 MARCH Ritual DOD	17 MARCH Group C Light 2 JDAV Group D Devising 2 JD	17 MARCH Seeing: Light Aesthetics 1 LM	Reading: pp. 84-142
4	22 MARCH Group A Light 3 JDAV Group B Devising 3 RU	22 MARCH Play JD	24 MARCH Group C Light 3 JDAV Group D Devising 3 JD	24 MARCH Space 1 DOD	27-28 MARCH Light and Play Workshop 1 JDAV/DOD/JD/RU Reading: pp. 41-81
5	29 MARCH Group A Devising 1 DOD Group B Light 1 JDAV	29 MARCH Seeing: Light Aesthetics 2 LM	31 MARCH Group C Devising 1 RU Group D Light 1 JDAV	31 MARCH Space 2 DOD	Assignment 1 due 5pm Thurs 1 April Reading: pp. 143-151 Good Friday this week
MID-TRIMESTER BREAK Friday 2 April– Sunday 18 April 2010					

THEATRE COURSE OUTLINE THEA 203

Wk	WORKSHOP	LECTURE	WORKSHOP	LECTURE	OTHER
6	19 APRIL	19 APRIL	21 APRIL	21 APRIL	
	Group A Devising 2 DOD	Performing	Group C Devising 2 RU	The actor's presence	Reading: pp. 152-166; 184-213
	Group B Light 2 JDAV	JD	Group D Light 2 JDAV	DOD	
7	26 APRIL	26 APRIL	28 APRIL	28 APRIL	1-2 MAY
	Group A Devising 3 DOD	Performance Processes	Group C Devising 3 RU	Physicality & gesture	Light and Play Workshop 2
	Group B Light 3 JDAV	JD	Group D Light 3 JDAV	DOD	JDAV/DOD/JD/RU
					Reading: pp. 167-182
8	3 MAY	3 MAY	5 MAY	5 MAY	Assignment 2 due 5pm Friday 7 May
	Group A Solo Scores 1 DOD	Dramaturgy 1	Group C Solo Scores 1 RU	Dramaturgy 2	
	Group B Solo Scores 1 RU	JD	Group D Solo Scores 1 JD	JD	Reading: pp. 216-248
9	10 MAY	10 MAY	12 MAY	12 MAY	
	Group A Solo Scores 2 DOD	Scores & Scripts 1	Group C Solo Scores 2 RU	Scores & Scripts 2	Reading: pp. 250-267
	Group B Solo Scores 2 RU	JD/DOD	Group D Solo Scores 2 JD	JD/DOD	
10	17 MAY	17 MAY	19 MAY	19 MAY	
	Group A Solo Scores 3 DOD	Performance Design 1	Group C Solo Scores 3 RU	Performance Design 2	
	Group B Solo Scores 3 RU	JDAV	Group D Solo Scores 3 JD	JDAV	
11	24 MAY	24 MAY	26 MAY	26 MAY	
	Group A Solo Scores 4 DOD	Creative Case Histories	Group C Solo Scores 4 RU	Global & Intercultural Theatre	Reading: pp. 270-299
	Group B Solo Scores 4 RU	JD/DOD/RU	Group D Solo Scores 4 JD	DO'D	
12	31 MAY	31 MAY	2 JUNE	2 JUNE	
	Group A Solo Performances DOD	Temples without Dogma	Group C Solo Performances RU/DOD	Reflection DOD/JD/RU	Reading: pp. 301-317
	Group B Solo Performances RU/JD	JD/DOD	Group D Solo Performances JD	Assignment 3 due 5pm Friday 4 June	