

*Theatre Programme*

*School of English, Film, Theatre, & Media Studies*

*Te Kura Tānga Kōrero Ingarihi, Kiriata, Whakaari, Pāpāho*



**THEA 301 (CRN 9148)**

**COMPANY**

# *Salomé*

By Oscar Wilde

**Trimester 1 2010**

**1 March to 4 July 2010**

**30 Points**

## NAMES AND CONTACT DETAILS

Course Co-ordinator – Anna Kamaralli: Room 310, 77 Fairlie Terrace (FT77); Tel 463 6712

Email [anna.kamaralli@vuw.ac.nz](mailto:anna.kamaralli@vuw.ac.nz). Specific email enquiries will be answered within 24 hours.

Office hours Monday 10 – 12, or email me to arrange an appointment.

Course Technician – Jim Davenport: Room 203, FT77; Tel 463 6842; Email [james.davenport@vuw.ac.nz](mailto:james.davenport@vuw.ac.nz)

Publicity Co-ordinator – Claire O’Loughlin: Room 307, FT77; Tel 463 5359; Email [claire.oloughlin@vuw.ac.nz](mailto:claire.oloughlin@vuw.ac.nz)

## CLASS TIMES AND LOCATIONS

### Lectures

Monday 3.10 – 6 pm

Friday 3.10 – 6 pm

Classes will normally be held in Studio 77 at 77FT (Room 102), unless otherwise advised.

Any changes to the schedule or additional information will be posted on the course noticeboard, on the 3rd floor of 77FT.

### Rehearsals

Rehearsal times outside class hours will be finalised when casting is complete, but will generally be 2 to 3 evenings during the week, and daytime on Saturdays. Rehearsals will take place in Studio 77, unless otherwise advised. There will be some rehearsals scheduled in the last few days of the mid-trimester break.

## TRIMESTER DATES

Teaching dates: 1 March 2010 to 5 June 2010

Mid-trimester break: 5 April to 18 April 2010

Performance week: 31 May to 5 June 2010

Last piece of assessment due: 14 June 2010

## WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

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

## COMMUNICATION OF ADDITIONAL INFORMATION

Any changes to the schedule or additional information will be announced in class and/or posted on the course noticeboard, on the 3rd floor of 77FT and/or on Blackboard.

## COURSE DELIVERY

THEA 301 seeks to explore dramatic performance through the creation of a theatre company. The students (and related staff) are this company and undertake all production tasks. All classes should be seen as a combination of seminar, workshop and rehearsal.

This is a practical study of the creative and technical aspects of theatre production, with an emphasis on performance skills, analysis of dramatic writing, stage dynamics, and design, leading to public performances of Oscar Wilde's one-act tragedy, *Salomé*. The play will be under the overall direction of Anna Kamaralli, but students will be expected to participate in decision-making as well as undertaking specific artistic assignments in lighting, design, stage management, choreography, music, publicity and performing.

PLEASE NOTE: This course is very practical in its teaching and learning. Students are expected to read widely and use the library as a research resource. Many of the extracts and articles in the Course Reader will point you towards books and journals you should read and comment on in your workbooks. Discoveries are to be shared among the company. All parts of the course are to be undertaken in a spirit of co-operation. Each individual is part of the ensemble, which relies on mutual support from all.

IT IS ESSENTIAL THAT YOU BE ON TIME FOR ALL CLASSES AND REHEARSALS.

## COURSE CONTENT

This year we will be mounting a production of Oscar Wilde's modernist, avant-garde performance piece, *Salomé*. Based on a biblical story about how John the Baptist met his death, Wilde treated the plot as a vehicle to explore both philosophical ideas and the potential for new performance forms and new styles of expression. *Salomé* uses music, movement, ritual, visual imagery and the sonic value of language to prompt thoughts on topics such as love, lust, repression, transgression, passion and mortality.

To perform it we will research the period in which it was written in order to get a feel for what artists at that time were trying to achieve. We will consider what forces drove Wilde, artistically and personally, but also the contextualising social and literary history he drew upon in writing about the exotic, and about traditional fear of the power of women. We will also explore a range of non-naturalistic performance styles.

## LEARNING OBJECTIVES

At the completion of this course students should:

- Understand theatre as a collaborative creative process.
- Be able to analyse a script according to sound principles of dramaturgy.

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- Have developed their performance skills and appreciation of performance as an art form.
- Have increased their technical theatre skills in the areas that surround performance (lighting, design, publicity etc.).
- Have developed sound research skills, and general knowledge of Western modernist theatre history and its related styles.
- Think critically about the politics of theatre-making, particularly in relation to issues of race, gender and sexual orientation.
- Be familiar with the conceptual framework of modernism and Art Nouveau, as artistic movements that influenced a wide range of art forms.
- Be aware of the way critical approaches to theatre practice affect the interpretation of a text.

### 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 about 20 hours per week to a 30 point course at 300-level. This means you should expect to spend an average of about 14 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. A substantial portion of this will be scheduled rehearsal time, and your research and writing time will need to take place in addition to that. 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 during the major rehearsal and production period from the end of May to the first week of June.

YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT, making sure you 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.**

### READINGS

#### Essential texts:

Wilde, Oscar. *Salomé* (edited version). Available from Student Notes (cost TBC)

*THEA301 Company 2010 Course Reader*. Available from Student Notes (cost TBC)

**Please bring the Course Reader and playscripts to all classes.**

**Recommended Reading:**

Berry, Cicely. *The Actor and the Text*. London: Virgin, 1993.

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

Dijkstra, Bram. *Idols of Perversity*. Oxford: Oxford University Press, 1986.

Wilde, Oscar. *De Profundis*. London: Methuen, 1905.

Wilde, Oscar. *Salomé* (edition illustrated by Aubrey Beardsley). Paris: Flammarion, 1993.

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](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.

**MATERIALS AND EQUIPMENT**

Students are requested to bring “working blacks” to wear for rehearsals. This means plain black clothing that is both neutral and flexible, suitable for physical work.

**ASSESSMENT REQUIREMENTS**

Assessment for this course is internal. More detailed handouts with guidelines on completion and marking criteria for each assignment will be given out in class.

**1) Seminar**

5 minute presentation on an aspect of the play’s social or artistic context (topics to be discussed).

**To be presented in class on 22 or 26 March** 10%

**2) Essay**

1500 word essay (topics to be provided)

**Due 5 p.m. Fri 7 May** 30%

**3) Production workbook**

Workbook to be kept throughout the trimester, documenting the production process.

**Due 5 p.m. Mon 14 June** 30%

**4) Artistic contribution to *Salomé*, attendance and overall commitment.** A roll will be taken in all classes and rehearsals. Comments from Jim Davenport and other contributing staff will be taken into consideration.

**Awarded in the week beginning Mon 14 June** 30%

### **Relationship between Assessment and Course Objectives**

Assessment has been structured to allow you to respond to the course material in a variety of ways:

- The seminar (Assignment 1) allows you to develop your skills in researching the world of the play from the perspective of a theatre practitioner. It also gives the opportunity to develop skills as a presenter in a real-life production context. By sharing the results of individual research, the group as a whole will develop collective knowledge of the world of the play which will inform the artistic choices made in rehearsal.
- The essay (Assignment 2) allows you to engage with the philosophical approaches and methods of major theatre companies, which will inform our training as a company and production work on the course. This should assist towards forming your own philosophy of what a theatre company should be.
- The workbook (Assignment 3) allows you to record your impressions, thoughts, and arguments on a daily basis, *during* the actual processes of the course. It provides an opportunity to make coherent and critical résumés of your creative input into the production, your research and your reading in the course. As the major piece of written work in the course, the workbook must be a thorough, creative and ANALYTICAL account of the process, drawing connections between theory and practice.
- The final mark allows for your artistic work in the production 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 downloaded from Blackboard or picked up from outside the Programme office (which is also where written work should be submitted).

### **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 rehearsals, technical rehearsals and performances, as arranged with the director.

## 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. Your essay should be typed or prepared on a computer. Your workbook may be typed or handwritten, but any handwritten portions are expected to be clear and legible. Any work deemed "illegible" may be returned to you to be re-transcribed to an acceptable standard 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**

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](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)



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**COURSE PROGRAMME**

<b>Week</b>	<b>MON 3-6pm</b>	<b>FRI 3-6pm</b>	<b>OTHER EVENTS</b>
<b>1</b>	<b>1 March</b> Introduction Technical briefing	<b>5 March</b> <i>Salomé</i> Reading / Discussion	
<b>2</b>	<b>8 March</b> Improvisations Physicality	<b>12 March</b> Preliminary Design Presentation Script analysis	essay questions distributed
<b>3</b>	<b>15 March</b> Movement and Voice	<b>19 March</b> Audition presentations	
<b>4</b>	<b>22 March</b> Seminar presentations	<b>26 March</b> Seminar presentations	<b>Assignment 1 DUE</b>
<b>5</b>	<b>30 March</b> Casting	<b>2 April</b> GOOD FRIDAY: NO CLASS	

**TWO WEEK EASTER BREAK**

**During 2<sup>nd</sup> Week of Break:** Rehearsals, scene work, choreography and set build.

<b>6</b>	<b>19 April</b> Music/Choreography	<b>23 April</b> Costume workshop	Rehearsals TBA
<b>7</b>	<b>26 April</b> Music/Choreography	<b>30 April</b> Lighting workshop	Rehearsals TBA
<b>8</b>	<b>3 May</b> Movement	<b>7 May</b> Voice	Rehearsals TBA <b>Assignment 2 DUE</b>
<b>9</b>	<b>10 May</b> Publicity	<b>14 May</b> Movement	Rehearsals TBA
<b>10</b>	<b>17 May</b> Rehearsal	<b>21 May</b> Rehearsal	Rehearsals TBA
<b>11</b>	<b>24 May</b> Costume parade	<b>28 May</b> Rehearsal	Rehearsals TBA
<b>12</b>	<b>31 May</b> Technical rehearsal  <b>14 June (Monday)</b>	<b>4 June</b> Wrap up	<b>1 - 5 June</b> <b>PERFORMANCES</b>  <b>Assignment 3 DUE</b>