

COURSE DELIVERY

Classes will be a mixture of lecture, seminar and practical workshop, with a focus topic followed by discussion/examination/application of those topics to the current text.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information or changes will be announced in class and/or by e-mail to all class members, and/or posted on the noticeboard at 77FT, level 3.

COURSE CONTENT

The course will investigate the conditions of performance in English public, private and court playhouses between 1576 and 1642 and the dramaturgy of selected plays written for those conditions, with specific focus on key plays from within the period. The classes will look at generalised areas and theories of stage production in the Renaissance and how those specific plays deal with the challenges and practicalities of the period. A full workshop production of *The Famous History of Sir Thomas Wyatt* by John Webster and Thomas Dekker will go into rehearsal almost immediately, to be presented 19-22 May; this will be the basis for major practical and dramaturgical projects.

LEARNING OBJECTIVES

By the end of the course students should be familiar with the principal theatrical influences on dramatic writing, able to analyse the dramaturgy of plays of the period, and able to apply knowledge of practical stagecraft to critical problems.

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 practical component of this course means that there will be periods during project and production work when these hours may be significantly increased, particularly during the major production period in May. 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.

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

READINGS**Essential texts:**

Sir Thomas Wyatt by John Webster & Thomas Dekker

(available in **THEA302 – Script** from Student Notes)

The Spanish Tragedy by Thomas Kyd;

The Jew of Malta by Christopher Marlowe;

Hamlet by William Shakespeare;

The Duchess of Malfi by John Webster

The Knight of the Burning Pestle by Francis Beaumont

(available in **THEA302 – Course Reader** from Student Notes, although you may well find annotated, single-volume editions of the plays in question to be available second-hand.)

Recommended reading:

The Shakespearean Stage 1574-1642 (3rd edition) by Andrew Gurr

Staging in Shakespeare's Theatre by Gurr & Ichikawa

Year of the King by Antony Sher

Henry VIII – King and Court by Alison Weir

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.

Customers 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 customers or they can be picked up from the shop. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

ASSESSMENT REQUIREMENTS

1.	Seminar presentation (in groups)	Dates on timetable	30%
2.	Essay (2500 words – topic to follow)	Due 23 April	30%
3.	Production work and critique (1500 words)	Due 4 June	40%

Learning objectives and marking criteria are included in detailed assignment handouts (available on Blackboard).

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 on this course, each student must complete the class and written exercises outlined above, by the due dates, unless provision is allowed for extension. Full attendance at all rehearsals and performances is also mandatory.

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/avcacademic/Publications.aspx

COURSE PROGRAMME

Week 1	1 March Introduction	5 March <i>Sir Thomas Wyatt</i>	
Week 2	8 March <i>Sir Thomas Wyatt</i>	12 March <i>Hamlet</i>	
Week 3	15 March <i>Hamlet</i>	19 March <i>Hamlet</i>	Evening rehearsals will begin this week – times tbc.
Week 4	22 March <i>The Spanish Tragedy</i>	26 March <i>The Spanish Tragedy</i>	Seminar 1 presented 22 March
Week 5	29 March <i>The Spanish Tragedy</i>	2 April GOOD FRIDAY – no class!	Seminar 2 presented 29 March
Mid Trimester Break: Friday 2 April - Sunday 18 April 2010			NOTE: Daytime rehearsals during the second week of the study break – times tbc.
Week 6	19 April <i>The Jew of Malta</i>	23 April <i>The Jew of Malta</i>	Seminar 3 presented 19 April ESSAY DUE ON 23 APRIL
Week 7	26 April <i>The Jew of Malta</i>	30 April <i>The Duchess of Malfi</i>	
Week 8	3 May <i>The Duchess of Malfi</i>	7 May <i>The Duchess of Malfi</i>	Seminar 4 presented 3 May
Week 9	10 May Rehearsal	14 May Rehearsal	Seminar 5 presented 10 May
Week 10	17 May Technical Rehearsal	21 May Notes	PRODUCTION PERFORMANCES THIS WEEK
Week 11	24 May <i>The Knight of the Burning Pestle</i>	28 May <i>The Knight of the Burning Pestle</i>	
Week 12	31 May <i>The Knight of the Burning Pestle</i>	4 June	Seminar 6 presented 31 May Wednesday 2 June: 15-minute performance for THEA101 students – 1.10pm FINAL ASSIGNMENT DUE THIS WEEK