

THEA 511 Directing Method (MTA)

Trimesters 1 + 2 2010

1 March –13 November 2010

30 Points



Image from Johann Kresnik's dance-theatre work, *Frida Kahlo* (1992)

Public holidays this year:

Easter: Friday 2 April-Tuesday 6 April 2010

Anzac Day (Sunday 25 April); Queen's Birthday (Monday 7 June);

Labour Day (Monday 25 October).

VICTORIA TRIMESTER DATES

Victoria Teaching dates: 1 March 2010 to 15 October 2010

[Please note that the Toi whakaari: New Zealand Drama School teaching period extends beyond this.]

Victoria Mid-year break: 7 June to 11 July 2010

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME: THEA 511 COURSE OUTLINE

Last piece of assessment due: Final Part 1 assessment meetings 4 & 5 November 2010

VICTORIA 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.

Several 511 classes will be taught by:

Christian Penny Toi Whakaari: NZ Drama School Tel: 381 9229

Email: Christian.Penny@toiwhakaari.ac.nz

There may also be guest classes by other Victoria Theatre Programme and Toi Whakaari staff and theatre industry professionals.

CLASS TIMES AND LOCATIONS

Practicum

Fridays 9am – 1pm 93 Kelburn Parade

Seminars

Fridays 2pm – 5pm 93 Kelburn Parade

As a courtesy to your fellow students and staff:

- Cell phones are to be turned off during classes and rehearsals
- It is expected that students will arrive punctually for their classes. Lateness to class or rehearsal will be noted, and taken into account in your mid-year and final Part 1 assessment meetings

COURSE DELIVERY

A regular practical weekly class (am) introduces selected ways in which to structure and apply directorial practice. This is followed by a (pm) session in which questions of 'research' and 'methodology' continue to be addressed and presented. The format of the afternoon session may vary from traditional academic research papers to creative presentations and practical exercises, as appropriate to the topic.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be sent via email in the first instance, so it is your responsibility to ensure that Bronwyn has your current email address and that you check your emails on a regular basis. The information will also be posted on the THEA 511 noticeboard on level three, 77 FT, and/or posted on the Blackboard system. It is recommended therefore that students regularly check the noticeboards and Blackboard in addition to their email. Bronwyn will endeavour to respond to emails from students within 48 hours.

COURSE CONTENT

This course aims to provide historical, theoretical, and practical approaches to the directing of aesthetic performances. There are practical class exercises and assessed directing projects with performance outcomes, in collaboration with students of both institutions. Seminars, presented/facilitated by staff, guest artists/teachers, and the students themselves, examine methodologies and theatre research, and place the practical work into a broader context. Methods of documentation of artistic process are directly explored through the keeping of a journal during the length of the course.

LEARNING OBJECTIVES

By the completion of the course, students should:

1. be increasingly familiar with the idea of praxis: formulating questions, examining them by experimentation, both practical and theoretical, and providing a concluding critique to the process
2. have investigated and explored, both theoretically and practically, several aspects of the directing process
3. have developed a familiarity and ability with theatre procedures, including script analysis, working with performers, shaping performance space and time, devising, and conceptualisation, as applied to the directorial process
4. have a sense of the development of directing methods over the past century, and in contemporary practice, and be able to identify and analyse the approaches and styles of different practitioners
5. have shared in, and contributed to, the artistic and educational ethos provided by Toi Whakaari and Theatre Programme at Victoria

EXPECTED WORKLOAD

The university anticipates that you should be able to devote at least 12 hours per week to a full-year paper in a 4-paper graduate programme. Therefore you should probably expect to spend, on average, about 5 hours per week (apart from THEA 511 class time) in reading, preparation, rehearsal, thinking and writing. This guideline generally applies to 400-level papers; however as THEA 511 is a masters-level paper, you should treat this as a *minimum* guideline. At Masters level it is expected that students will attend every

seminar; if you are going to miss a class through ill health or whatever, please contact the course co-ordinator in advance if possible. Absences due to illness should be documented by a medical certificate.

READINGS

Students will develop their own individual list of readings as part of clarifying their own methodological directions. Reading material will be introduced during class sessions.

Recommended Reading

Rebecca Schneider & Gabrielle Cody, eds: **Re:Direction**. London: Routledge, 2002.

Maria M. Delgado and Paul Heritage, **In Contact with the Gods? Directors Talk Theatre**. Manchester: Manchester University Press, 1996.

For the first two weeks of trimester 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

Students should wear comfortable rehearsal clothing, which allows extended movement, to all classes.

The journal should be kept in a visual diary of no less than A4 size.

ASSESSMENT REQUIREMENTS

Victoria Trimester One:

1. Methodology showing 1: short scene prepared to a brief **15%**

Showing: 26 March

Written report due: 16 April [Length: 1000 words maximum]

2. Methodology showing 2: presentation of an inspirational artist **20%**

Proposal due: 5pm, 14 May [Length: 1000 words maximum]

Showing: 4 June

Written report due: 5pm, 2 July [Length: 1000 words maximum]

Victoria Trimester Two:

3. Methodology showing 3: classic theatre/dramaturgy project **30%**

Showing: 15 September

Written report due: 5pm, 1 October [Length: 1000 words maximum]

4. Journal: to be kept throughout the year **20%**

Journal due: 5pm, 22 October

5. Class exercises & directing process **15%**

Learning objectives and marking criteria are included in detailed assignment handouts posted on Blackboard.

Assignments will be graded as either, Pass, Fail, Pass with Merit, or Pass with Distinction.

Relationship Between Assessment and Course Objectives

All methodology showings are designed to develop students' praxis (learning objective 1). Methodology showing 2 particularly emphasises the formulation of artistic questions, through the writing of a proposal. The practice of process critique is developed in the reports on each showing and the journal.

The investigation of directing process and theatre procedures (learning objective 2 & 3) occurs in class exercises and methodology showings. Knowledge of the development of directing and of specific practitioners' styles and approaches (learning objective 4), will be demonstrated in the Methodology 2 showing on the work of an inspirational director or artist.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office.

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. Only the course co-ordinator (Bronwyn) can grant extensions.

CLASS REPRESENTATIVES

A class representative for MTA Part 1 students will be elected to attend the monthly Joint Board of Studies meetings on your behalf. This representative provides a communication channel to liaise with all MTA staff and the Board, to ensure that any concerns you have are raised and solved expediently.

MANDATORY COURSE REQUIREMENTS

All the assignments above must be completed to a satisfactory standard for a Pass in THEA 511 to be awarded. A high standard of attendance to both class and assignments is expected throughout.

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. You are expected to write clearly in any handwritten pieces (such as the journal) which you submit. 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

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME: THEA 511 COURSE OUTLINE

- 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/avcademic/Publications.aspx

THEA 511 COURSE PROGRAMME 2010

Week 1	5 March	AM: Ko iwi/ Introduction to methodology [BT] PM: General overview of NZ theatre history [DOD]
Week 2	12 March	AM: Ko iwi/ Which work and why?[CP] PM: Staff self-presentation [BT]
Week 3	19 March	AM: Ko iwi/ Parameters [CP] PM: Staff self-presentation
Week 4	26 March	AM: Ko iwi/ 511 Methodology 1 Showings and Oral critique [BT] PM: Staff self-presentation
Week 5	2 April	NO CLASS: Good Friday
Mid Trimester Break: Friday 2 April - Sunday 18 April 2010		

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME: THEA 511 COURSE OUTLINE

Week 6	23 April	AM: THEA 589 Self-presentation Showings and Oral critique [BT/CP] PM: THEA 589 Self-presentation Showings and Oral critique [BT/CP]
Week 7	30 April	AM: Design 1 [CP] PM: Approaches to Text 1: Stanislavsky-based script analysis [BT]
Week 8	7 May	AM: Approaches to Text 2: Text-oriented directing models PM: Approaches to Text 3: Brechtian approaches [BT]
Week 9	14 May	AM: Design 2 [CP] PM: Space 1: Composition/Image-making
Week 10	21 May	AM: Space 2: Spatial relationships/Moving the Action PM: Space 3: Diverse Staging Arrangements
Week 11	28 May	AM: Design 3 [CP] PM: Research Seminar
Week 12	4 June	AM: 511 Methodology 2 Showings and Oral critique [BT] PM: 511 Methodology 2 Showings and Oral critique [BT]
Mid-Year Break:		Monday 7 June - Sunday 11 July 2010
Week 13	16 July	AM: Physical approaches 1: Commedia technique [BT] PM: Physical approaches 2: Directing commedia [BT]
Week 14	23 July	AM: Casting [CP] PM: Physical approaches 3: Butoh
Week 15	30 July	AM: Physical approaches 4: Michael Chekhov technique or Viewpoints PM: Physical approaches 5: Physical scoring/choreographic approaches [BT]
Week 16	6 August	AM: Workshop 1 [CP] PM: Research seminar
Week 17	13 August	AM: Specific skills 1: Directing non-Western theatre [ME]

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME: THEA 511 COURSE OUTLINE

PM: Specific skills 2: Directing Shakespeare [DOD]

Week 18 20 August AM: Workshop 2 [CP]

PM: **Research Seminar**

Mid Trimester Break: Monday 23 August - Sunday 5 September 2010

Week 19 10 AM: Working by Devising 1: Directing models for devised work
 September PM: Working by Devising 2: Directing models for devised work

Week 20 17 AM: Ko iwi/ Working by Devising 3: Finding the Subject [JD]
 September PM: **Research Seminar**

Week 21 24 AM: Ko iwi/ Workshop 3 [CP]
 September PM: Working by Devising 4: Creating structures [JD]

Week 22 1 October AM: Ko iwi/ Pitching [CP]
 PM: Interdisciplinary Creative Research [JD]

Week 23 8 October AM: Ko iwi/ 589 Final Performance Showings and Oral critique [BT/CP]
 PM: 589 Final Performance Showings and Oral critique [BT/CP]

Week 24 15 AM: Ko iwi/ Reflections [CP]
 October PM: Methodology round-up

Examination Period: Friday 22 October - Saturday 13 November