

## THEA 206 / 306 ENGL 242 / 342

### Dramaturgy of the Avant-Garde

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points



#### NAMES AND CONTACT DETAILS

<b>Course Coordinator</b>	Anna Kamaralli	<a href="mailto:anna.kamaralli@vuw.ac.nz">anna.kamaralli@vuw.ac.nz</a>	463 6712	77FT/Room 310
	Office hours: Tuesday 1 – 3pm, or email me for an appointment.			
<b>Tutors</b>	Alison Walls	<a href="mailto:awalls@gm.slc.edu">awalls@gm.slc.edu</a>		
	Ashley DeMoville	<a href="mailto:ashley.demoville@vuw.ac.nz">ashley.demoville@vuw.ac.nz</a>		
<b>Course Administrator</b>	Claire O’Loughlin	<a href="mailto:claire.oloughlin@vuw.ac.nz">claire.oloughlin@vuw.ac.nz</a>	463 5359	83FT/Room 202

Staff Office Hours and contact details are also posted on Blackboard. Tutors are best contacted by email.

## TRIMESTER DATES

Teaching dates:	Monday 12 July 2010 to Friday 15 October 2010
Mid-trimester break:	Monday 23 August to Sunday 5 September 2010
Last piece of assessment due:	Friday 15 October 2010

## WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

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

## CLASS TIMES AND LOCATIONS

### Lectures

Days	Time	Room Number
Monday	3.10 – 4.00	77FT/306
Thursday	3.10 – 4.00	77FT/306

### Seminars

Seminars will be arranged in the first week, and begin in the second. You will be assigned one of:

Tuesday	10.00 – 11.50	77FT/205
Wednesday	10.00 – 11.50	77FT/205
Wednesday	4.10 – 6.00	77FT/205
Thursday	10.00 – 11.50	77FT/209

## COURSE DELIVERY

The course is taught in two one-hour lectures and one two-hour seminar each week.

## COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information or changes will be posted on Blackboard and on the course noticeboard in 77FT.

## COURSE CONTENT

This course aims to develop (or further) students' understanding of dramaturgy as a vital function of the theatre; it also aims to deepen students' engagement with the widely varying ideas, ideals, and conventions of the theatrical avant-garde, and to broaden their exposure to the theoretical and dramatic literature of the avant-garde.

## LEARNING OBJECTIVES

Through this course, students will:

- Develop a sense of what dramaturgy is and what the specific labours of dramaturgy entail;
- Explore the different dramaturgical labours demanded by varying modes of the theatrical avant-garde;
- Gain an understanding of the aims and philosophies that prompted the formation and development of the avant-garde movement.
- Read a range of avant-garde drama, and analyse these texts dramaturgically;
- Research existing critical thought on dramaturgy and on the theatrical avant-garde;
- Learn to analyse and critique avant-garde plays in depth from a dramaturgical perspective;
- Refine their skills in critical writing about theatre.

## EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 200 hours to a 20-point course at 200/300 level. Therefore you should probably expect to spend, on average, about 12 hours per week (apart from class time) in reading, preparation, thinking and essay writing. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. Some additional time will be needed to prepare practical presentations for tutorials.

## READINGS

### Essential texts:

- THEA 206/306, ENGL 242/342 reader, available at Student Notes  
Set texts included in the reader:
  - Alfred Jarry, *Ubu*
  - Rachilde, *The Crystal Spider*
  - Maurice Maeterlinck, *The Intruder*
  - Gertrude Stein, *Doctor Faustus Lights the Lights*
- Available at Vic Books:
  - Samuel Beckett, *Waiting for Godot*
- Available online:
  - Luigi Pirandello, *Six Characters in Search of an Author*  
<http://www.ibiblio.org/eldritch/lp/six.htm>
- Available on Blackboard under 'Course Resources':
  - SEFTMS *Guidelines for Students*

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](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 customers or they can be picked up from nominated collection points at each campus. 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.

## GROUP WORK

The opportunity will be offered for students interested in furthering their practical exposure to working with avant-garde texts to create a rehearsed reading with an MTA student, for performance in a lecture in week 8. This is **not** compulsory, and is **not** graded, it is offered as an extension to those with a particular interest in developing their abilities in avant-garde performance.

## MATERIALS AND EQUIPMENT

You will need a hard-covered, unlined notebook, for your resource book assignment.

## ASSESSMENT REQUIREMENTS

All assessment is internal.

- Dramaturgical Notes on each play studied (2 pages), worth 30% of the grade. Notes for *Ubu* are due 26 July; notes for *Crystal Spider* OR *Intruder* are due 30 July; notes for *Six Characters* are due 6 August; notes for *Doctor Faustus* are due 13 August; notes for *Godot* are due 20 August.
- Critical Essay (2000 Words for 200 level; 3000 words for 300 level), worth 35% of the grade. The essay is due 24 September at 12pm.
- Dramaturgical Resource Book (to include a practical and a written component), worth 35% of the grade, due 15 October at 12pm.

In addition to the higher word count on the essay for 300-level students, please remember that all 300-level work will be marked at an appropriately higher standard.

Further details and guidelines for each assignment will be given out in class.

### Relationship between Assessment and Course Objectives

The dramaturgical notes are designed to familiarise you with approaching a performance text in an informed, critical way by analysing a play as if for a potential performance. Repeating the process for several texts should increase your confidence and competence in engaging with a script as a basis for a

performed work. The dramaturgical resource book then asks you to extend and expand these skills to prepare a detailed information source that a director could draw on. The essay allows you to research an important theoretical concept, apply it to the theatrical, and contextualise it in relation to historical, critical, and cultural factors.

### **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 and seminar time.

### **EXTENSIONS AND PENALTIES**

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. Work that is submitted late without an extension is subject to penalties:

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

### **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 9 out of 11 seminars.

### **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. Your resource book will obviously be handwritten. 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

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)

## COURSE PROGRAMME

Week 1	Mon 12 July	Lecture: Encountering the Avant-Garde
	Thu 15 July	Lecture: <i>Ubu</i>
Week 2	Mon 19 July	Lecture: <i>Ubu</i>
	Seminar 1	Seminar: Origins of the avant-garde; Reading: Writings of Alfred Jarry
	Thu 22 July	Lecture: <i>The Crystal Spider</i>
Week 3	Mon 26 July	Lecture: <i>The Intruder</i>
		Notes due 5pm: <i>Ubu</i>
	Seminar 2	Seminar: Symbolism and Surrealism; Reading: Breton, <i>Manifesto</i>
	Thu 29 July	Lecture: <i>Six Characters in Search of an Author</i>
	Fri 30 July	Notes due 5pm: <i>Spider</i> OR <i>Intruder</i>
Week 4	Mon 2 August	Lecture: <i>Six Characters in Search of an Author</i>
	Seminar 3	Seminar: Naturalism vs anti-naturalism; Reading: Haring-Smith, "Dramaturging Non-Realism"
	Thu 5 August	Lecture: <i>Doctor Faustus Lights the Lights</i>
	Fri 6 August	Notes due 5pm: <i>Six Characters</i>
Week 5	Mon 9 August	Lecture: <i>Doctor Faustus Lights the Lights</i>
	Seminar 4	Seminar: Modernism; Reading: Stein, <i>Plays</i> + handout
	Thu 12 August	Lecture: <i>Waiting for Godot</i>
	Fri 13 August	Notes due 5pm: <i>Faustus</i>
Week 6	Mon 16 August	Lecture: <i>Waiting for Godot</i>
	Seminar 5	Seminar: Absurdism; Reading: will be put on Blackboard
	Thu 19 August	Lecture: Summary and catch-up
	Fri 20 August	Notes due 5pm: <i>Godot</i>
Mid Trimester Break: Monday 23 August to Sunday 5 September 2010		

Wek 7	Mon 6 September	Lecture: Dramaturgical choices
	Seminar 6	Pitch for and vote on play for further examination
	Thu 9 September	Lecture: Other manifestations of the avant-garde
Week 8	Mon 13 September	Lecture: Revisit chosen play
	Seminar 7	
	Thu 16 September	Lecture: performance of <i>Ubu</i> project (Studio 77)
Week 9	Mon 20 September	Lecture: Revisit chosen play – countertexts and the resource book
	Seminar 8	
	Thu 23 September	Lecture: Revisit chosen play
	Fri 24 September	Essay due <b>12pm</b>
Week 10	Mon 27 September	Lecture: Revisit chosen play
	Seminar 9	
	Thu 30 September	Lecture: Revisit chosen play
Week 11	Mon 4 October	Lecture: Revisit chosen play
	Seminar 10	
	Thu 7 October	Lecture: What has the avant-garde become? Part I
Week 12	Mon 11 October	Lecture: What has the avant-garde become? Part II
	Final Seminar	Workbook presentations
	Thu 14 October	Lecture: How to be avant-garde
	Fri 15 October	Workbook due <b>12pm</b>