



THEA 204 Classic Theatre

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points

Kelly Hunter in 2009

RSC Production of *The Winter's Tale*

Photo by Alessandro Angelista

TRIMESTER DATES

Teaching dates:	Monday 12 July 2010 to Friday 15 October 2010
Mid-trimester break:	Monday 23 August to Sunday 5 September 2010
Study week:	Monday 18 October to Friday 22 October 2010
Last piece of assessment due:	Tuesday 26 October

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 Coordinator:

Megan Evans (ME)	megan.evans@vuw.ac.nz	463-9793	Room 302, FT77
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Additional Lecturing:

Anna Kamaralli (AK)	anna.kamaralli@vuw.ac.nz	463-6712	Room 310, FT77
David Carnegie (DC)	david.carnegie@vuw.ac.nz	463-6825	Room 308, FT77

Workshops: will be directed by academic staff, MTA students, and guest directors.

Mentoring for design and technical elements

James Davenport	james.davenport@vuw.ac.nz	463-6842	Room 204, FT77
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CLASS TIMES AND LOCATIONS

Lectures

Mon AND Wed 10-10:50am Room 306, FT 77

Workshops (one of four groups)

Mon OR Tue 1:10-3pm OR 3:10-5pm Locations TBA

COURSE DELIVERY

THEA 204 consist of two lectures per week on historical background of the plays studied. There is also a two-hour practical workshop per week on scenes in small groups. Students will also be required to attend rehearsals (approx. 15 total hours per 4-week module) after hours. Workshops/rehearsals begin in the first week of classes. Students are expected to attend all workshops and lectures, and rehearsals where called by their director.

COMMUNICATION OF ADDITIONAL INFORMATION

Any alterations or additional information will be announced in lectures, on Blackboard and on the class noticeboard on the top floor of 77FT. It is the student's responsibility to arrive punctually to class and to regularly check Blackboard and noticeboards, to ensure all new information is received. Also ensure your correct email address is listed on VUW Student Records, and check your email regularly.

COURSE CONTENT

This course provides a critical and practical study of the dynamics of performing plays from three major periods of Western drama: Renaissance England, Neoclassical France, and Ancient Greece. Investigation of historical conditions of performance will form the basis for workshop exploration and presentation of scenes from selected plays.

LEARNING OBJECTIVES

By the end of the course students should:

- be conversant with the principal features of theatrical style, convention, and place in society of three periods of Western theatre history;
- be aware of the performance possibilities of selected plays;
- have developed skills in cooperative creative work through rehearsal and performance of scenes;
- have a secure grounding in the dramaturgy of three traditions.

EXPECTED WORKLOAD

It is always difficult to specify the workload in courses that have a high practical and creative content. The university anticipates that you should be able to devote about 14 hours per week to a 20-point course at 200 level. Therefore you should probably expect to spend, on average, about 10 hours per week (apart from workshop/rehearsal time) in reading, thinking and writing your journal and reports. Some students can pass (though not necessarily well) on less, and some will find they need or want to do more. Rehearsal (up to 5 additional hours per week), practical tasks, learning lines, etc. will then add considerably to the time commitment. Because of the heavy time commitment, you **must** discuss the advisability and timing of undertaking **any** additional theatre work (including THEA 304 projects) with the course Coordinator. Commitments to THEA 204 performances **must** take precedence over THEA 304 productions. Failure to organise these priorities effectively may result in a failing grade in THEA 204.

Please note: there will be a dress rehearsal Tuesday evenings in weeks 4, 8, and 12 so plan ahead to be available.

GROUP WORK

You will stay with the same workshop group for the course, which will thus become, briefly, a company. Over the course of the three plays, each person may expect to be cast in at least one substantial acting role, probably one or two supporting roles, and at least one production role. While you will work closely in your workshop group, and your ability to work collaboratively in that context is part of your participation mark, your assessment is based solely on your individual contribution and written work.

READINGS

Essential texts: THEA 204/THEA 207/ ENGL 221 course reader, available from Student Notes (price tba).

This reader contains all three plays studied and historical background material for each period. It is, however, recommended, that students read more broadly on the topics studied.

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 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.

Recommended Reading: *Living Theatre* Italy Chapter, on e-reserve through the VUW Library.

Brockett & Hilday, *History of the Theatre* (various editions) (more detailed historical information on the relevant periods), on 3-day reserve.

MATERIALS AND EQUIPMENT

Students must wear clothing in which they can move easily to all workshops and rehearsals: no tight pants or short skirts.

ASSESSMENT REQUIREMENTS

Assessment is based on **Analytical Reports** derived from the practical work and reading in each of the three modules, and **Contribution** to the creation of each performance.

Each of the three modules contributes 33.3% to the total mark for the course:

- report 20%
- contribution 13.3%

a) Analytical Reports should not exceed 1,000–1,500 words, but feel free to include diagrams or illustrations in support of your arguments. Since you will be doing a lot of practical work, the word limits are short, and concision will be valued by markers.

Content of the Analytical Report is to be made up of the following:

- The play in historical context: theatre, criticism, society (200–300 words)
- The dramaturgy and creation of your scene of the play (600–900 words)
- Dramaturgical comment on achievement of the other groups (200–300 words)

b) Contribution to the performance and Journal: attendance, reliability, ability to work collaboratively with others, and creative contribution will all be considered in awarding this mark.

In support of this assessment you are expected to keep a **Journal**. This journal will not be assessed as such, but **must be submitted** with each Analytical Report for reference by the marker, and may be useful in supporting a positive assessment of your work.

Deadlines: <i>The Winter's Tale</i>	12 noon, Mon 9 August 2010
<i>Tartuffe</i>	12 noon, Mon 20 September 2010
<i>Lysistrata</i>	5pm, Mon 26 October 2010 (but earlier is better!)

See the Analytical Report and Journal ASSIGNMENT SHEET for additional information.

Relation of assessment to objectives:

The historical context element of each analytical report allows you to demonstrate an understanding of

the intellectual and social environment within which particular dramatic and theatrical conventions have their meaning. The report on creative and dramaturgical work is an opportunity both to write about the relationship between play and performance, and to place individual and group creative achievement within a coherent intellectual framework of dramaturgical analysis. The critique of the presentations of the other groups allows you to apply what has been learned to a positive and analytical criticism of drama in performance.

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.

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. 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

In order to pass the course, a high standard of attendance (at least 80% of lectures, and 100% at workshops/rehearsals – attendance will be noted) and completion of all assignments is required.

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 journal may be handwritten, but write as legibly as possible.

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>

Work provided for assessment in this course may be checked for academic integrity by internet search.

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

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 204

COURSE PROGRAMME

Workshops weeks 1 – 4: <i>The Winter's Tale</i>		
Week 1	Mon 12 July	Introduction (ME/AK/JD)
	Wed 14 July	Renaissance staging (AK)
Week 2	Mon 19 July	<i>The Winter's Tale</i> Text Analysis (AK)
	Wed 21 July	<i>The Winter's Tale</i> Text Analysis (AK)
Week 3	Mon 26 July	<i>The Winter's Tale</i> Text Analysis (AK)
	Wed 28 July	<i>The Winter's Tale</i> Text Analysis (AK)
Week 4	Mon 2 Aug	<i>The Winter's Tale</i> in Performance (AK)
	Wed 4 Aug	THE WINTER'S TALE PERFORMANCES (Studio 77)
Workshops weeks 5 – 8: <i>Tartuffe</i>		
Week 5		THE WINTER'S TALE ANALYTICAL REPORT DUE, 12 noon, Mon 9 August
	Mon 9 Aug	Discussion of <i>The Winter's Tale</i> performances (AK/ME)
	Wed 11 Aug	Introduction to French Neoclassical Theatre (ME)
Week 6	Mon 16 Aug	French staging (ME)
	Wed 18 Aug	<i>Tartuffe</i> Text Analysis (ME)
Mid Trimester Break:	Monday 23 August– Friday 3 September 2010	
Week 7	Mon 6 Sept	<i>Tartuffe</i> Text Analysis (ME)
	Wed 8 Sept	<i>Tartuffe</i> Text Analysis (ME)
Week 8	Mon 13 Sept	<i>Tartuffe</i> in Performance (ME)
	Wed 15 Sept	TARTUFFE PERFORMANCES (93 KP)
Workshops weeks 9 – 12: <i>Lysistrata</i>		
Week 9		TARTUFFE ANALYTICAL REPORT DUE, 12 noon, Mon 20 September
	Mon 20 Sept	Discussion of <i>Tartuffe</i> performances
	Wed 22 Sept	Introduction to Greek Tragedy (DC)
Week 10	Mon 27 Sept	Classical Festivals and Staging (DC)
	Wed 29 Sept	<i>Lysistrata</i> Text Analysis (DC)
Week 11	Mon 4 Oct	<i>Lysistrata</i> Text Analysis (DC)
	Wed 6 Oct	<i>Lysistrata</i> Text Analysis (DC)
Week 12	Mon 11 Oct	<i>Lysistrata</i> in Performance (DC)
	Wed 13 Oct	LYSISTRATA PERFORMANCES (Amphitheatre)

Study Period: Monday 19 to Friday 23 October 2010

***Lysistrata* ANALYTICAL REPORT DUE: 5pm, Tuesday 26 October.**

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