



Mei Lanfang in "Heavenly maid scatters flowers"  
Digital Archive of Chinese Theater in California (1918)

# THEA 303

## Composition, Production, Performance

**Trimester 2 2010**

Monday 12 July to Saturday 13 November 2010

**30 Points**

### 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 2010

### 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      [megan.evans@vuw.ac.nz](mailto:megan.evans@vuw.ac.nz) 463-9793 302/77 FT Office Hours by appointment

#### Design Mentor

Jim Davenport      [james.davenport@vuw.ac.nz](mailto:james.davenport@vuw.ac.nz) 463-6842 203/77 FT Office Hours by appointment

## CLASS TIMES AND LOCATIONS

### Lectures

M, T, Th                      1.10-3pm                      225 Aro Street Studio

Evening and weekend rehearsals TBA, extensive rehearsals and design construction during mid-term break.

## COURSE CONTENT AND DELIVERY

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh/Kyogen, Butoh, and Meyerhold's Biomechanics – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choreography;
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;
- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop our own theatrical approaches to staging, with the goal of finding staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a full production of *Master and Margarita*.

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals. Please wear loose, comfortable clothes which won't restrict your movement. Regular participation in the physical training is utterly essential to the success of the project and constitutes a substantial part of your 'audition' for performance roles.

## COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class, posted on Blackboard, posted on the Theatre Programme notice boards on Level 3 of 77 Fairlie Terrace, or sent via email. Please ensure your current email address is on VUW Student Records.

## LEARNING OBJECTIVES

By the completion of this course, students should have:

- A sound understanding of basic aesthetic principles underlying the Asian forms being studied
- Investigated a number of major cultural and historical forces at work in the development of the studied forms
- Gained practical experience in performance techniques of the studied form
- Gained practical experience in cross-cultural adaptation of performance techniques and texts
- Developed their understanding of and skills in acting as an art form
- Increased their technical theatre skills, in lighting, design, publicity, etc.

## EXPECTED WORKLOAD

It is always difficult to specify precisely 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. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in September and October. **YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS.** Also, a standard of professionalism includes **attending to your health and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms.

In practical production work, it is vitally important that students support each other, in a collective and collaborative sense. Please **always** be on time to 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.**

## GROUP WORK

You will work in teams on production roles and on the replication scenes, but your assessment is based on your individual contribution.

## READINGS

### Essential texts:

There are **TWO Course Readers** for this course. Part One includes historical and theoretical readings, Part Two is our playscript, Edward Kemp's adaptation of Mikail Bulgakov's novel *The Master and Margarita*.

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.

**Recommended Reading:**

*The Master and Margarita* by Mikhail Bulgakov, translated ‘accurately and completely’ by Diana Bergin and Katherine Tiernan O’Connor (1996) available from Vic books.

**ASSESSMENT REQUIREMENTS**

Assessment for this course is internal. More detailed information on each assignment will be given out in class.

- |   |     |
|---|-----|
| 1) 10-minute presentation on theme or artist related to the production:<br>topics and presentation dates to be selected by 18 July;<br>presentations given in class during weeks 5-6.<br><br>Marking criteria: Framing of topic, interest and reliability of info presented, clarity and organization, creativity in presentation | 20% |
| 2) Test (Thur 9 Sept) covering readings to date   | 20% |
| 3) Practical work:<br>a. training, replication, and experimentation (10%)<br>b. discussion participation (10%)  | 20% |
| 4) Production work (artistic contribution, attendance, overall commitment)<br>including input from Jim Davenport and Claire O’Loughlin.   | 20% |

NOTE: for 3 & 4 above, approximately half the mark will come from your “performance”; half the mark will come from your preparation and reflection (INCLUDING reflection on readings) as evidenced by participation in class discussion and weekly 200-300 word reflection due each MONDAY of weeks 2-6 and covering previous week’s activities . This written reflection may be a photocopy of workbook entries or typed/handwritten seperet reflections as you choose but must be legible. Questions for reflection will be developed in class. These may be submitted via email (feedback will also be via email).

- |   |     |
|---|-----|
| 5) Essay (1500 word minimum):<br>a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which traditional elements influenced staging choices, and including critique of your own contribution to that process and product. | 20% |
|---|-----|

- b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.

WEEKLY Reflection on readings, in class activities, and production work (you will receive a “mid-term” assessment of practical and production work to date)

ESSAY is **DUE: Tuesday 26 October**

### **Relationship Between Assessment and Learning Objectives**

- 1) The presentation on theme or artist will support the company’s understanding of important themes related to the production, particularly with regard to cross-cultural issues implicated by the project.
- 2) The test is an opportunity for you to establish how effectively you can identify and discuss essential aesthetic concepts and cultural forces covered in class and in the readings.
- 3) Practical Work: Training in Asian performance techniques and Biomechanics, readings, and class discussions will support your understanding of these forms, and some of the major cultural and historical forces at work in its development. Experimentation with these techniques will increase your understanding of acting and intercultural theatrical practice. Weekly written reflections give an opportunity for you to analyse and articulate your progress.
- 4) Production work will increase your skills in technical aspects of theatre—assessment allows your creative contribution and commitment to be acknowledged. Workbooks give an opportunity for you to analyse and articulate your progress.
- 5) The essay gives you an opportunity to critique the production, as well as reflect on and articulate your creative contribution and analyse the process by drawing connections between theory and practice.

### **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 this course, you must complete all assignments. A high standard of attendance, at least 80%, at classes is required. You must also attend all rehearsals and performances for which you are called.

## 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. Work submitted in the workbook 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)

School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 303

**COURSE PROGRAMME**

Readings listed for each class; All readings are in the Course Reader (CR)

WK	Mon	Tue	Thur	Other (wkend/evening)
1 12 JUL	Intro Zarrilli "An enactive approach?" (CR: 1-12)	Interculturalism What are we doing? (CR: 13-17)	The Intercultural debate: ½ read Bharucha (CR: 18-33); ½ read Fischer-Lichte (CR: 34-44)	Saturday 10-5pm?
2 19 JUL	Japanese Theatre Cambridge (CR 217-227) Noh/Kyogen Elements of Performance Brazell (CR: 45-50) <b>Reflection #1 DUE</b>	Noh <i>Atsumori</i> (CR: 51-59) <i>Yamamba</i> (CR: 60-70)	Kyōgen <i>Snail</i> (CR: 71-77)	Evenings: Auditions TBA
3 26 JUL	Chinese Theatre Cambridge (CR 228-end) "Conventionalization" Ruru Li (CR: 78-85) <b>Reflection #2 DUE</b>	Jingju <i>White Snake</i> (CR: 86-113)	Revolutionary Jingju <i>Taking Tiger Mountain by Strategy</i> <b>Replication Scene choices and casting DUE</b>	Rehearsals TBA
4 2 AUG	Russian Theatre Meyerhold (CR:147-48) Brockett (149-166) <b>Reflection #3 DUE</b>	Meyerhold's Biomechanics Gordon (CR: 167-168)	Mei Lanfang in Russia Tian (CR:179-190)	Rehearsals TBA
5 9 AUG	Origins of Butoh Holborn (CR: 191-98) 3 Presentations <b>Reflection #4 Due</b>	Dancing Body Ohno (CR: 199-216) 3 Presentations	6 Presentations	Rehearsals TBA
6 16 AUG	3 Presentations (replication rehearsal) <b>Reflection #5 Due</b>	3 Presentations (replication rehearsal)	Replication Scenes Take #1	Rehearsals TBA
Break 23 AUG	Build	Build	Build	Set/costume construction
Break 30 AUG	Rehearsal	Rehearsal	Rehearsal	Rehearsal M-F 9am-5pm



School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 303

7 6 SEPT	Costume Fittings	TEST REVIEW	(Training?) TEST	M-F Evening + S or S rehearsals
8 13 SEPT	Training + replication rehearsal/video viewing	Training + replication rehearsal/video viewing	Replication Showing #2	M-F Evening + S or S rehearsals
9 20 SEPT	Rehearsal	Rehearsal	Rehearsal	Sun 27 Sept <b>Pack-in ALL CALLED</b>
10 27 SEPT	Rehearsal (Studio 77)	Rehearsal (Studio 77)	Rehearsal (Studio 77)	
11 4 OCT	Tech Rehearsal if needed	No class (eve perf)	No class (eve perf)	
12 11 OCT	Training and Reflection	Training and Reflection	Training and Reflection	

**ESSAY DUE Tuesday Oct 26**