

THFI 311: COLLABORATIVE PRODUCTION

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

30 Points



Eleanor Antin *Death of Petronius* 2001

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:	Monday 25 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

John Downie john.downie@vuw.ac.nz 463 6826. Room 101, 85FT. Office hours posted on door.

Willie Franco william.franco@vuw.ac.nz 463 8950 Room 203, 77FT.

CLASS TIMES AND LOCATION

Teaching seminars/workshops

Mondays 1000-1250 and Wednesdays 1200-14.50 each week, 83 Fairlie Terrace, Room 102.

In addition, there will be research projects and field work, plus preparation and rehearsal for production projects.

COURSE DELIVERY

The course will be taught and administered from the twice weekly class sessions, but will involve considerable research and development time, working both individually and in small groups. There will be considerable development, rehearsal and performance work involved in production. Students will be expected to attend all of the class sessions unless otherwise negotiated with the teaching staff in advance.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on the Theatre Programme noticeboard at 77FT, and on the Film Programme noticeboard at 85FT. Please ensure your current email address is on VUW Student Records.

COURSE CONTENT

This course provides a largely practical study in the creation, development, and exhibition of original material, to be performed as live theatre, as video, or any combination of mixed means. Students will receive both practical and theoretical instruction in scoring, scripting, performance skills, and production techniques. Individual creative work will lead on to collaborative production processes, and then to a realisation of evolved aesthetic forms given heightened emotional presence as public performance and exhibition. A number of basic tenets will be explored during this process: resonance and distance; formal elegance; exploitation of space and time; the energy of forward movement; revelation and concealment; muscular action; the wants and needs of performers/characters; the life of objects; emotional intelligence; thematic dissonance; dialectics. The thematic core of study in 2010 will be in consciously collaborating with other knowledge disciplines, such as physics, medicine, statistics, architecture, and so on.

LEARNING OBJECTIVES

Students passing the course should be able to:

- Consider primary creative processes in general, and as they relate to performance and mise-en-scene.
- Have grasped a way of using performance technologies minimally, with a sense of compositional complexity, and across performance disciplines.
- Have understood and developed skills on rehearsal technique, with collaborators and performers.

- Have considered the manipulation of the aesthetic, the political, the social, and the emotional, within the creation of original performance work.
- Understand some of the dynamics of collaborative working with people from other backgrounds with other imperatives, and to have experienced these in practice.

EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 20 hours per week to a 30 point course at 300-level. Students will be expected to do a minimum of two hundred hours of work towards this course, including 72 hours class time, the remainder of time being spent on research, reading, composition, and rehearsal in relation to the practical components listed below.

GROUP WORK

Both Assignment 2 and Assignment 3 will have a group work component, marked accordingly. Further information on this will be given in class.

READINGS

There are no set readings for this course. Some short reading material will be distributed during class sessions, and further reading will arise as research towards individual project work.

ASSESSMENT REQUIREMENTS

There are THREE assessable assignments for this course.

1. Completion of a first individual production project, ONE THING, and a short report (1000 words) on the creative discoveries and processes involved. DUE Wednesday 2 August. 20% weighting. *This assignment is to open up your awareness to the risk of conceptualising, producing and exhibiting, with speed and economy, your own original creative proposition as a performance event.*
2. Completion of a second and collaborative production project, SEVERAL THINGS, and a short report (1000 words) on the creative discoveries and processes involved. DUE Monday 6 September. 30% weighting. *This assignment is to open up your awareness of working quickly and collaboratively within a small production group on a five minute performance project, from a standing start.*
3. Completion of the main production project, in relation to both your group's research field and the found performance environment, and a short report (1000 words) on the creative discoveries and processes involved. DUE Monday 25 October. 50% weighting. *This assignment is to open up your awareness of group work, assimilating research material into affective aesthetic form, and identify aspects of your own creative sensibility through a completed set of self-defined technical and artistic tasks.*

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration office on the ground level of 83FT. 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. Tutors cannot grant extensions.

Work submitted after the deadline may 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.

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.

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/avcademic/Publications.aspx

COURSE PROGRAMME

CLASS SCHEDULE

Week	Mon 10-12.50	Wed 12-2.50	Assignments etc
1	Jul 12 Corporeal/Virtual	Jul 14 Body/Object/Field	Prepare Assignment 1
2	Jul 19 Image/ continuity/ narrative	Jul 21 ONE THING demonstrated	establish interdisciplinary Research connections
3	Jul 26 Where I stand 1	Jul 28 Where I stand 2	
4	Aug 2 Self/performer	Aug 4 montage/mise-en-scene	Assignment 1 DUE Aug 2
5	Aug 9 Language in performance	Aug 11 myth-ritual/history/politics	
6	Aug 16 Recce of performance space	Aug 18 SEVERAL THINGS demonstrated	
		TERM BREAK	initial main project development
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7	Sept 6 Report on Research	Sept 8 Composition/scores	Project development/rehearsal Assignment 2 DUE Sept 6
8	Sept 13 Time & Space in composition	Sept 15 Gesture/Movement/Language	
9	Sept 20 TBA	Sept 22 TBA	
10	Sept 27 TBA	Sept 29 TBA	
11	Oct 4 Project demos and critique	Oct 6 Project demos and critique	
12	Oct 11 Performance Week	Oct 13 Course feedback session	Assignment 3 DUE Oct 25