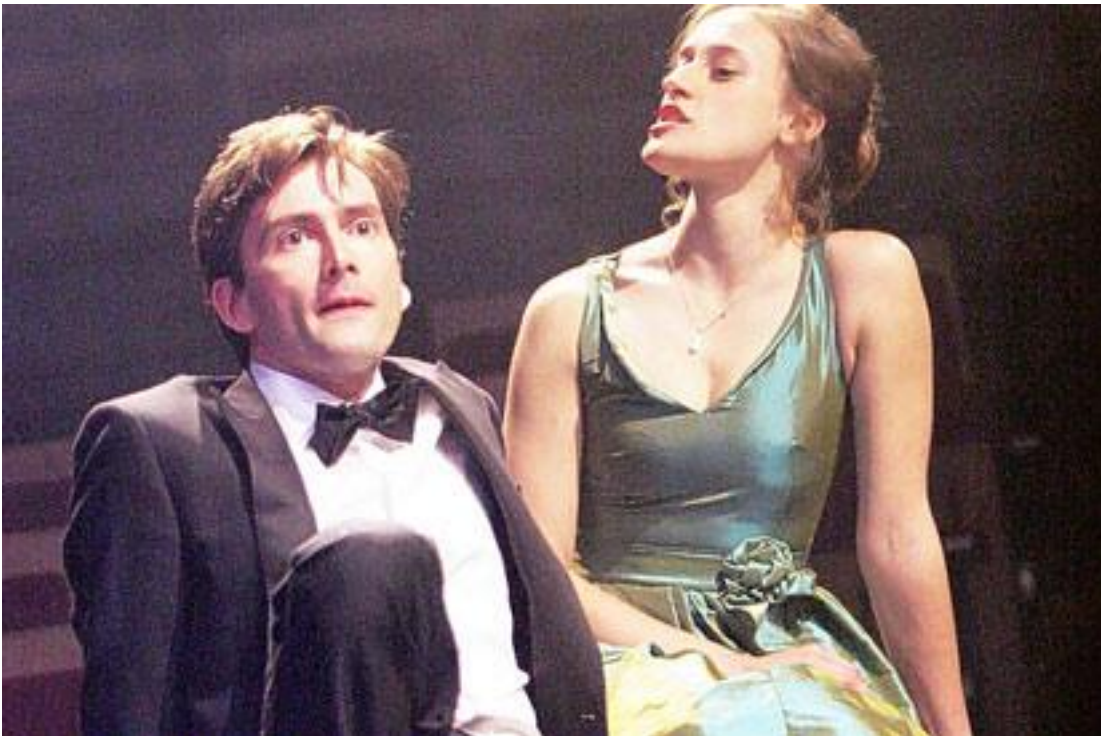


THEA 101 The Live Act: Introduction to Theatre

Trimester 1 2011

28 February to 2 July 2011

20 Points



David Tennant as Hamlet and Mariah Gale as Ophelia, Royal Shakespeare Company 2008

TRIMESTER DATES

Teaching dates: 28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Study week: 6 to 10 June 2011

Last piece of assessment due: 3 June 2011

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 David O'Donnell david.odonnell@vuw.ac.nz 463 6828 FT77/Room 303

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 101

Teaching Staff	Megan Evans	megan.evans@vuw.ac.nz	463 9793	FT77/Room 302
Administrative Tutor	Erin Mercer	erin.mercer@vuw.ac.nz	463 6712	FT77/Room 310
Course Administrator	Claire O'Loughlin	claire.oloughlin@vuw.ac.nz	463 5359	FT83/Room 202

- Staff Office Hours are posted on Blackboard, and we are also available by appointment.
- Lectures will also be taken by James Davenport, Bronwyn Tweddle, James McKinnon and John Downie.
- Tutor names and contact information are posted on Blackboard.

CLASS TIMES AND LOCATIONS

Lectures

Mon, Wed, Thur 12noon-12.50pm Maclaurin LT 101

Tutorials

Allocation to tutorial groups will be done during the first week via the S-Cubed system online. Times and rooms will be posted on Blackboard. Tutorial times are expected to be on Mondays, Tuesdays and Wednesdays, and will be held in and around the Theatre Programme building, 77 Fairlie Terrace. Tutorials begin in week 2.

COURSE DELIVERY

The course is taught in three lectures and one tutorial per week.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and posted on Blackboard.

COURSE CONTENT

Designed as an introduction to drama, theatre, and performance, the course will provide an overview of primarily western theatre history as a basis for introducing standard theatre terminology and critical approaches. These approaches will be applied in lectures to plays from a variety of periods and genres, and be explored both dramaturgically and practically in tutorials. The course will also include criticism (dramaturgical analysis) of a live performance.

LEARNING OBJECTIVES

Students passing the course should:

- recognise the distinctive qualities of live theatrical performance
- be familiar with the major concepts and terminology of theatre studies

- be familiar with the main outlines of western theatre history
- be able to analyse drama in live and recorded performance
- be familiar with analysing the performative and creative potential of plays through practical workshopping of text
- be familiar with several major critical approaches to drama and theatre
- be familiar with a selection of plays of various genres and styles, and their creative possibilities in performance

EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 200 hours to a 20-point course. 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. We also encourage you to attend as much Wellington theatre as possible while you are taking this course.

GROUP WORK

15% of your final grade is based on a small group practical presentation requiring:

Performance of a short (3-5 minute section) drawn from the text(s) for that week's tutorial

Contribution to leading a discussion on key questions that have arisen in your group work on the piece

Each member of the group will also write a brief (300-400 word) reflection on the group process, your individual contribution and process, what you have learned, what you might do differently

Assessment will be considering:

- Evidence of reflective, constructive, critically engaged appraisal
- Sensitivity to the text, the task, and the group's working process
- Analysis of the dramaturgy and performative options

READINGS

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 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.

Essential texts:

THEA 101 Course Reader (available from Student Notes Distribution Centre, \$22.90).
The Cape by Vivienne Plumb. Wellington, Play Press: 2008 (available from Vic Books, \$20).
SEFTMS Guidelines for Students in THEA 101 (Blackboard under 'Course Resources').

MATERIALS AND EQUIPMENT

Students are required to purchase at least one theatre ticket (\$12-\$30) in order to complete Assignment 1
Dramaturgical Critique of a Play in Production

ASSESSMENT REQUIREMENTS

This course is internally assessed, with the assessment breakdown as follows:

1. Dramaturgical critique of a play in production (25% -- 1,500 words) **DUE noon Friday 1 April**

NOTE: Allow for the cost of theatre ticket (\$12-\$30).

Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision

2. Test (25%), in class **Thursday 12 May, noon-12.50pm**

3. Comparative essay (35% -- 2,000 words)

Comparative analysis of 2 plays taught in the course **DUE noon Friday 3 June**

Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision

4. Practical tutorial and workshop exercise (15%)

A group presentation described above under "Group Work" **DUE date TBC**

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Film, Theatre and Media Studies Administration office in 83 Fairlie Terrace. Remember to fill in your tutor's name.

PENALTIES AND 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. Tutors cannot grant extensions.

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 at least 9 out of 11 tutorials

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 final examination 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:

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 101

- 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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

(Except as noted, all readings are from Course Reader/ *Wadsworth Anthology of Drama* 4th ed)

Make arrangements to see *Our Man in Havana* @ Circa Theatre (opens Saturday 25 February 2010) or *The Idea of America* @ BATS Theatre (opens Tuesday 8 March 2011) in time to complete your Dramaturgical Critique which is DUE at noon on Fri 1 April

Wk	TUTORIAL	READING Title/Topic: pp	LECTURE (Mon 12-12.50pm)	LECTURE (Wed 12-12.50pm)	LECTURE (Th 12-12.50pm)
1		Intro: pp. 1-8 Global: 1341-1364 <i>The Island</i> : 987-993	28 FEB Drama, Theatre, Performance DOD/ME	2 MAR Script Analysis <i>The Island</i> DOD	3 Performance Analysis <i>Island</i> DOD
2	Reading/Thinking about plays <i>The Island</i>	<i>The Cape</i> Separate play script Avail. from Vic Books	7 NZ Theatre DOD	9 NZ Theatre/ <i>The Cape</i> DOD	10 <i>The Cape</i> DOD
3	Developing a thesis <i>The Cape</i>	Athens: 9-22 <i>Oedipus</i> : 43-62 Poetics: pp. 97-105	14 Ritual and community: ancient Greek theatre ME	16 <i>Oedipus the King</i> (Aristotle and staging) ME	17 <i>Oedipus the King</i> (Aristotle and staging) ME
4	Testing a thesis in performance: <i>Oedipus</i>		21 Scenography JDAV	23 Lighting Design ME	24 Costume Design ME
5	Designing <i>Oedipus</i>	Japan: 123-140 <i>Matsukaze</i> : 141-147 Zeami: 168-177 <i>Chushingura</i> : 148- 167	28 Japanese theatre traditions: Nō and Kyōgen, <i>Matsukaze</i> ME	30 Japanese theatre: Kabuki, Bunraku,, <i>Chushingura</i> ME	31 Japanese theatre: Kabuki, Bunraku, <i>Chushingura</i> ME
Dramaturgical critique due noon Fri 1 April					

Wk	TUTORIAL	READING	LECTURE	LECTURE	LECTURE
6	Testing thesis in performance: <i>Chushingura</i>	Medieval and Renaissance: 199-23 <i>Hamlet: 274-321</i>	4 APRIL Sacred and profane: medieval mystery and morality— Medieval staging DOD	6 Early Modern theatre: Elizabethan staging DOD	7 <i>Hamlet: dramaturgical structure</i> DOD
7	Testing thesis in performance: <i>Hamlet</i>		11 <i>Hamlet: dramaturgical structure</i> DOD	13 Commedia dell'Arte BT	14 Physical Theatre BT
MID-TRIMESTER BREAK Monday 18 April– Sunday 1 May 2011					
8	Commedia dell'Arte	Thea & Cult to 1950: 529-541; <i>The Father: 578-596</i>	2 MAY Realist Revolution JM	4 <i>The Father</i> ME	5 <i>The Father</i> ME
9	Testing a thesis In performance: <i>The Father</i>		9 Rise of the Director DOD	11 Post-dramatic theatre DOD	12 TEST
10	Acting & Directing: Open scenes	<i>Cloud Nine: 822-850</i>	16 Gender theory/ <i>Cloud Nine</i> ME	18 <i>Cloud Nine</i> ME	19 <i>Cloud Nine</i> ME
11	Gender and Performance <i>Cloud Nine</i>	<i>Fires in the Mirror: 1238-1268</i>	23 Intercultural Theatre DOD	25 <i>Fires in the Mirror</i> DOD	26 <i>Fires in the Mirror</i> DOD
12	Culture and Performance <i>Fires in the Mirror</i>		30 101 Greatest Hits Could be you!	1 JUNE Scenes from THEA 302/307 productions	2 Conclusion/Q&A/Essay hints DOD/ME
				Comparative Essay is DUE noon Friday 3 June	