

THEA 201/ENGL 232 Theatrical Revolution – Drama from Realism to the Postmodern

Trimester 1 2011

28 February to 2 July 2011

20 Points



Elmer Rice's *The Adding Machine* (1923) is one of America's most important expressionistic plays, showing the dehumanization of employees trapped in a corporate accounting department. Anne Bogart directed this rambunctious version for the 1995 Classics in Context festival of the Actors Theatre of Louisville.

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: 13 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 Co-ordinator

James McKinnon Room 307, 77 Fairlie Terrace Office hours by appointment

Email: james.mckinnon@vuw.ac.nz Tel: 463 6115

Lectures will also be given by:

Bronwyn Tweddle Room 301, 77 Fairlie Terrace Office hours by appointment

Email: bronwyn.tweddle@vuw.ac.nz Tel: 463 6852

There may also be guest lectures by other Victoria Theatre Programme staff and theatre industry professionals.

Course Administrator

Claire O'Loughlin Room 202, 83 Fairlie Terrace Office hours are Monday-Friday 10am-5pm

Email: claire.oloughlin@vuw.ac.nz Tel: 463 5359

CLASS TIMES AND LOCATIONS

Lectures

Mondays 13.10 – 14.00 LT 306, 77 Fairlie Terrace

Wednesdays 13.10 – 14.00 LT 306, 77 Fairlie Terrace

Thursdays 13.10 – 14.00 LT 306, 77 Fairlie Terrace

Tutorials

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

NB: Tutorials begin in week 2 of Trimester

COURSE DELIVERY

Classes consist of three lectures and one tutorial per week. Tutorials are designed to include exploration of practical questions of staging the playtexts studied. While no acting skills are required, we ask that students be willing to participate in small staging exercises.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and/or posted on the course notice board, level 3 of 77 FT, and/or posted on Blackboard. Additional learning materials will also be posted on Blackboard. It is the student's responsibility to regularly check the notice boards, Blackboard and their email. It is also your responsibility to ensure that your tutor has your *current* email address and that you check your emails on a regular basis. We will endeavour to respond to emails from students within 48 hours.

COURSE CONTENT

Beginning in the 1870s, European drama and theatre entered a sweeping aesthetic and philosophical revolution: most of the genres and styles common today, including realism, did not exist 150 years ago. What aesthetic, ideological, and technological developments brought about this theatrical revolution? And why did realism become – and remain – the dominant genre, the norm against which all others are considered “avant-garde,” experimental,” or “alternative”? This course traces developments in dramatic writing beginning with the formative European playwrights Ibsen and Chekhov (read in translation), and moves through expressionism, Brechtian theatre forms and absurdist theatre to postmodernism. It also deals with aspects of the theatrical response to feminist and postcolonial questions, particularly in Aotearoa New Zealand. The course highlights the study of drama in performance by looking at performance elements such as theatre architecture, scenic design and approaches to acting. In addition, this course encourages you to become an enthusiastic, informed and critical theatre-goer, by including consideration of plays currently in production in Wellington theatres.

Course Aims:

- To survey the history and current development of drama and theatre since the late nineteenth century.
- To make connections between these developments and the broader social and historical contexts which theatre both creates and is created by.
- To develop a critical awareness of styles and theories of dramatic writing through a study of selected plays.
- To develop skills in reading the texts of dramatic literature.
- To develop a critical vocabulary for engaging with dramatic texts and theatrical performance.

LEARNING OBJECTIVES

Students passing the course should ...

- be familiar with a selection of major plays and playwrights from the late nineteenth century to the present.
- be familiar with the conventions of major theatrical movements from the late nineteenth century to the present.
- be able to analyse modern drama in historical, cultural and performance contexts.
- recognise the distinct history and development of drama in Aotearoa, including Maori theatre.
- be able to use the Viewpoints concepts as a means of discussing production choices applicable to specific playtexts

EXPECTED WORKLOAD

The university anticipates that you should be able to devote 200 hours to studying for a 20 point course, which is approximately 16 hours per week of trimester. Therefore you should probably expect to spend, on average, about 12 hours per week (apart from class time) in reading, preparation, viewing performances, thinking and essay writing.

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:

Most plays and readings will be contained in the course reader available from Student Notes (price TBA)

In addition you must buy:

Hone Kouka *Nga Tangata Toa* Wellington: VUP, 1994 (approx. \$12.00 at Vic Books)

Lorae Parry *Eugenia* Wellington: VUP, 1996 (approx. \$12.95 at Vic Books)

MATERIALS AND EQUIPMENT

We encourage you to attend as much Wellington theatre as possible while you are taking this course, and you will need to purchase at least one ticket (estimate \$14-\$30) to a current production selected by the Course Co-ordinator as required for the Dramaturgical Analysis assignment.

ASSESSMENT REQUIREMENTS

This course is internally assessed, with assessment comprising three written assignments and a class participation and contribution component.

Assignment 1: *Three short written pieces on topics covering first three course texts*

1,500 words, weighting, 30%. **Due: Monday 28 March, noon.**

Assignment 2: *A dramaturgical analysis of the theatrical production of a modern play currently in performance in Wellington.*

1500 words, weighting, 25%. **Due Monday 2 May, noon.**

Assignment 3: *Critical essay on a choice of topics related to the plays studied from Brecht onwards*

2000 words, weighting, 35%. **Due Monday 13 June, 5pm.**

Class Participation (weighting 10%) will be measured by:

- 1) A series of quizzes which verify that you have prepared for the lectures and tutorials by doing the readings;
- 2) Your contributions to the activities and discussions in the tutorials.

Marking criteria are included in detailed assignment handouts (available on Blackboard).

Relationship Between Assessment and Course Objectives

Each of the assessment tasks is designed to develop a range of skills in dramaturgical analysis, critical argument and research, and to highlight the cultural and artistic significance of theatre practice and playwriting. The first assignment provides opportunity to analyse and compare some of the playscripts studied in the first part of the course in some depth. This assignment will develop skills in reading play texts, as well as contextualising them in relation to historical and cultural factors. The second assignment (a dramaturgical critique) is designed to involve you as an active participant in theatre as a dynamic form of social and artistic expression. It asks you to view a current production in an informed, critical way by analysing the dramaturgical potential of the script together with the play in performance. The third assignment will enable you to discuss several of the plays studied in the second part of the course, and to come to some conclusions about the artistic and cultural significance of contemporary theatre. The class participation component challenges you to take an active role in your learning experience and develop the creative, critical, and communication skills which are required to succeed in both theatrical and social life.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the 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

In order to pass this course you must:

- Attend at least 9 out of 11 tutorials
- Submit all assignments

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:

- 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

The following text must be included in all course outlines.

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.

THEA 201 / ENGL 232 COURSE PROGRAMME

Wk	MONDAY	WEDNESDAY	THURSDAY	TUTORIAL TOPIC	ASSIGNMENTS
	13.10 – 14.00	13.10 – 14.00	13.10 – 14.00		
1	28 Feb Introduction JM/BT	March 2 Viewpoints – our analytical framework BT	3 March Viewpoints (continued) BT	NO TUTORIALS THIS WEEK	QUIZ 1 (Ibsen, Chekhov, Zola): March 6 4.30pm – March 7 10.30am.
2	7 March Naturalism JM	9 March Ibsen, <i>A Doll House</i> JM	10 March Ibsen, <i>A Doll House</i> JM	<i>A Doll House</i>	

THEATRE PROGRAMME COURSE OUTLINE THEA 201 / ENGL 232

Wk	MONDAY	WEDNESDAY	THURSDAY	TUTORIAL TOPIC	ASSIGNMENTS
3	14 March Stanislavsky BT	16 March Chekhov, <i>The Cherry Orchard</i> BT	17 March Chekhov, <i>The Cherry Orchard</i> BT	<i>The Cherry Orchard</i>	QUIZ 2 (O'Neill & Brecht): March 20 4.30pm – March 21 10.30am.
4	21 March Expressionism JM	23 March O'Neill, <i>The Hairy Ape</i> JM	24 March O'Neill, <i>The Hairy Ape</i> JM	<i>The Hairy Ape</i>	ASSIGNMENT 1 DUE MONDAY 28 MARCH, NOON
5	28 March Epic Theatre JM	30 March Brecht, <i>Mother Courage</i> JM	31 March Brecht, <i>Mother Courage</i> JM	<i>Mother Courage</i>	QUIZ 3 (Beckett & Kushner): April 3 4.30pm – April 4 10.30am.
6	4 April Absurdism JM	6 April Beckett, <i>Endgame</i> JM	7 April Beckett, <i>Endgame</i> JM	<i>Endgame</i>	
7	11 April Gender Theory JM	13 April Kushner, <i>Angels in America</i> JM	14 April Kushner, <i>Angels in America</i> JM	<i>Angels in America</i>	QUIZ 4 (Parry & Kouka): May 1 4.30pm – May 2 10.30am.
MID-TRIMESTER BREAK 18 APRIL – 2 MAY					
Wk	MONDAY	WEDNESDAY	THURSDAY	TUTORIAL TOPIC	ASSIGNMENTS
8	2 May Women's Theatre in NZ BT	4 May Parry, <i>Eugenia</i> BT	5 May Parry, <i>Eugenia</i> BT	<i>Eugenia</i>	ASSIGNMENT 2 [Dramaturgical Analysis] DUE MONDAY 2 MAY, NOON
9	9 May Maori Theatre BT	11 May Kouka, <i>Nga Tangata Toa</i> BT	12 May Kouka, <i>Nga Tangata Toa</i> BT	<i>Nga Tangata Toa</i>	QUIZ 5 (Friel & Müller): May 15 4.30pm – May 16 10.30am.
10	16 May Post-colonial Theatre JM	18 May Friels, <i>Translations</i> JM	19 May Friels, <i>Translations</i> JM	<i>Translations</i>	
11	23 May Post-modernism BT	25 May Müller, <i>Hamletmachine</i> BT	26 May Müller, <i>Hamletmachine</i> BT	<i>Hamletmachine</i>	
12	30 June TBA BT	1 June Comparative Essay Preparation BT	2 June Theatrical Revolution BT	Critical writing	ASSIGNMENT 3 [Comparative Essay] DUE MONDAY 13 JUNE, 5PM