



THEA 203

SPACE, LIGHT

& TEXT

Trimester 1 2011
28 February to 2 July 2011
20 Points

It's an Earthquake in My Heart, Goat Island 2001 (Photo by Rebecca Groves)

TRIMESTER DATES

Teaching dates:	28 February to 3 June 2011
Mid-trimester break:	18 April to 1 May 2011
Study week:	6 June to 10 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

Megan Evans (Course Co-ordinator), megan.evans@vuw.ac.nz Ph. 463 9793, 77FT 302 (Office hours on door)

David O'Donnell, david.odonnell@vuw.ac.nz Ph. 463 6828, 77FT 303 (Office hours on door)

Jim Davenport, james.davenport@vuw.ac.nz Ph. 463 6842, 77FT 304 (Office hours on door)

Willie Franco, (technical assistant) william.franco@vuw.ac.nz, Ph. 463 6842, 77FT 203 (Office hours on door)

Rachel Lenart (tutor) rachel.j.lenart@gmail.com, Room 206 83FT (Office hours on blackboard)

Claire O'Loughlin (Course Administrator), claire.oloughlin@vuw.ac.nz, Ph. 463 5359, 83 FT 202
(Office hours Monday-Friday 10am-5pm)

CLASS TIMES AND LOCATIONS

Lectures

Monday and Wednesday 2.10 – 3.00 PM Lecture Theatre 306, 77 Fairlie Tce

Workshops

Thursday 9am-11am OR 2-4pm

Workshops will be held in Studio 77, 225 Aro St, 93 Kelburn Parade or 83 Fairlie Tce 102 (see Course Programme for details)

CRUCIAL: Weekend workshops in trimester Weeks 5 & 8, 9am-5pm

Groups A & B on Saturday 2 April and Saturday 7 May

Groups C & D on Sunday 3 April and Sunday 8 May

COURSE DELIVERY

The teaching is a mix of lecture/demonstrations, workshops and rehearsal/productions.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, or posted on Blackboard and the courses notice board, 77FT, level 3. Considerable time, additional to that formally timetabled, will be spent on group and class production projects, including 3 workshops taking place over weekends.

COURSE CONTENT

The teaching material will provide introductory ways in which to perceive the experience of theatrical performance in the contemporary context, initially through tableau, chorus, improvisation, and structured play, leading towards the operation of the technical space of theatre. Each student will collaborate in the scoring/performing of a short original piece, as well as collaborating in simple lighting design and operation for a short script. As the course develops, more attention will be paid to the idea of 'artistic sensibility' and the life of the artist. Towards the end of the course, there will be a solo performance project, to be performed in your regular workshop time on Thursday 2 June.

LEARNING OBJECTIVES

Students passing the course should be able to:

- work together creatively.
- have developed disciplined working habits as appropriate for professional performing arts.
- have expanded their creative and critical awareness of how the energies of theatrical performance flow.

- be able to operate a theatre lighting system with safety and good organisation.
- be able to assemble and disassemble a simple playing space.
- begin to understand how there can be a learning centred in the body, and within the social group.
- begin to understand how to describe and intellectually analyse theatrical processes, within both aesthetic and social/political frameworks.

EXPECTED WORKLOAD

Lectures: 2 hours per week

Workshops: 2-3 hours per week

Two compulsory weekend workshops: 12 hours in total

Total hours contact hours for course: 60 hours

Reading: 4 hours

Rehearsal: 4 hours

Workbook keeping: 3 hours

Total outside hours for course: 132 hours

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 17 hours per week to a 20 point. Therefore you should probably expect to spend on average about 13 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. The intensive practical nature of this course means that there will be periods during project and production work when these hours will be significantly increased, particularly when rehearsing for the weekend workshops in weeks 5 and 8, and for the solo performances in week 12. YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT, making sure you can balance your workload on this course with your work on other university courses. You should also take particular care with your general health and wellbeing.

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

Students will be required to work in small groups for the devising and lighting blocks that culminate in the weekend workshops in week 5 and 8. Devising groups are expected to spend 5-10 hours outside of class time devising and rehearsing their pieces. Rehearsal times must be organised by the group members and rehearsal spaces booked with the Theatre Programme Administrator in 83FT Room 202. There is no group assessment in the course, each student will be assessed on their analysis of the group work in their workbooks.

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 203 Course Reader (approx. \$27.00) is available from VUW Student Notes.

This is divided into sections which relate to the developing strands of the course over 12 weeks.

PLEASE BRING THE COURSE READER TO ALL LECTURES AS IT WILL BE REFERRED TO OFTEN.

Recommended Reading:

Eugenio Barba and Nicola Savarese: *The Secret Art of the Performer: a dictionary of theatre anthropology* (Routledge 1991).

Augusto Boal: *Games for Actors and Non-Actors*. London: Routledge 1992.

Peter Brook. *The Empty Space*. London: Penguin, 1968.

Michael Huxley and Noel Witts (eds.). *The Twentieth Century Performance Reader*. London: Routledge 1996.

Keith Johnstone. *Impro*. London: Methuen, 1981.

Richard Pilbrow. *Stage Lighting Design*. London: Nick Hern Books, 1997.

Richard Schechner. *Performance Studies: An Introduction*. Second edition. London: Routledge, 2006.

Aspects of your wider reading should be demonstrated in the compiling of your workbook projects (see below), and doing so will be recognised and rewarded.

ASSESSMENT REQUIREMENTS

There are **four** pieces of assessment:

THEATRE COURSE OUTLINE THEA 203

1) Portfolio 1 Discoveries in Light OR Discoveries in Performance	25%	Due 5pm Fri 8 April
2) Portfolio 2 Discoveries in Light OR Discoveries in Performance	25%	Due 5pm Fri 13 May
3) Creative Autobiography	40%	Solo performance
		15% Performed Thurs 2 June
		Score
		10% Due noon Mon 13 June
		Portfolio OR artefact
		15% Due noon Mon 13 June
4) A discretionary mark will be given for sustained attendance and contribution at lectures, workshops, and in production work.		10% awarded end of classes

Much of the work in this course happens on our feet away from computers. You should keep a workbook with you at all times in which to record your impressions, thoughts, arguments, not to mention fleeting creative brainwaves. Workbooks will not be assessed but will help you prepare for the portfolio and creative autobiography assignments discussed below.

More detailed handouts on each of the following assignments together with marking criteria will be given in class. Each of the assessment tasks is designed to develop your skills in and knowledge of theatrical processes and theories covered in the lectures and workshops:

- Each PORTFOLIO (Assignments 1 and 2) is comprised of a collection of images as artistic research and three focused pieces of writing (total approx 1250 words per portfolio) that develop your ability to respond critically to the ideas presented in readings and lectures and to analyse the creative processes and products of our practical work. Marking Criteria: As major pieces of written work in the course, your portfolios must exhibit rigorous, creative and ANALYTICAL discussion, drawing connections between theory and practice.
- The CREATIVE AUTOBIOGRAPHY develops your skills in theatre through exploring your own development as a creative artist, scoring and performing an original performance work. This is designed to consolidate your creative and critical thinking and your responses to the relationship between space, light and text throughout the course. This project is comprised of three parts:
 - **(Part 1) Solo Performance.** Marking criteria: artistic shaping of the piece, imaginative use of space, light and design elements, level of rehearsal, overall aesthetic impact;
 - **(Part 2) Score.** Marking criteria: level of imaginative response to the task; ability to be read clearly as a score of the performance;
 - **(Part 3) Portfolio (same as above) OR artefact (an artwork based on your collection):** Marking criteria: level of imaginative response to the task, evidence of effort and preparation equivalent to that for a portfolio, artistic coherence, overall aesthetic impact.

- The DISCRETIONARY MARK allows for your artistic work and personal CONTRIBUTION to the course to be evaluated and acknowledged. Marking criteria acknowledge your professionalism and contributions in terms of attentiveness, imagination, attendance, punctuality and commitment.

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 and submit this to the course coordinator. The form 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 all workshops, including the weekend workshops, plus 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 blackboard site. 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>

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

(All readings are from the THEA 203 Course Reader)

Wk	LECTURE (Mon 2.10-3pm)	LECTURE (Wed 2.10-3pm)	WORKSHOPS (Thurs 9-11am OR 2-4pm)	OTHER
1	28 FEB Introduction DOD/ME	2 MARCH (meet in Studio 77) Intro to lighting & production discipline JDAV	3 March No workshop	Reading: First Principles pp. 3-5
2	7 MARCH What is performance? ME	9 MARCH Devising theatre DOD	10 MARCH Play	Reading: First Principles pp. 6-40
3	14 MARCH Ritual ME	16 MARCH Seeing: Light Aesthetics 1 JDav/ME/DOD	17 MARCH Lighting Design/Devising #1	Reading: Light, Ritual pp. 84-142
4	21 MARCH Seeing: Light Aesthetics 2 LM	23 MARCH Space 1 ME	24 MARCH Lighting Design/Devising #2	Reading: Space pp. 41-81
5	28 MARCH Play DOD	30 MARCH Space 2 DOD	31 MARCH Lighting Design/Devising #3	2 or 3 APRIL Light and Play Workshop 1 JDAV/DOD/JD/RL Reading: Play pp. 143-151
6	4 APRIL Performing ME	6 APRIL The actor's presence DOD	7 APRIL Devising/Lighting Design #1	Assignment 1 DUE 5pm Fri 8 April Reading: Performing pp. 152-66; Text pp. 184-213
7	11 APRIL Performance Processes DOD	13 APRIL Physicality & gesture ME	14 APRIL Devising/Lighting Design #2	Reading: Perf Proc pp. 167-182
MID-TRIMESTER BREAK Monday 18 April– Sunday 1 May 2011				

8	2 MAY Dramaturgy 1 DOD	4 MAY Dramaturgy 2 DOD	5 MAY Devising/Lighting Design #3	7 or 8 May Light and Play Workshop 2 JDAV/DOD/JD/RL Reading: Text—Weave of action pp. 216-48
9	9 MAY Scores & Scripts 1 DOD/ME	11 MAY Scores & Scripts 2 DOD/ME	12 MAY Solo Scores #1	Assignment 2 DUE 5pm Friday 13 May Reading: Scores & Scripts pp. 249-68
10	16 MAY Performance Design 1 JDAV	18 MAY Performance Design 2 JDAV	19 MAY Solo Scores #2	No readings
11	23 MAY Creative Case Histories JD/DOD/RL	25 MAY Global & Intercultural Theatre ME	26 MAY Solo Scores #3	Reading: Global & Intercult pp.301-308
12	30 MAY Temples without Dogma DOD/ME	JUNE 1 Reflection ME/DOD/RL	2 June Solo Performances	Reading: Temples w/o Dogma pp. 301-317
Score and Artefact or Portfolio DUE Mon 13 June @ noon				
Planned EXHIBITION AND COLLECTION OF ARTEFACTS and SCORES: Wed 22 June, noon-4pm, FOYER				

SEE DETAILED **WORKSHOP SCHEDULE** BELOW

WORKSHOP SCHEDULE

WK	Group	When	Where	What	Who
1 Th 3 Mar	A B C D	NO WORKSHOPS			
2 Th 10 Mar	A B C D	9-11am 9-11am 2-4pm 2-4pm	Studio 77 Studio 77 Studio 77 Studio 77	Play Play Play Play	ME/RL/DOD ME/RL/DOD DOD/RL/ME DOD/RL/ME
3 Th 17 Mar	A B C D	9-11am 9-11am 2-4pm 2-4pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #1 Devising #1 Lighting Design #1 Devising #1	JDav RL JDav ME
4 Th 24 Mar	A B C D	9-11am 9-11am 2-4pm 2-4pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #2 Devising #2 Lighting Design #2 Devising #2	JDav RL JDav ME
5 Th 31 Mar	A B C D	9-11am 9-11am 2-4pm 2-4pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #3 Devising #3 Lighting Design #3 Devising #3	JDav RL JDav ME
Sat 2 Apr	A & B	9am-5pm	Studio 77	Light & Play	DOD/RL/JDav
Sun 3 Apr	C & D	9am-5pm	Studio 77	Light & Play	ME/JDav
6 Th 6 Ar	A B C D	9-11am 9-11am 2-4pm 2-4pm	225 Aro Studio 77 225 Aro Studio 77	Devising #1 Lighting Design #1 Devising #1 Lighting Design #1	RL JDav DOD JDav
7 Th 14 Apr	A B C D	9-11am 9-11am 2-4pm 2-4pm	225 Aro Studio 77 225 Aro Studio 77	Devising #2 Lighting Design #2 Devising #2 Lighting Design #2	RL JDav DOD JDav

Mid-term Break					
8 Th 5 May	A	9-11am	225 Aro	Devising #3	RL
	B	9-11am	Studio 77	Lighting Design #3	JDav
	C	2-4pm	225 Aro	Devising #3	DOD
	D	2-4pm	Studio 77	Lighting Design #3	JDav
Sat 7 May	A & B	9am-5pm	Studio 77	Light & Play	ME/RL/JDav
Sun 8 May	C & D	9am-5pm	Studio 77	Light & Play	DOD/JDav
9 Th 12 May	A	9-11am	83 FT 102	Solo Score	ME
	B	9-11am	93 KP	Solo Score	RL
	C	2-4pm	83 FT 102	Solo Score	RL
	D	2-4pm	93 KP	Solo Score	DOD
10 Th 19 May	A	9-11am	83 FT 102	Solo Score	ME
	B	9-11am	93 KP	Solo Score	RL
	C	2-4pm	83 FT 102	Solo Score	RL
	D	2-4pm	93 KP	Solo Score	DOD
11 Th 26 May	A	9-11am	83 FT 102	Solo Score	ME
	B	9-11am	93 KP	Solo Score	RL
	C	2-4pm	83 FT 102	Solo Score	RL
	D	2-4pm	93 KP	Solo Score	DOD
Fri-Wed	all	2 hour slot TBA	Your perf venue	TECH	You & your eye
12 Th 2 June	A	9-11am	83 FT 102	Solo Performances	ME
	B	9-11am	93 KP	Solo Performances	RL/DOD
	C	2-4pm	83 FT 102	Solo Performances	RL/ME
	D	2-4pm	93 KP	Solo Performances	DOD
<p>Score and Artefact or Portfolio DUE Mon 13 June @ noon</p> <p>Planned EXHIBITION AND COLLECTION OF ARTEFACTS and SCORES:</p> <p>Wed 22 June, noon-4pm, FOYER</p>					