

# THEA 302 CONVENTIONS OF DRAMA AND THEATRE

## 2011: Theatre and Politics

Trimester 1 2011

28 February to 2 July 2011

30 Points



WOMAN AT SUNRISE Casper David Friedrich

### 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
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

John Downie (Course Coordinator), [john.downie@vuw.ac.nz](mailto:john.downie@vuw.ac.nz), Ph. 463 6826, Room 101, 85 Fairlie Terrace  
(Office hours Tuesdays 11am-3pm or by appointment)

Claire O'Loughlin (Course Administrator), [claire.oloughlin@vuw.ac.nz](mailto:claire.oloughlin@vuw.ac.nz), Ph. 463 5359, Room 202 83 Fairlie Terrace  
(Office hours Monday-Friday 10am-5pm)

## CLASS TIMES AND LOCATIONS

### Seminars

Monday and Thursday                      3.10 – 6.00 PM                      Seminar Room 305, 77 Fairlie Terrace

## COURSE DELIVERY

Classes will be a mixture of seminars, practical workshops and rehearsals. The two latter will be scheduled once the course begins.

## COMMUNICATION OF ADDITIONAL INFORMATION

Additional information or changes will be announced in class and/or by e-mail to all class members, and/or posted on the notice board at 77FT, level 3.

## COURSE CONTENT

The course focuses on the relationship between theatre and politics, and particularly the politics arising from the life and times of the 18<sup>th</sup> Century writer, Mary Wollstonecraft, and how these relate to the politics of the 21<sup>st</sup> century. The creative emphasis will be in creating a full public production of a new theatre work, *Silver Ship*, in Studio 77, which will involve experimentations with voice and sound design, movement and choreography, space and light.

## LEARNING OBJECTIVES

By the end of the course, students passing the course should:

- have gained an increasingly sophisticated idea of theatrical composition and performance.
- have read into, and researched the politics, philosophies, and sociologies that begin to inform a discourse around the theme of 'becoming woman'.
- be able to consider how an active politics informs artistic creation in general, and theatre-making in particular.

## EXPECTED WORKLOAD

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 20 hours per week to a 30 point course. 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. The practical component of this course means that there will be periods during project and production work when these hours may be significantly increased, particularly during the major production period in May. You should therefore take special care with your time management, making sure you 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. Please note that there will be an intensive first rehearsal week during the second week of the Easter study break, April 26-30, attendance of which is compulsory.

**NO THEATRE WORK OUTSIDE YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT DISCUSSION WITH THE COURSE CO-ORDINATOR BEFOREHAND.**

## GROUP WORK

Though all academic assessments are individual for this course, theatre work is always creative and collaborative, and makes demands on the ensemble of students, in mutual support of each other and the work generated between them. What is particularly important is to understand how one's own focus and work discipline supports others; how individual initiative and consistency support the general aspiration and realisation of the group.

## 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](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 you or they can be picked up from the shop. You will be contacted when they are available.

### Essential texts:

Joe Kelleher, THEATRE AND POLITICS, Palgrave Macmillan, 2009.

Several articles/chapters will be distributed in class.

### Recommended Reading:

Ed. Lizbeth Goodman with Jane de Gay, THE ROUTLEDGE READER IN POLITICS AND PERFORMANCE, Routledge, 2000.

Claire Tomalin, THE LIFE AND DEATH OF MARY WOLLSTONECRAFT, Weidenfeld and Nicolson, 1974.

Lyndall Gordon, VINDICATION; A LIFE OF MARY WOOLSTONECRAFT, HarperCollins, 2005.

### ASSESSMENT REQUIREMENTS

There will be four assessable components in this course:

1. Presentation of simple research on life and times of Mary Wollstonecraft. 15% DUE 24 MARCH.
2. Research, class presentation, and 1000-word resumé on elaboration of a theme in Kelleher's *Theatre and Politics*. 20% DUE 14 APRIL.
3. Production diary, including post-production critique and self-assessment. 25% DUE 13 JUNE.
4. Creative contribution to *Silver Ship* production. 40% AWARDED 4 JUNE.

### 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

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. Full attendance at all specified rehearsals and performances is also mandatory.

### 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>

## WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

### THEA 302 Course Programme

This schedule gives a general idea of the structure of the course, and its intended components, but because of the necessities arising from group creative research and practice, may be subject to change.

Week 1	M 28 Feb	Intro	
	Th 3 Mar	A sense of the political; past-present-future.	
Week 2	M 7 Mar	Reading <i>Silver Ship</i>	
	Th 10 Mar	Reading <i>Silver Ship</i>	
Week 3	M 14 Mar	Voice – sound experiments (Andrew)	
	Th 17 Mar	Voice – sound experiments (Andrew)	
Week 4	M 21 Mar	Class presentations on Wollstonecroft’s life and times.	
	Th 24 Mar	Class presentations on Wollstonecroft’s life and times. ASSIGNMENT 1 DUE	
Week 5	M 28 Mar	Twenty-first Century chorus – Gilles Deleuze	
	Th 31 Mar	Intro to choreography (Alyx)	
Week 6	M 4 Apr	Twenty-first Century chorus – impros	
	Th 7 Apr	Choreography (Alyx)	
Week 7	M 11 Apr	Class presentations on Kelleher’s <i>Theatre and Politics</i>	
	Th 14 Apr	Class presentations on Kelleher’s <i>Theatre and Politics</i> ASSIGNMENT 2 DUE	
<b>Mid Trimester Break:</b> Monday 18 April to Sunday 1 May 2011			
Preparatory rehearsal week: Tuesday 26 April to Saturday 30 April			
Week 8	M 2 May	Production diaries and everyday life.	REHEARSAL PERIOD begins: weekday evenings 7-10pm (TBA)
	Th 5 May	Looking at models for contemporary performance.	
Week 9	M 9 May	Twenty-first Century chorus – sequences.	
	Th 12 May	Twenty-first Century chorus – sequences.	
Week 10	M 16 May	A politics of Making.	

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**THEATRE PROGRAMME COURSE OUTLINE THEA 302**

Th 19 May A politics of Reception.

Week 11 M 23 May Rehearsals in Theatre

Th 26 May Rehearsals in theatre

Week 12 M 30 May Rehearsals in Theatre

Th 2 Jun Reflections on course. Cakes.

Sat 4 Jun ASSIGNMENT 4 completed

M 13 Jun ASSIGNMENT 3 DUE

**Study Week:** Monday 6 June to Friday 10 June 2011

**Examination Period:** Friday 10 June to Saturday 2 July 2011