

## THEA 307 Physical Theatre Methodologies

**Trimester 1 2011**

28 February to 2 July 2011

30 Points



The Furies/Eumenides from Peter Stein's production of *The Oresteia* (1990)

### TRIMESTER DATES

Teaching dates:	28 February 2010 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:	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

Bronwyn Twedde (Course Co-ordinator), [Bronwyn.Twedde@vuw.ac.nz](mailto:Bronwyn.Twedde@vuw.ac.nz), Ph. 463 6852, Room 301 77 Fairlie Terrace (Office hours on door 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

### Practical classes

Monday and Wednesday                      2.10 – 5.00PM                      225 Aro Street (unless otherwise notified)

### Class production

Performance dates:                              Tuesday 17 May – Saturday 21 May [week 10], 7.30pm

Tech dates (to be confirmed, but keep them free):

Tuesday 10 May, 1.10 – 4.00pm [THEA 324 class]

Friday 13 May, 1.10 – 4.00pm [THEA 324 class]

Saturday 14 & Sunday 15 May, 10.00am – 5.00pm

Performance of 10 minute excerpt from class production:

Wednesday 1 June, 12 noon [THEA 101 class]

## COURSE DELIVERY

The main elements of the course will be:

- a) Two 3-hour classes per week. These classes will be predominantly intensive physical training in the key methodologies studied.
- b) Select classes will have time allocated for an introduction to the philosophies, and cultural and historical context which have shaped the methods.
- c) Experimentation with the methods encountered in these classes will be undertaken in rehearsals for a group-devised dance-theatre performance to be shown in week 10. Students will be required to attend rehearsals on evenings and weekends. Rehearsal times will be agreed as a group in the first class.

Class/rehearsal protocol:

- Cell phones are to be turned off during classes and rehearsals
- Lateness to class or rehearsal will be noted and affect your contribution mark

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals as missing physical warm-ups could lead to injury.

**Due to the intensive nature of the work, a very high level of attendance at classes is expected. Missed classes must be justified by a medical certificate.**

### COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be sent via email in the first instance, so it is your responsibility to ensure that Bronwyn has your current email address and that you check your emails on a regular basis. The information will also be posted on the THEA 307 notice board on level three, 77 FT, and/or posted on the Blackboard system. It is recommended therefore that students regularly check the notice boards and Blackboard in addition to their email. Bronwyn will endeavour to respond to emails from students within 2 working days.

### COURSE CONTENT

Physical theatre methodologies will explore influential approaches to actor training in modules based around physical styles of performance. The key training focus will be on ensemble improvisation work, based upon the Viewpoints and Composition practice of Anne Bogart. Other methodologies to be explored include: commedia dell'arte; Meyerhold's *Bio-mechanics*; Expressionist Dance/Tanztheater, Brechtian *Gestus* and Butoh. Classes will consist of practical theatre workshops in conjunction with an examination of historical/theoretical bases of each approach. Application of these techniques will lead to the creation of a group devised performance in week 10.

### LEARNING OBJECTIVES

By the completion of the course, students should:

- be able to analyse parallels between physical performance styles
- have increased their ability to observe, critique and articulate their theatre practice and have refined their personal theatre aesthetic
- have increased their practical theatre skills, and awareness of their own physical capabilities, especially in improvisation and ensemble work
- have further developed their research skills

### EXPECTED WORKLOAD

It is always difficult to specify precisely the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 30 hours per week to a 30 point

course at 300-level. This means you should expect to spend an average of about 24 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. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in weeks 8 – 10. **YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS.** Also, a standard of professionalism includes **attending to your health and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms. In practical production work, it is vitally important that students support each other, in a collective and collaborative sense. Please **always** be on time to 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.

## READINGS

### Essential texts:

THEA 307 **Course Reader** (Student Notes)

Bogart, Anne and Landau, Tina. *The Viewpoints Book*. New York: Theatre Communications Group, 2005.

### Recommended Reading:

Barba, Eugenio and Savarese, Nicola. *The Secret Art of the Performer – A Dictionary of Theatre Anthropology*. London: Routledge, 1991.

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.

## MATERIALS AND EQUIPMENT

Students should wear comfortable clothing, which allows extended movement, to all classes and rehearsals. Jeans and hipster pants are not permitted as they do not allow the degree of flexibility required and can cause injury if worn for the physical work we will be undertaking.

## ASSESSMENT REQUIREMENTS

1. Workbook portfolio exercises. 40%  
Portfolio exercise 1: Image analysis Due: **1pm, Friday 18 March**  
Portfolio exercise 2: Character development Due: **1pm, Friday 8 April**  
Portfolio exercise 3: Monologue Due: **1pm, Friday 29 April**  
Portfolio exercise 4: Costume & props work Due: **1pm, Friday 6 May**
2. Essay on a personal research question. 2500 words. 30%  
Due: **1pm, Friday 3 June**
3. Contribution mark: the following will be taken into account 30%
  - Attendance (a roll will be taken) and contribution to class
  - Ability to work collaboratively with others
  - Completion of required preparation work for classes and course production

Please note that technical staff and/or guest teachers may contribute comments which will affect this contribution mark. Comments and grades will be given back during the examinations period.

### Relationship Between Assessment and Objectives

In addition to developing research skills, the essay encourages a critical engagement with the principles of performance explored in class and encourages the development of a personal theatre aesthetic. The *workbook portfolio* allows a documentation of personal explorations and development of critical thinking about the methods explored in class and the student's own developing skills. The *contribution mark* allows for your ability to contribute to the ensemble to be evaluated and acknowledged. It also reflects your professionalism and contribution in terms of attentiveness, imagination, commitment and attendance in both classroom work, and the course production.

## 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 lecturer'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. Only the

course co-ordinator can 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 the course, a very high standard of attendance in class and rehearsals and submission of all assignments is required.

### **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

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).

#### COURSE PROGRAMME

Week 1	28 Feb	Introduction (& Grotowski)
	2 March	Viewpoints: Kinaesthetic Response
Week 2	7 March	Viewpoints: Spatial Relationships
	9 March	Viewpoints: Tempo
Week 3	14 March	Viewpoints: Architecture
	16 March	Viewpoints: Floor Pattern/Topography
<b>PORTFOLIO EXERCISE 1 DUE: 1PM, FRIDAY 18 MARCH</b>		
Week 4	21 March	Viewpoints: Shape
	23 March	Viewpoints: Gesture
Week 5	28 March	Commedia dell'arte
	30 March	<i>Ausdruckstanz</i> (Expressionist dance)

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THEATRE PROGRAMME COURSE OUTLINE THEA 307

Week 6	4 April	Viewpoints: Repetition
	6 April	Viewpoints: Duration
<b>PORTFOLIO EXERCISE 2 DUE: 1PM, FRIDAY 8 APRIL</b>		

Week 7	11 April	Brecht & <i>Gestus</i>
	13 April	Tanztheater

**Mid Trimester Break:** Monday 18 April– Sunday 1 May 2011

**PORTFOLIO EXERCISE 3 DUE: 1PM, FRIDAY 29 APRIL**

Week 8	2 May	Viewpoints: Vocal Viewpoints
	4 May	Viewpoints: Composition
<b>PORTFOLIO EXERCISE 4 DUE: 1PM, FRIDAY 6 MAY</b>		

Week 9	9 May	Butoh
	11 May	Biomechanics

Week 10	16 May	Performance run-through
	18 May	Context & comparisons

Week 11	23 May	Context & comparisons
	25 May	Context & comparisons

Week 12	30 May	Context & comparisons
	1 June	Round-up
<b>ESSAY DUE: 1PM, FRIDAY 3 JUNE.</b>		

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