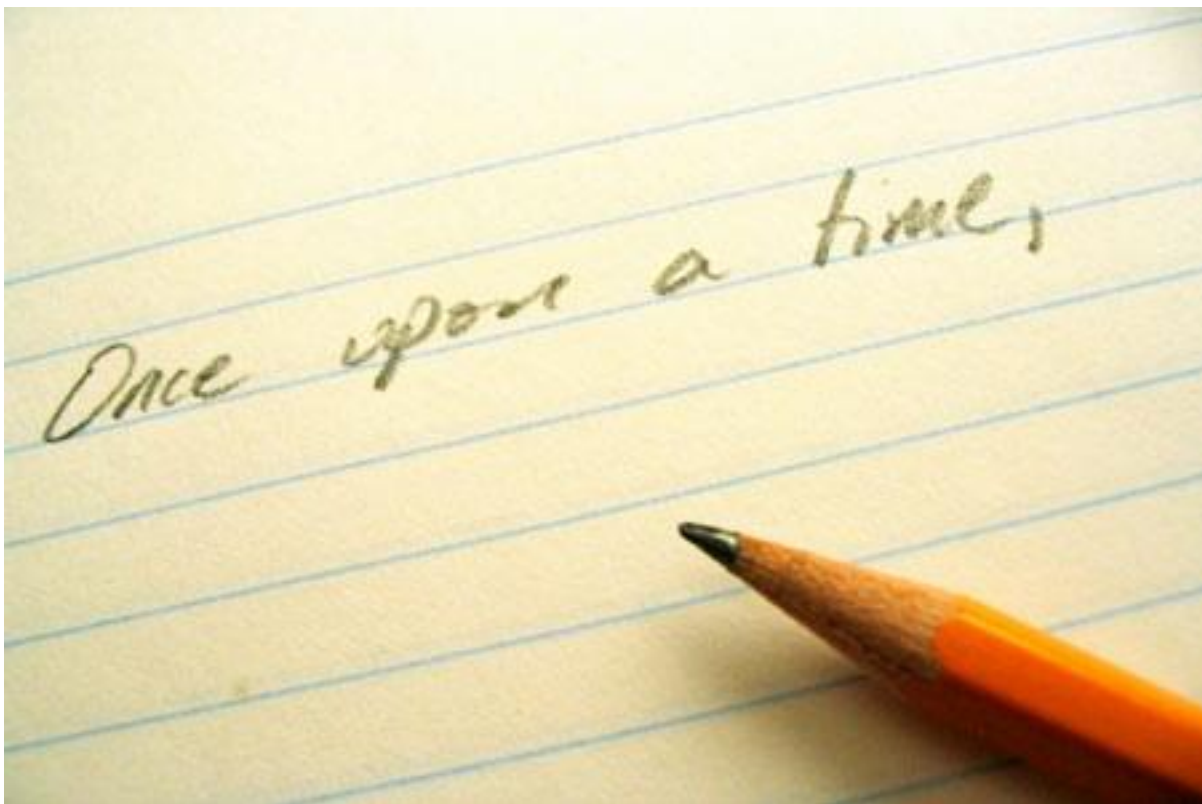


THFI 312 Topic in Theatre and Film: Action, Scene and Sequence – Scoring the Performing Body

Trimester 1 2011

28 February to 2 July 2011

20 Points



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:	1 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 Co-ordinator), john.downie@vuw.ac.nz, Ph. 463 6826, Room 101 in 85 Fairlie Terrace (Office hours on door or by appointment)

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

CLASS TIMES AND LOCATIONS

Lectures

Mondays and Wednesdays, 10.00 AM – 1.00 PM, Seminar Room 305, 77 Fairlie Terrace

COURSE DELIVERY

The two classes each week will alternate lecture material with a collaborative inter-active learning laboratory, with regular student participation.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional communication about the course will be available on the course notice boards (Theatre 77FT; Film 85FT), as well as by e-mail.

COURSE CONTENT

This course provides a practical and theoretical approach to writing scores and scripts for performance. It will proceed from the simple idea of performance instructions, through a growing consideration of elements that constitute 'performance' as an aesthetic event, to the dramatically complex matrix defined by bodies, objects, space, and time.

LEARNING OBJECTIVES

Students successfully completing this course should be able to:

- a) Understand and apply some of the basic principles of dramaturgy, both generally in everyday life, and in the making of aesthetic performance.
- b) Have confidence to develop performance ideas as formal scores on paper, as theatre plays, film scripts, installation scores, and so on.
- c) Work with collaborators in performance processes in relation to dramaturgical principles.

EXPECTED WORKLOAD

The expected workload for a 20 point course is 200 hours across the trimester. The classes are participatory throughout, and six hours attendance per week is expected. The remaining time will be spent developing and completing the four short creative assignments that are spread evenly through the length of the course. It should be noted here that a principle in the learning will be the idea of drafting, i.e., completing second/third versions of a creative assignment.

GROUP WORK

The fourth assignment (five-minute script) will involve working within a small group outside of class times in order to develop a collective class presentation during the final two weeks of the course.

READINGS

There are no set readings for this course. From time to time relevant documents will be distributed in class. A short list of recommended reading will be given during classes.

ASSESSMENT REQUIREMENTS

There will be FOUR assessable assignments during this course:

Assignment 1. An original performance score-script (1xA4 page) 20% DUE Wednesday 9 March.

Assignment 2. A script for solo performance (max 3xA4 pages) 25% DUE Wednesday 30 March.

Assignment 3. A script in dialogue form (max 5xA4 pages) 25% DUE Wednesday 4 May.

Assignment 4. A five-minute performance script for any medium. 30% DUE Wednesday 1 June.

All assignments should be submitted electronically by email, and will be returned by email, with comments and marks.

The marking criteria for all these assignments will be based on (1) the quality, imagination, and originality of the piece presented, and (2) the sense that each assignment conveys of elements of thought and craft that have been presented as components within the teaching.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration Office in 83 Fairlie Terrace.

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 a) complete all the written assignments proposed, and b) consistently attend the twice-weekly classes.

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.

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THFI 312

THFI 312 COURSE PROGRAMME

Week 1	28 Feb	Dreaming, writing, performing.	
	2 Mar	Marks and shapes on a page. Dramaturgy/Scenography.	
Week 2	7 Mar	How to Read a Script (examples).	
	9 Mar	How to Read a Script (Fuchs).	<u>ASSIGNMENT 1 DUE</u>
Week 3	14 Mar	Voice and Body/Song and Dance. Class writing and reading.	
	16 Mar	Voice and Body, draft 2. Expressivity, Language, Motion.	
Week 4	21 Mar	Space and Place.	
	23 Mar	Mise-en-scene.	
Week 5	28 Mar	Continuity and sequencing.	
	30 Mar	Solo, draft 3.	<u>ASSIGNMENT 2 DUE</u>
Week 6	4 Apr	Narrativity.	
	6 Apr	Montage.	
Week 7	11 Apr	Dialogues; status, territory, agon.	
	13 Apr	Dialogues; rhythm, momentum, tempo, timbre.	
Mid Trimester Break: Monday 18 April– Sunday 1 May 2011			
Week 8	2 May	Myth; never-ending story.	
	4 May	History; past, present, future.	<u>ASSIGNMENT 3 DUE</u>
Week 9	9 May	Art, artfulness, cunning, craft: aesthetics and models.	
	11 May	Me/Us. Predicament, audience, spectators.	
Week 10	16 May	Designing actions to time: the scale of a work.	
	18 May	Issues and questions from collaborative projects.	
Week 11	23 May	Presentation Group projects 1	
	25 May	Presentation Group projects 2	
Week 12	30 May	Presentation Group projects 3	
	1 June	Presentation Group projects 4	<u>ASSIGNMENT 4 DUE</u>