

## THEA 303 Composition, Production, Performance

**Trimester 2 2011**

11 July to 12 November 2011

**30 Points**



*Dionysus*, directed by Tadashi SUZUKI, performed by Suzuki Company of Toga, 2010

### TRIMESTER DATES

|                               |                               |
|-------------------------------|-------------------------------|
| Teaching dates:               | 11 July to 14 October 2011    |
| Mid-trimester break:          | 22 August to 4 September 2011 |
| Study week:                   | 17 to 21 October 2011         |
| Last piece of assessment due: | 14 October 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 Coordinator

Megan Evans [megan.evans@vuw.ac.nz](mailto:megan.evans@vuw.ac.nz) 463-9793 302/77 FT Office Hours by appointment

#### Design Mentor

Jim Davenport [james.davenport@vuw.ac.nz](mailto:james.davenport@vuw.ac.nz) 463-6842 304/77 FT Office Hours by appointment

## CLASS TIMES AND LOCATIONS

M, W, F                      10-11.50am              225 Aro Street

Evening and weekend rehearsals TBA, extensive rehearsals and design construction during mid-term break.

## COURSE DELIVERY

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh/Kyogen, Kabuki, and Suzuki method – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choregraphy. Additional training will include stage combat;
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;
- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop our own theatrical approaches to staging, with the goal of finding staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a full production of *Big Love*, by Charles Mee.

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. Please wear loose, comfortable clothes which won't restrict your movement. Regular participation in the physical training is utterly essential to the success of the project and constitutes a substantial part of your 'audition' for performance roles.

## COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class, posted on Blackboard, posted on the Theatre Programme notice boards on Level 3 of 77 Fairlie Terrace, or sent via email. If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

## COURSE PRESCRIPTION

A critical and practical study of the process of collaborative production work in theatre and/or video, leading to the creation and public presentation of original work.

## LEARNING OBJECTIVES

By the completion of this course, students should have:

- A sound understanding of basic aesthetic principles underlying the Asian forms being studied
- Investigated a number of major cultural and historical forces at work in the development of the studied forms
- Gained practical experience in performance techniques of the studied form
- Gained practical experience in intercultural adaptation of performance techniques and texts
- Developed their understanding of and skills in acting as an art form
- Increased their technical theatre skills, in lighting, design, publicity, etc.

## EXPECTED WORKLOAD

It is always difficult, however, to specify precisely the workload of courses which have a high practical and creative content. The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks, or 20 hours per teaching week. 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. 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 September and October. **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 spirit. 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.

## GROUP WORK

You will work in teams on production roles and on the replication scenes, but your assessment is based on your individual contribution.

## READINGS

### Essential text:

THEA 303 Course Reader, available from Student Notes (price TBA).

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 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 4 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 nominated collection points at each campus. You will be contacted when they are available.

## ASSESSMENT REQUIREMENTS

Assessment for this course is internal. More detailed information on each assignment will be given out in class.

- 1) 10-minute presentation on theme, artist, or Asian performance convention related to the production: 20%  
topics and presentation dates to be selected by 22 July;  
presentations given in class during weeks 5-6.  
Marking criteria: Framing of topic, interest and reliability of info presented, clarity and organization, creativity in presentation
- 2) Test (Fri 9 Sept) covering readings to date 20%
- 3) Practical work: 20%
  - a. training, replication, and experimentation (10%)
  - b. discussion participation (10%)
- 4) Production work (artistic contribution, attendance, overall commitment) 20%  
Marking includes input from Jim Davenport, Claire O'Loughlin and Gillie Coxhill

NOTE: for 3 & 4 above, approximately half the mark will come from your 'performance'; half the mark will come from your preparation and reflection (INCLUDING reflection on readings) as evidenced by participation in class discussion and weekly 200-300 word reflection due each MONDAY of weeks 2-6 and covering previous week's activities. This written reflection may be a photocopy of workbook entries or typed/handwritten separate reflections as you choose but must be legible. Questions for reflection will be developed in class. Weekly reflections may be submitted via email (feedback will also be via email). You will receive mid-term feedback for your class participation, training, practical and production work to date.

- 5) Essay (1500 word minimum): 20%
  - a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which conventionalized elements influenced staging choices, and including critique of your own contribution to that process and product.

- b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.

ESSAY is **DUE: Friday 14 October in class**

### **Relationship Between Assessment and Learning Objectives**

- 1) The presentation on theme, artist or performance convention will support the company's understanding of important issues related to the production, particularly with regard to cross-cultural issues implicated by the project.
- 2) The test is an opportunity for you to establish how effectively you can identify and discuss essential aesthetic concepts and cultural forces covered in class and in the readings.
- 3) Practical Work: Training in Asian performance techniques, readings, and class discussions will support your understanding of these forms, and some of the major cultural and historical forces at work in its development. Experimentation with these techniques will increase your understanding of acting and intercultural theatrical practice. Weekly written reflections give an opportunity for you to analyse and articulate your progress.
- 4) Production work will increase your skills in technical aspects of theatre—assessment allows your creative contribution and commitment to be acknowledged. Workbooks give an opportunity for you to analyse and articulate your progress.
- 5) The essay gives you an opportunity to critique the production, as well as reflect on and articulate your creative contribution and analyse the process by drawing connections between theory and practice.

### **ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration office in room 202, 83 Fairlie Terrace. Remember to fill in your course coordinator's name.

### **EXTENSIONS AND PENALTIES**

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 complete all assignments. A high standard of attendance, at least 80%, at classes is required. You must attend 100% 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. 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. Where handwritten work is required you are expected to write clearly. If this 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

Readings listed for each class; All readings are in the Course Reader (CR)

| WK<br>Date     | Mon  | Wed   | Fri  | Other<br>(wkend/evening)         |
|----------------|--|---|--|----------------------------------|
| Wk 1<br>11 JUL | Intro<br>Zarrilli "An enactive approach?" (CR: 2-13)   | 'Interculturalism'<br>What are we doing?<br>(CR: 14-18)                                 | The Intercultural<br>debate: ½ read<br>Bharucha (CR: 19-33); ½<br>read Fischer-Lichte (CR:<br>34-44)     | One evening for<br>read-through? |
| Wk 2<br>18 JUL | 'Chinese Theatre'<br>Cambridge (CR 46-56)<br><b>Reflection #1 DUE</b>  | Yuan zaju play<br><i>Injustice Done to Dou'E</i><br>(CR 57-76)                          | Li Ruru 'Training a Total<br>Performer' (CR 77-81)   | Evenings:<br>Auditions TBA       |
| Wk 3<br>25 JUL | Jingju play<br><i>Judge Bao</i> (CR 91-138)<br><b>Reflection #2 DUE</b>  | 'Contemporary China'<br>(CR 139-147)  | 'Japanese Theatre'<br>Cambridge (CR 150-159)<br><b>Replication Scene<br/>choices and casting<br/>DUE</b> | Rehearsals TBA                   |
| Wk 4<br>1 AUG  | Brazell 'Noh/Kyogen<br>Elements of<br>Performance'<br>(CR: 160-165)<br>Noh play<br><i>Atsumori</i> (CR: 166-174)<br><b>Reflection #3 DUE</b> | Noh play <i>Dojoji</i><br>(CR 175-181)<br>Kyōgen play <i>Susugigawa</i><br>(CR 182-191) | Brandon 'Form in<br>Kabuki Acting'<br>(CR:192-132)   | Rehearsals TBA                   |

THEATRE PROGRAMME COURSE OUTLINE THEA 303

|                  |  |   |  |   |
|------------------|--|---|--|---|
| Wk 5<br>8 AUG    | Kabuki play<br><i>Summer Festival</i><br><b>Reflection #4 Due</b>      | 'Contemporary Japan'<br>(CR 246-259<br>Suzuki 'Grammar of the<br>feet' (CR: 199-216)<br>2 Presentations | 6 Presentations  | Rehearsals TBA  |
| Wk 6<br>15 AUG   | 5 Presentations<br>(replication rehearsal)<br><b>Reflection #5 Due</b> | 5 Presentations<br>(replication rehearsal)  | 2 Presentations<br>Replication Scenes<br>Take #1   | Rehearsals<br>TBA   |
| Break<br>22 AUG  | Build  | Build   | Build  | Set/costume<br>construction   |
| Break<br>29 AUG  | Rehearsal  | Rehearsal   | Rehearsal  | Rehearsal M-F<br>9am-5pm  |
| Wk 7<br>5 SEPT   | Training<br>Costume Fittings   | Training<br>TEST REVIEW   | (Training?)<br>TEST  | M-F Evening + S<br>or S rehearsals  |
| Wk 8<br>12 SEPT  | Training + replication<br>rehearsal/video viewing                      | Training + replication<br>rehearsal/video viewing   | Replication Showing #2   | M-F Evening + S<br>or S rehearsals  |
| Wk 9<br>19 SEPT  | Rehearsal  | Rehearsal   | Rehearsal  | M-F Evening +<br>S or S rehearsals<br><b>**Sun 27 Sept<br/>Pack-in, 10am-?<br/>ALL CALLED</b> |
| Wk 10<br>26 SEPT | Rehearsal (Studio 77)  | Rehearsal (Studio 77)   | Rehearsal (Studio 77)  | Plotting during<br>day M-F, actor<br>volunteers<br>needed                                     |
| Wk 11<br>3 OCT   | Tech Rehearsal TBC   | No class (eve perf)   | No class (eve perf)  | Last performance,<br>Pack-out Saturday<br>night   |
| Wk 12<br>10 OCT  | Training, Reflection, and<br>Replication rehearsal                     | Training, Reflection, and<br>Replication rehearsal  | Training and<br><b>Replication Showing #3</b><br><b>ESSAY Due 5pm</b><br><b>Then BBQ time!</b> |   |