

THEA 204 Classic Theatre Workshop

Trimester 2 2012

16 July to 17 November 2012

20 Points



Fuente Ovejuna S.A., Colectivo La Sicaria, directed by Jesús Cordina, Santiago 2012

TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Last piece of assessment due:	19 October 2012

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 (ME)	megan.evans@vuw.ac.nz	463-9793	Room 302, FT77
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Additional Lecturing:

James McKinnon (JM)	james.mckinnon@vuw.ac.nz	463-6115	Room 307, FT77
Bronwyn Tweddle (BT)	bronwyn.tweddle@vuw.ac.nz	463-6852	Room 301, FT77

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 204

Admin Tutor:

Fiona McNamara fiona.mcnamara@vuw.ac.nz

Workshops: will be directed by academic staff, MTA students, and guest directors.

Mentoring for design and technical elements:

James Davenport james.davenport@vuw.ac.nz 463-6842 Room 310, FT77

Administration:

Cathy McCullagh cathy.mccullagh@vuw.ac.nz 463-5359 Room 202, FT83

CLASS TIMES AND LOCATIONS

Lectures

Mondays and Wednesdays 2.10pm – 3pm Room 306, FT 77

Workshops (you will be assigned to ONE of the following four groups, with additional rehearsal tbc)

Monday 3.10-5pm (Group W) Locations TBC

OR 5:10-7pm (Group X)

OR

Tuesday 3.10-5pm (Group Y)

OR 5.10-7pm (Group Z)

TEACHING LEARNING SUMMARY

THEA 204 consists of two lectures per week on historical background and textual analysis of the plays studied. There is also a two-hour practical workshop per week on scenes in small groups. Students will also be required to attend rehearsals (approx. 15 total hours per 4-week module) after hours.

Workshops/rehearsals begin in the first week of classes. Students are expected to attend all workshops and lectures, and rehearsals where called by their director.

COMMUNICATION OF ADDITIONAL INFORMATION

Any alterations or additional information will be announced in lectures, on Blackboard and on the class notice board on the top floor of 77FT. It is the student's responsibility to arrive punctually to class and to regularly check Blackboard and notice boards, to ensure all new information is received. Also ensure your correct email address is listed on Student Records, and check your email regularly.

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 dynamics of performing plays from the major periods of western theatre, from the ancient Greeks to the 19th century (including Greek, Shakespearean and Neoclassical drama). Investigation of historical conditions of performance form the basis for workshop exploration and presentation of scenes from selected plays. Co-taught with THEA 207 and ENGL 221.

LEARNING OBJECTIVES

By the end of the course students should:

- be conversant with the principal features of theatrical style, convention, and place in society of three periods of Western theatre history;
- be aware of the performance possibilities of selected plays;
- have developed skills in cooperative creative work through rehearsal and performance of scenes;
- have a secure grounding in the dramaturgy of three traditions.

EXPECTED WORKLOAD

It is always difficult, however, to specify the workload in courses that have a high practical and creative content. The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks, or 13 hours per teaching week. Therefore you should probably expect to spend, on average, about 10 hours per week (apart from workshop/rehearsal time) in reading, thinking and writing your journal and reports. Some students can pass (though not necessarily well) on less, and some will find they need or want to do more. Rehearsal (up to 5 hours in addition to 2 hours per week of lecture and 2 hours per week of set 'workshop' time), practical tasks, learning lines, etc. will then add considerably to the time commitment. Because of the heavy time commitment, you **must** discuss the advisability and timing of undertaking **any** additional theatre work (including THEA 304 projects) with the course Coordinator. Commitments to THEA 204 performances **must** take precedence over THEA 304 productions. Failure to organise these priorities effectively may result in a failing grade in THEA 204.

Please note: there will be mandatory dress rehearsals Sunday evening 5 August and Tuesday evening 18 September so plan ahead to be available.

GROUP WORK

You will stay with the same workshop group for the course, which will thus become, briefly, a company. Over the course of the three plays, each person may expect to be cast in at least one substantial acting role, probably one or two supporting roles, and at least one production role. While you will work closely in your

workshop group, and your ability to work collaboratively in that context is part of your participation mark, your assessment is based solely on your individual contribution and written work.

READINGS

Essential texts:

THEA 204/THEA 207/ ENGL 221 Student Notes, available from Vicbooks (price tba).

This reader contains all three plays studied, historical background material and an additional comparative play for each period. It is, however, recommended, that students read more broadly on the topics studied.

Recommended Reading:

Living Theatre Italy Chapter, on e-reserve through the VUW Library.

Brockett & Hilday, *History of the Theatre* (various editions) (more detailed historical information on the relevant periods), on 3-day reserve.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, 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 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 nominated collection points at each campus. You will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

MATERIALS AND EQUIPMENT

Students must wear clothing in which they can move easily to all workshops and rehearsals: no tight pants or short skirts. Bring a pencil to all rehearsals.

ASSESSMENT REQUIREMENTS

Assessment is based on **Analytical Reports** derived from the practical work and reading in each of the three modules, and **Contribution** to the creation of each performance.

Each of the three modules contributes 33.3% to the total mark for the course:

- report 20%
- contribution 13.3%

a) Analytical Reports should not exceed 1,000–1,500 words, but feel free to include diagrams or

illustrations in support of your arguments. Since you will be doing extensive practical work, the word limits are short, and concision will be valued by markers.

Content of the Analytical Report is to be made up of the following:

- The play in historical context: theatre, criticism, society (200–300 words)
- The dramaturgy and creation of your scene of the play (400–800 words)
- Dramaturgical comment on achievement of the other groups (400–600 words)

b) Contribution to the performance: attendance, reliability, ability to work collaboratively with others, and creative contribution, plus one-page written self-assessment will all be considered in awarding this mark.

You are encouraged to keep a **Journal**. This journal will not be assessed as such, but you are encouraged to submit photocopied journal pages as evidence of practical work done outside of rehearsal (this might include costume sketches, lighting plots, stage management schedules, character analysis, etc.).

Analytical Report DUE DATES:

<i>Fuente Ovejuna</i>	12 noon, Monday 13 August 2012
<i>Tartuffe</i>	12 noon, Monday 24 September 2012
<i>The Frogs</i>	12 noon, Friday 19 October 2012

See the Analytical Report ASSIGNMENT SHEET for additional information.

Relation of assessment to objectives:

The historical context element of each analytical report allows you to demonstrate an understanding of the intellectual and social environment within which particular dramatic and theatrical conventions have their meaning. The report on creative and dramaturgical work is an opportunity both to write about the relationship between play and performance, and to place individual and group creative achievement within a coherent intellectual framework of dramaturgical analysis. The critique of the presentations of the other groups allows you to apply what has been learned to a productive and analytical criticism of drama in performance.

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 tutor'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 the course, a high standard of attendance (at least 80% of lectures, and, subject to illness, all workshops/rehearsals for which you are called by the director– attendance will be noted) and completion 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. 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>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

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

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THEATRE PROGRAMME COURSE OUTLINE THEA 204

COURSE PROGRAMME THEA 204

Workshops	WEEK 1-4	<i>Fuente Ovejuna</i> Studio 77 and other locations tbc
Week 1	Mon 16 July	Introduction (ME/JM/JDav)
	Wed 18 July	Staging in Golden Age Spain and Renaissance England (ME)
Week 2	Mon 23 July	<i>Fuente Ovejuna</i> and <i>Spanish Tragedy</i> Text Analysis (ME)
	Wed 25 July	<i>Fuente Ovejuna</i> Text Analysis (ME)
Week 3	Mon 30 July	<i>Fuente Ovejuna</i> Text Analysis (ME)
	Wed 1 Aug	<i>Fuente Ovejuna</i> in Performance (ME)
Week 4	Mon 6 Aug	FUENTE OVEJUNA PERFORMANCES (Studio 77) (Note: Workshops meet Monday and Tuesday for debrief)
	Wed 8 Aug	Discussion of <i>FUENTE OVEJUNA</i> PERFORMANCES
Workshops	WEEK 5-8	<i>Tartuffe</i> 93 KP and other locations tbc
Week 5		<i>Fuente Ovejuna</i> ANALYTICAL REPORT DUE, 12 noon, Mon 13 August
	Mon 13 Aug	Introduction to French Neoclassical Theatre (BT)
	Wed 15 Aug	Neoclassical Theory and French Staging (BT)
Week 6	Mon 20 Aug	French staging (BT)
	Wed 22 Aug	<i>Tartuffe</i> Text Analysis (BT)
Mid Trimester Break:	Monday 27 August to Sunday 9 September 2012	
Week 7	Mon 10 Sept	<i>Tartuffe</i> Text Analysis (BT)
	Wed 12 Sept	<i>Tartuffe</i> Text Analysis (BT)
Week 8	Mon 17 Sept	<i>Tartuffe</i> in Performance (BT)
	Wed 19 Sept	<i>TARTUFFE</i> PERFORMANCES (93 KP)
Workshops	WEEK 9-12	<i>The Frogs</i> Amphitheatre/Foyer and other locations tbc
Week 9		<i>Tartuffe</i> ANALYTICAL REPORT DUE, 12 noon, Mon 24 September
	Mon 24 Sept	Discussion of <i>Tartuffe</i> performances (ME/BT)
	Wed 26 Sept	Introduction to Greek Tragedy (JM)
Week 10	Mon 1 Oct	Classical Festivals and Staging (JM)
	Wed 3 Oct	<i>The Frogs</i> Text Analysis (JM)
Week 11	Mon 8 Oct	<i>The Frogs</i> Text Analysis (JM)
	Wed 10 Oct	<i>The Frogs</i> in Performance (JM)
Week 12	Mon 15 Oct	<i>The Frogs</i> (Amphitheatre) Workshop groups will still meet Monday and Tuesday for debrief
	Wed 17 Oct	Discussion of <i>Lysistrata</i> performances and Course Wrap-up <i>The Frogs</i> ANALYTICAL REPORT DUE, 12 noon, Fri 19 October