

THEA 201/ENGL 232 Theatrical Revolution – Drama from Realism to the Postmodern

Trimester 1 2012

5 March to 4 July 2012

20 Points



Coco Fusco and Guillermo Gomez-Peña in their cage during the performance of *Undiscovered Amerindians*.

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 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	Lori Leigh	lori.leigh@vuw.ac.nz	463 6712	Room 304, FT77
Lectures will also be given by:				
	James McKinnon	james.mckinnon@vuw.ac.nz	463 6852	Room 307, FT77
Tutor	Hannah Banks	hannah.banks@vuw.ac.nz		
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	Room 202 FT83

CLASS TIMES AND LOCATIONS

Lectures

Monday	9am – 9.50am	Maclaurin LT102
Wednesday	9am – 9.50am	Hugh Mackenzie LT002

Seminars

Wednesday	3pm – 5pm	FT83 203/AM 106
Thursday	10am – 12pm	FT77 208
Thursday	3pm – 5pm	FT83 203/AM 106

Seminars begin in WEEK 2.

Seminar groups will be arranged in the first lecture.

COURSE DELIVERY

Classes consist of two lectures and one seminar per week. Seminars are designed to include exploration of practical questions of staging the playtexts studied. While no acting skills are required, we ask that students be willing to participate in small staging exercises.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be posted on Blackboard. Additional learning materials will also be posted on Blackboard. **It is the student's responsibility to regularly check Blackboard and their email.** It is also your responsibility to ensure that your tutor has your *current* email address and that you check your emails on a regular basis. We will endeavour to respond to emails from students within 48 hours. 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 study of modern drama and theatre from the development of realism in the late 19th century up to contemporary plays, playwrights and production. Dramatists studied normally include the formative

Europeans Ibsen, Zola, Chekhov and Brecht (read in translation), as well as a contemporary New Zealand playwright.

COURSE CONTENT

Beginning in the 1870s, European drama and theatre entered a sweeping aesthetic and philosophical revolution: most of the genres and styles common today, including realism, did not exist 150 years ago. What aesthetic, ideological, and technological developments brought about this theatrical revolution? And why did realism become – and remain – the dominant genre, the norm against which all others are considered “avant-garde,” experimental,” or “alternative”? This course traces developments in dramatic writing beginning with formative European playwrights such as Chekhov (read in translation), and moves through expressionism, Brechtian theatre forms to postmodernism. It also deals with aspects of the theatrical response to feminist and postcolonial questions, including in Aotearoa New Zealand. The course highlights the study of drama in performance by looking at performance elements such as theatre architecture, scenic design and approaches to acting.

Course Aims:

- To survey the history and current development of drama and theatre since the late 19th century
- To make connections between these developments and the broader social and historical contexts which theatre both creates and is created by
- To develop a critical awareness of styles and theories of dramatic writing through a study of selected plays
- To develop skills in reading the texts of dramatic literature
- To develop a critical vocabulary for engaging with dramatic texts and theatrical performance

LEARNING OBJECTIVES

Students who pass this course will/should be able to:

- develop a critical awareness of styles and theories of dramatic writing through a study of selected plays
- develop skills in reading the texts of dramatic literature
- develop a critical vocabulary for engaging with dramatic texts and theatrical performance
- be familiar with a selection of major plays and playwrights from the late nineteenth century to the present
- be familiar with the conventions of major theatrical movements from the late nineteenth century to the present
- be able to analyse modern drama in historical, cultural and performance contexts
- recognise the distinct history and development of drama in Aotearoa, including Maori theatre

EXPECTED WORKLOAD

The university anticipates that you should be able to devote 200 hours to studying for a 20 point course, which is approximately 16 hours per week of trimester. Therefore you should probably expect to spend, on average, about 12 hours per week (apart from class time) in reading, preparation, viewing performances, thinking and essay writing.

READINGS

Essential texts:

The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance. Eds. Maggie Gale and John Deeney, with Dan Rebellato. London: Routledge, 2010.

Grace-Smith, Briar. *When Sun and Moon Collide*. Wellington: Huia, 2004.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 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 the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

This course is internally assessed, with assessment comprising three written assignments and a class participation and contribution component.

Assignment 1: Analytic Blog/Journal (30%): In this assignment, students will write 6-8 short responses to material and activities covered in class time. Some of these will be collaborative discussions, others will be private. This assessment has several goals:

- 1) regular feedback on short writing pieces will help students improve their communication and critical thinking skills more effectively
- 2) regular interaction with classmates will enhance seminar participation and build on in-class activities
- 3) online discussion and collaboration skills are increasingly common and valued in the workplace.

Due: Submitted and marked weekly. 8 June is the final date.

Assignment 2: Performance Research Project, worth 25% of the grade. Working in small groups, students will conduct performance-based research into the genres and classic texts of Modern and Postmodern drama. They will concentrate on problems of history and canonisation, and investigate the boundaries of the relevant genres. Each project will consist of a short performance that uses creative methods to perform

a critical investigation, followed by a group discussion, led by the performers and focusing on the questions they explored and the methods they used to explore them. In keeping with the Assessment Handbook, assessment will be individual, based on a) the product (presentation and discussion), and b) a brief post-mortem report from each student in the group. (In practice, each member of the group will earn the same mark unless the post-mortem reports clearly indicate otherwise, in which case adjustments will be made.)

Due: As per schedule decided on in seminar at the beginning of the trimester. 31 May is the final date.

Assignment 3: Critical Essay (35%) 2000 word essay on a topic of the student's choice, which demonstrates a) familiarity with at least two plays on the reading list, b) research skills, c) the application of play analysis skills covered in class, d) familiarity with the political, social, and historical context of modern and post-modern drama, and e) writing skills appropriate to a university-level course.

Due Friday 8 June, 5pm

Course Contribution (10%): Students can earn contribution marks by engaging with course material and/or each other in class and on Blackboard. Course contribution marks reflect various ways in which a student does more than just "show up," including positive feedback on others' work, volunteering to assist other groups' performance projects, etc.

Marking criteria are included in detailed assignment handouts (available on Blackboard).

Relationship between Assessment and Course Objectives

Each of the assessment tasks is designed to develop a range of skills in dramaturgical analysis, critical argument and research, and to highlight the cultural and artistic significance of theatre practice and playwriting. In addition, each task will help you develop skills relevant to Victoria University's desired graduate attributes: **creative and critical thinking**, **communication**, and **leadership**. The blog/journal assignment provides opportunities to develop written **communication** skills through short writing exercises based on course materials. The performance research project is designed to involve you as an active participant in theatre as a dynamic form of social and **creative** expression. The third assignment will enable you to discuss several of the plays studied in the second part of the course, and to come to some conclusions about the artistic and cultural significance of contemporary theatre. The class participation component challenges you to take an active role in your learning experience and develop the creative, critical, and communication skills which are required to succeed in both theatrical and social life.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. 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 this course you must:

- Submit all assignments

Note: Regular attendance and active contribution to the seminars is essentially necessary to complete the assignments, and therefore, to pass the course.

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.

THEA 201/ENGL 232 COURSE PROGRAMME

Wk	LECTURE Mon 9 – 9.50am	LECTURE Wed 9 – 9.50am	SEMINAR Wed OR Thurs 3–5pm Thurs 10am – 12pm	SEMINAR TOPIC	ASSIGNMENTS
1	5 MARCH Introduction LL/JM	7 MARCH Historical Context JM	7 and 8 MARCH NO SEMINARS THIS WEEK	NO SEMINARS THIS WEEK	
2	12 MARCH Naturalism JM	14 MARCH <i>Zola, Therese Raquin</i> JM	14 or 15 MARCH <i>Zola, Therese Raquin</i>	<i>Zola, Therese Raquin</i>	Analytic Blog/Journal #1 Due
3	19 MARCH Stanislavsky JM	21 MARCH <i>Chekhov, Three Sisters</i> JM	21 or 22 MARCH <i>Chekhov, Three Sisters</i>	<i>Chekhov, Three Sisters</i>	Analytic Blog/Journal #2 Due
4	26 MARCH Expressionism LL	28 MARCH <i>Lorca, The Public</i> LL	28 or 29 MARCH <i>Lorca, The Public</i>	<i>Lorca, The Public</i>	Analytic Blog/Journal #3 Due
5	2 APRIL Epic Theatre JM	4 APRIL <i>Toller, Hoppla, We're Alive!</i> JM	4 or 5 APRIL <i>Toller, Hoppla, We're Alive!</i>	<i>Toller, Hoppla, We're Alive!</i>	
MID-TRIMESTER BREAK Friday 6 April to Sunday 22 April 2012					
6	23 APRIL Survey/Response JM	PUBLIC HOLIDAY	25 or 26 APRIL NO SEMINARS THIS WEEK	NO SEMINARS THIS WEEK	
7	30 APRIL Black Arts Movement JM	2 MAY <i>Baldwin, Blues for Mister Charlie</i> LL	2 or 3 MAY <i>Baldwin, Blues for Mister Charlie</i>	<i>Baldwin, Blues for Mister Charlie</i>	Analytic Blog/Journal #4 Due
8	7 MAY Women's Theatre LL	9 MAY <i>Fornes, Enter the Night</i> LL	9 or 10 MAY <i>Fornes, Enter the Night</i>	<i>Fornes, Enter the Night</i>	Analytic Blog/Journal #5 Due

9	14 MAY Globalisation LL	16 MAY Ravenhill, <i>Scenes From Family Life</i>	16 or 17 MAY Ravenhill, <i>Scenes From Family Life</i>	Ravenhill, <i>Scenes From Family Life</i>	Analytic Blog/Journal #6 Due
10	21 MAY Maori Theatre LL	23 MAY Grace-Smith, <i>When Sun and Moon Collide</i> LL	23 or 24 MAY Grace-Smith, <i>When Sun and Moon Collide</i>	Grace-Smith, <i>When Sun and Moon Collide</i>	Analytic Blog/Journal #7 Due
11	28 MAY Post-modernism LL	30 MAY Gomez-Pena, <i>Superninetendo Ranchero</i>	30 or 31 MAY Gomez-Pena, <i>Superninetendo Ranchero</i>	Gomez-Pena, <i>Superninetendo Ranchero</i>	Analytic Blog/Journal #8 Due
12	PUBLIC HOLIDAY	6 JUNE Wrap up and Comparative Essay Tips LL/JM	6 or 7 JUNE Critical writing	Critical writing	ASSIGNMENT 3 [Critical Essay] DUE Friday, 8 JUNE 12PM