

THEA 101 The Live Act: Introduction to Theatre

Trimester 1 2012

5 March to 4 July 2012

20 Points



Oedipus el Rey (l-r) Jose Joaquin Perez as Creon, Romi Dias as Jocasta, David Anzuelo as Laius
Woolly Mammoth Theatre, Washington DC, 2011 (Photo: Stan Barouh)

TRIMESTER DATES

Teaching dates:	5 March to 8 June 2012
Mid-trimester break:	6 to 22 April 2012
Study week:	11 to 15 June 2012
Last Piece of Assessment Due:	Mon 18 June 2012 @ 5pm

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 101

NAMES AND CONTACT DETAILS

Course Coordinator	Megan Evans	megan.evans@vuw.ac.nz	463 9793	FT77/Room 302
Teaching Staff	David O'Donnell	david.odonnell@vuw.ac.nz	463 6828	FT77/Room 303
	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT77/Room 307
Administrative Tutor	Lori Leigh	lori.leigh@vuw.ac.nz	463 6712	FT77/Room 304
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83/Room 202

- Staff Office Hours are posted on Blackboard, and we are also available by appointment.
- Lectures will also be taken by James Davenport.
- Tutor names and contact information are posted on Blackboard.

CLASS TIMES AND LOCATIONS

Lectures

Tuesday and Thursday	1.10pm – 2pm	Maclaurin LT 101
Wednesday	12pm – 12.50pm	Maclaurin LT 101

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the THEA101 site on Blackboard: go to "Tutorials" and then follow the instructions under the "SCubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Allocation to tutorial groups will be done during the first week. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Admin Office, 83 Fairlie Terrace. Tutorial times are expected to be on Mondays, Tuesdays and Wednesdays, and will be held in FT77 Room 208.

COURSE DELIVERY

The course is taught in three lectures and one tutorial per week.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and posted on Blackboard. 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

An introduction to drama, theatre, and performance. The course will provide an overview of primarily western theatre history as a basis for introducing standard theatre terminology and critical approaches. These approaches will be applied in lectures to plays from a variety of periods and genres, normally including at least one non-western example, and be explored both dramaturgically and practically in tutorials. The course will also include criticism of live performance.

LEARNING OBJECTIVES

Students passing the course should:

- recognise the distinctive qualities of live theatrical performance
- be familiar with the major concepts and terminology of theatre studies
- be familiar with the main outlines of western theatre history
- be able to analyse drama in live and recorded performance
- be familiar with analysing the performative and creative potential of plays through practical workshopping of text
- be familiar with several major critical approaches to drama and theatre
- be familiar with a selection of plays of various genres and styles, and their creative possibilities in performance

EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 200 hours to a 20-point course.

Therefore you should probably expect to spend, on average, about 12 hours per week (apart from class time) in reading, preparation, thinking and essay writing. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. Some additional time will be needed to prepare practical presentations for tutorials. We also encourage you to attend as much Wellington theatre as possible while you are taking this course.

GROUP WORK

15% of your final grade is based on a small group practical presentation requiring:

Performance of a short (3-5 minute section) drawn from the text(s) for that week's tutorial

Contribution to leading a discussion on key questions that have arisen in your group work on the piece

Each member of the group will also write a brief (300-400 word) reflection on the group process, your individual contribution and process, what you have learned, and what you might have done differently.

Assessment will be considering:

- Evidence of reflective, constructive, critically engaged appraisal
- Sensitivity to the text, the task, and the group's working process
- Analysis of the dramaturgy and performative options

READINGS

Essential texts:

THEA 101 Course Reader (available from Student Notes Distribution Centre, \$22.90).

The Cape by Vivienne Plumb. Wellington, Play Press: 2008 (available from Vic Books, \$20).

SEFTMS Guidelines for Students in THEA 101 (Blackboard under 'Course Resources').

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.

MATERIALS AND EQUIPMENT

Students are required to purchase at least one theatre ticket (\$12-\$30) in order to complete Assignment 1 Dramaturgical Critique of a Play in Production

ASSESSMENT REQUIREMENTS

This course is internally assessed, with the assessment breakdown as follows:

1. Dramaturgical critique of a play in production (25% -- 1,500 words) **DUE Wednesday 4 April @ 5pm**

NOTE: Allow for the cost of theatre ticket (\$12-\$30).

Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision

2. Test (25%), in class **Thursday 17 May, 1.10-2pm**

3. Comparative essay (35% -- 2,000 words)

Comparative analysis of 2 plays taught in the course

DUE Monday 18 June @ 5pm

Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision

4. Practical tutorial and workshop exercise (15%)

A group presentation described above under "Group Work"

DUE as scheduled in your tutorial

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Film, Theatre and Media Studies Administration office in 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

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 out of 10 tutorials

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. 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>

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.

Make arrangements to see *Peninsula @ Circa Theatre* (runs Saturday 25 February 2012 to Saturday 31 March) or *The Laramie Project: 10 Years Later @ BATS Theatre* (runs Thursday 22 March to Thursday 5 April) in time to complete a draft of your Dramaturgical Critique for discussion in week 5 tutorials. Assignment is DUE Wednesday 4 April @ 5pm

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THEA 101 COURSE PROGRAMME

(Except as noted, all readings are from Course Reader/ *Wadsworth Anthology of Drama* 4th ed)

Wk	TUTORIAL	READING Title/Topic: pp	LECTURE (Tuesday 1.10 - 2pm)	LECTURE (Wed 12-12.50pm)	LECTURE (Thurs 1.10 – 2pm)
1		Intro: pp. 1-8 Global: 1341-1364 <i>The Island</i> : 987-993	6 MARCH Drama, Theatre, Performance DOD/ME	7 MARCH Script Analysis <i>The Island</i> ME	8 MARCH Performance Analysis <i>The Island</i> DOD
2	Reading/Thinking about plays <i>The Island</i>	<i>The Cape</i> Separate play script Avail. from Vic Books	13 MARCH NZ Theatre DOD	14 MARCH NZ Theatre/ <i>The Cape</i> DOD	15 MARCH <i>The Cape</i> DOD
3	Developing a thesis <i>The Cape</i>	Athens: 9-22 <i>Oedipus</i> : 43-62 Poetics: pp. 97-105	20 MARCH Ritual and community: ancient Greek theatre JM	21 MARCH <i>Oedipus the King</i> (Aristotle and staging) JM	22 MARCH <i>Oedipus the King</i> (Aristotle and staging) JM
4	Testing a thesis in performance: <i>Oedipus</i>		27 MARCH Scenography JDAV	28 MARCH Lighting Design ME	29 MARCH Costume Design ME
5	Designing <i>Oedipus</i>	Japan: 123-140 <i>Matsukaze</i> : 141-147 Zeami: 168-177 <i>Chushingura</i> : 148- 167	3 APRIL Japanese theatre traditions: Nō and Kyōgen, <i>Matsukaze</i> ME	4 APRIL Japanese theatre: Kabuki, Bunraku,, <i>Chushingura</i> ME	5 APRIL Japanese theatre: Kabuki, Bunraku, <i>Chushingura</i> ME
Dramaturgical critique due Wednesday 4 April @ 5pm					
MID-TRIMESTER BREAK Friday 6 April – Sunday 22 April 2012					
6	Testing thesis in performance: <i>Chushingura</i>	Medieval and Renaissance: 199-23 <i>Hamlet</i> : 274-321	24 APRIL Sacred and profane: medieval mystery and morality—Medieval staging DOD	25 APRIL ANZAC DAY (Public Holiday)	26 APRIL Early Modern theatre: Elizabethan staging DOD

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Course Programme (page 2 of 2)

Wk	TUTORIAL	READING Title/Topic: pp	LECTURE (Tuesday 1.10 - 2pm)	LECTURE (Wed 12-12.50pm)	LECTURE (Thurs 1.10 – 2pm)
8	Commedia dell'Arte	Thea & Cult to 1950: 529-541; <i>The Father</i> : 578-596	8 MAY Realist Revolution ME	9 MAY <i>The Father</i> ME	10 MAY <i>The Father</i> ME
9	Testing a thesis In performance: <i>The Father</i>		15 MAY Rise of the Director DOD	16 MAY Post-dramatic theatre DOD	17 MAY TEST
10	Acting & Directing: Open scenes	<i>Cloud Nine</i> : 822-850	22 MAY Gender theory/ <i>Cloud Nine</i> ME	23 MAY <i>Cloud Nine</i> ME	24 MAY <i>Cloud Nine</i> ME
11	Gender and Performance <i>Cloud Nine</i>	<i>Fires in the Mirror</i> : 1238-1268	29 MAY Intercultural Theatre DOD	30 MAY <i>Fires in the Mirror</i> DOD	31 MAY <i>Fires in the Mirror</i> DOD
12	No tutorials this week		5 JUNE 101 Greatest Hits Could be you!	6 JUNE Scenes from THEA 302/307 productions	7 JUNE Conclusion/Q&A/ Essay hints DOD/ME
				Comparative Essay is DUE Monday 18 June @ 5pm	