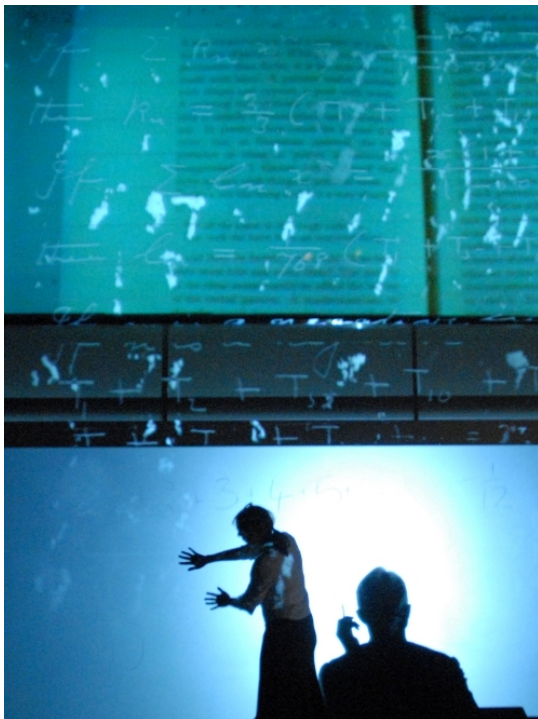


THEA 203 Space, Light and Text

Trimester 1 2012

5 March to 4 July 2012

20 Points



Complicite *A Disappearing Number* / photo Robbie Jack

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

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	463 9793	FT77/Room 302
Teaching Staff	John Downie	john.downie@vuw.ac.nz	463 6826	FT85/Room 101
	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77/Room 310
	Rachel Lenart	rachel.j.lenart@gmail.com		FT83/Room 4
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.

CLASS TIMES AND LOCATIONS

Lectures

Monday and Wednesday 1.10pm – 2pm FT77 LT 306

Workshops

Monday 2pm – 5pm (lighting); 3pm-5pm (devising and solo)
Tuesday 9am – noon pm (lighting); 10am-noon (devising and solo)

Workshops will be held in Studio 77, 225 Aro St, 93 Kelburn Parade or 83 Fairlie Tce 102

(see Course Programme for details)

CRUCIAL: Weekend workshops

Groups A & B on Saturday 31 March and Saturday 5 May, 9am-5pm

Groups C & D on Sunday 1 April and Sunday 6 May, 9am-5pm

COURSE DELIVERY

The teaching is a mix of lecture/demonstrations, workshops and rehearsal/productions.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, or posted on Blackboard and the courses notice board, 77FT, level 3. Considerable time, additional to that formally timetabled, will be spent on group and class production projects, including 3 workshops taking place over weekends.

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 practical introduction to the basic elements of theatrical performance, concentrating on space, performer, theatre technology, and the structural principles of theatrical texts.

COURSE CONTENT

The teaching material will provide introductory ways in which to perceive the experience of theatrical performance in the contemporary context, initially through tableau, chorus, improvisation, and structured play, leading towards the operation of the technical space of theatre. Each student will collaborate in the scoring/performing of a short original piece, as well as collaborating in simple lighting design and operation for a short script. As the course develops, more attention will be paid to the idea of 'artistic sensibility' and the life of the artist. Towards the end of the course, there will be a solo performance project, to be performed in your regular workshop time on May 28 or 29.

LEARNING OBJECTIVES

Students passing the course should be able to:

- work together creatively.
- have developed disciplined working habits as appropriate for professional performing arts.
- have expanded their creative and critical awareness of how the energies of theatrical performance flow.
- be able to operate a theatre lighting system with safety and good organisation.
- be able to assemble and disassemble a simple playing space.
- begin to understand how there can be a learning centred in the body, and within the social group.
- begin to understand how to describe and intellectually analyse theatrical processes, within both aesthetic and social/political frameworks.

EXPECTED WORKLOAD

Lectures: 2 hours per week

Workshops: 2-3 hours per week

Two compulsory weekend workshops: 12 hours in total

Total hours contact hours for course: 60 hours

Reading: 4 hours

Rehearsal: 4 hours

Workbook keeping: 3 hours

Total outside hours for course: 132 hours

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 17 hours per week to a 20 point. Therefore you should probably expect to spend on average about 13 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. The intensive practical nature of this

course means that there will be periods during project and production work when these hours will be significantly increased, particularly when rehearsing for the weekend workshops in weeks 5 and 8, and for the solo performances in week 12. YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT, making sure you can balance your workload on this course with your work on other university courses. You should also take particular care with your general health and wellbeing.

In practical production work, it is vitally important that students support each other, in a collective and collaborative sense. Please **always** be prompt at 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

Students will be required to work in small groups for the devising and lighting blocks that culminate in the weekend workshops in week 5 and 8. Devising groups are expected to spend 5-10 hours outside of class time devising and rehearsing their pieces. Rehearsal times must be organised by the group members and rehearsal spaces booked with the Theatre Programme Administrator in 83FT Room 202. There is no group assessment in the course, each student will be assessed on their analysis of the group work in their workbooks.

READINGS

Essential texts:

THEA 203 Student Notes (approx. \$27.00) is available from VUW Student Notes.

This is divided into sections which relate to the developing strands of the course over 12 weeks.

PLEASE BRING THE STUDENT NOTES TO ALL LECTURES AS IT WILL BE REFERRED TO OFTEN.

Recommended Reading:

Eugenio Barba and Nicola Savarese: *The Secret Art of the Performer: a dictionary of theatre anthropology* (Routledge 1991).

Augusto Boal: *Games for Actors and Non-Actors*. London: Routledge 1992.

Peter Brook. *The Empty Space*. London: Penguin, 1968.

Michael Huxley and Noel Witts (eds.). *The Twentieth Century Performance Reader*. London: Routledge 1996.

Keith Johnstone. *Impro*. London: Methuen, 1981.

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Richard Pilbrow. *Stage Lighting Design*. London: Nick Hern Books , 1997.

Richard Schechner. *Performance Studies: An Introduction*. Second edition. London: Routledge, 2006.

Aspects of your wider reading should be demonstrated in the compiling of your workbook projects (see below), and doing so will be recognised and rewarded.

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

There are **four** pieces of assessment:

1) Portfolio 1 Discoveries in Light OR Discoveries in Performance	25%	Due noon Thur 5 April		
2) Portfolio 2 Discoveries in Light OR Discoveries in Performance	25%	Due noon Fri 11 May		
3) Creative Autobiography	40%	Solo performance	15%	Performed 28/29 May
		Score	10%	Due noon Fri 8 June
		Portfolio OR artefact	15%	Due noon Fri 8 June
4) A discretionary mark will be given for sustained attendance and contribution at lectures, workshops, and in production work.	10%	awarded end of classes		

Much of the work in this course happens on our feet away from computers. You should keep a workbook with you at all times in which to record your impressions, thoughts, arguments, not to mention fleeting creative brainwaves. Workbooks will not be assessed but will help you prepare for the portfolio and creative autobiography assignments discussed below.

More detailed handouts on each of the following assignments together with marking criteria will be given in class. Each of the assessment tasks is designed to develop your skills in and knowledge of theatrical processes and theories covered in the lectures and workshops:

- Each PORTFOLIO (Assignments 1 and 2) is comprised of a collection of images as artistic research and three focused pieces of writing (total approx 1250 words per portfolio) that develop your ability to respond critically to the ideas presented in readings and lectures and to analyse the

creative processes and products of our practical work. Marking Criteria: As major pieces of written work in the course, your portfolios must exhibit rigorous, creative and ANALYTICAL discussion, drawing connections between theory and practice.

- The CREATIVE AUTOBIOGRAPHY develops your skills in theatre through exploring your own development as a creative artist, scoring and performing an original performance work. This is designed to consolidate your creative and critical thinking and your responses to the relationship between space, light and text throughout the course. This project is comprised of three parts:
 - **(Part 1) Solo Performance.** Marking criteria: artistic shaping of the piece, imaginative use of space, light and design elements, level of rehearsal, overall aesthetic impact;
 - **(Part 2) Score.** Marking criteria: level of imaginative response to the task; ability to be read clearly as a score of the performance;
 - **(Part 3) Portfolio (same as above) OR artefact (an artwork based on your collection):**
Marking criteria: level of imaginative response to the task, evidence of effort and preparation equivalent to that for a portfolio, artistic coherence, overall aesthetic impact.
- The DISCRETIONARY MARK allows for your artistic work and personal CONTRIBUTION to the course to be evaluated and acknowledged. Marking criteria acknowledge your professionalism and contributions in terms of attentiveness, imagination, attendance, punctuality and commitment.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Be sure to give your Workshop Group Letter.

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 all workshops, including the weekend workshops, plus all rehearsals and performances for which you are called, as arranged with the Course Co-ordinator and/or your workshop leader.

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.

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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THEA 203 COURSE PROGRAMME

(Unless otherwise noted, lectures in 77 FT 306; All readings are from the THEA 203 Course Reader)

Wk	LECTURE (Mon 1.10 – 2pm)	LECTURE (Wed 1.10pm – 2pm)	WORKSHOPS (Mon pm OR Tues am)	OTHER
1	5 MARCH Introduction ME/JD	7 MARCH (meet in Studio 77) Ensemble Building ME/JD	5 or 6 MARCH No workshop	
2	12 MARCH What is Performance? JD	14 MARCH (meet in Studio 77) Intro to Lighting & production discipline JDAV	12 or 13 MARCH Lighting Design/Devising #1	Reading: First Principles CR 1-48
3	19 MARCH Ritual ME	21 MARCH (meet in Studio 77) Seeing: Light Aesthetics 1 Jdav/JD/ME	19 or 20 MARCH Lighting Design/Devising #2	Reading: Light CR91-141 Ritual CR142-49
4	26 MARCH Play JD	28 MARCH (meet in Studio 77) Performing ME <i>(plus showing of pieces)</i>	26 or 27 MARCH Lighting Design/Devising #3	Sat 31 Mar or Sun 1 Apr Light & Play Workshop ! JD/RL/JDav/ME Reading: Play & Performing CR150-173
5	2 APRIL Space 1 ME	4 APRIL (meet in Studio 77) Space 2 ME	2 or 3 APRIL Lighting Design/Devising #1	PORTFOLIO #1 DUE noon Thur 5 April Reading: Space CR 49-90
MID-TRIMESTER BREAK Friday 6 April – Sunday 22 April 2012				
6	23 APRIL Lighting Aesthetics #2 Lisa Maule	25 APRIL ANZAC DAY (Public Holiday)	23 or 24 APRIL Devising/Lighting Design #2	Reading: Review Light CR 91-141
7	30 APRIL Performance Processes JD	2 MAY (meet in Studio 77) Physicality & gesture + Actor's Presence <i>(plus showing of pieces)</i> ME	30 APRIL or 1 MAY Devising/Lighting Design #3	Sat 5 May or Sun 6 May Light & Play Workshop 2 RL/JDav/JD/ME Reading: Perf Proc CR 174-189; Text (body) 190-202; Text (Presence) 203-217

8	7 MAY Dramaturgy 1 JD	9 MAY Dramaturgy 2 JD	7 or 8 MAY Solo Scores #1	PORTFOLIO #2 DUE noon Fri 11 May Reading: Text (Weave) CR 220-253
9	14 MAY Scores & Scripts JD/ME	16 MAY Performance Design 1 JDAV	14 or 15 MAY Solo Scores #2	Reading: Scores CR 254-274
10	21 MAY Global & Intercultural ME	23 MAY (meet in Studio 77) Performance Design 2 JDAV	21 or 22 MAY Solo Scores #3	Reading: Global CR 306-318
11	28 MAY Temples without Dogma JD	30 MAY Creative Case Histories JD/DOD/RL	28 or 29 MAY Solo Performances	Reading: Temples w/o Dogma pp. 275-305
12	4 JUNE QUEEN'S BIRTHDAY (Public Holiday)	6 JUNE Reflection ME/JD/RL	4 or 5 JUNE No workshops	
<p>Score and Artefact or Portfolio DUE Fri 8 June @ noon</p> <p>Planned EXHIBITION AND COLLECTION OF ARTEFACTS and SCORES: Friday 22 June, noon-4pm, FOYER</p>				

SEE DETAILED **WORKSHOP SCHEDULE** BELOW

THEA 203 WORKSHOP SCHEDULE

WK	Group	When	Where	What	Who
1 5/6 Mar	A B C D	NO WORKSHOPS			
2 12/13 Mar	A B C D	M 2.10-5pm M 3.10-5pm T 9-11.50am T 10-11.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #1 Devising #1 Lighting Design #1 Devising #1	JDav RL JDav JD
3 19/20 Mar	A B C D	M 2.10-5pm M 3.10-5pm T 9-11.50am T 10-11.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #2 Devising #2 Lighting Design #2 Devising #2	JDav RL JDav JD
4 26/27 Mar	A B C D	M 2.10-5pm M 3.10-5pm T 9-11.50am T 10-11.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #3 Devising #3 Lighting Design #3 Devising #3	JDav RL JDav JD
Sat 31 Mar Sun 1 Apr	A & B C & D	9am-5pm 9am-5pm	Studio 77 Studio 77	Light & Play Light & Play	RL/JDav JD/JDav
5 2/3 Apr	A B C D	M 3.10-5pm M 2.10-5pm T 9-10.50am T 9-11.50pm	225 Aro Studio 77 225 Aro Studio 77	Devising #1 Lighting Design #1 Devising #1 Lighting Design #1	RL JDav RL JDav
MID-TRIMESTER BREAK Friday 6 April – Sunday 22 April 2012					
6 23/24 Apr	A B C D	M 3.10-5pm M 2.10-5pm T 9-10.50am T 9-11.50pm	225 Aro Studio 77 225 Aro Studio 77	Devising #1 Lighting Design #1 Devising #1 Lighting Design #1	RL JDav RL JDav
7 30 Apr/ 1 May	A B C D	M 3.10-5pm M 2.10-5pm T 9-10.50am T 9-11.50pm	225 Aro Studio 77 225 Aro Studio 77	Devising #2 Lighting Design #2 Devising #2 Lighting Design #2	RL JDav RL JDav
Sat 5 May Sun 6 May	A & B C & D	9am-5pm 9am-5pm	Studio 77 Studio 77	Light & Play Light & Play	RL/JDav RL/JDav

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8 7/8 May	A	3.10-5pm	83 FT 102	Solo Score	ME
	B	3.10-5pm	93 KP	Solo Score	RL
	C	10-11.50 am	83 FT 102	Solo Score	JD
	D	10-11.50 am	93 KP	Solo Score	RL
9 14/15 May	A	3.10-5pm	83 FT 102	Solo Score	ME
	B	3.10-5pm	93 KP	Solo Score	RL
	C	10-11.50 am	83 FT 102	Solo Score	JD
	D	10-11.50 am	93 KP	Solo Score	RL
10 21/22 May	A	3.10-5pm	83 FT 102	Solo Score	ME
	B	3.10-5pm	93 KP	Solo Score	RL
	C	10-11.50 am	83 FT 102	Solo Score	JD
	D	10-11.50 am	93 KP	Solo Score	RL
Thur-Sun	all	2 hour slot TBA	Your perf venue	TECH	You & your eye
11 28/29 May	A	3.10-5pm	83 FT 102	Solo Performances	ME
	B	3.10-5pm	93 KP	Solo Performances	RL
	C	10-11.50 am	83 FT 102	Solo Performances	JD
	D	10-11.50 am	93 KP	Solo Performances	RL
12 4/5 June		No workshops			

Score and Artefact or Portfolio DUE Fri 8 June @ noon
Planned EXHIBITION AND COLLECTION OF ARTEFACTS and SCORES:
Friday 22 June, noon-4pm, FOYER