

THEA 302 Conventions of Drama and Theatre

Trimester 1 2012

5 March to 4 July 2012

30 Points



Ubu Roi d'Alfred Jarry, Marionetteatern 1964 Mise en scène: Michael Meschke

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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	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT77/Room 307
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83/Room 202

- We are available by appointment.

CLASS TIMES AND LOCATIONS

Seminars

Tuesday and Thursday 2.10 – 5.00 PM FT77 Room 305

Rehearsals

Rehearsal times outside class hours will be finalised when casting is complete, but will generally be 2 to 3 evenings during the week, and daytime on Saturdays. Rehearsals will take place in Studio 77, unless otherwise advised. Because we will perform relatively early in the semester, we will rehearse intensively during the mid-trimester break, after Easter.

COURSE DELIVERY

Classes will be a mixture of seminars, practical workshops and rehearsals. The latter will be scheduled once the course begins.

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, set a forward from the Victoria email system to the email address you do use.

COURSE PRESCRIPTION

A critical and practical study of a particular historical period, national drama, or theatrical genre, and of the transformation of dramatic script into public theatrical performance. 2012: Adaptive Dramaturgy.

COURSE CONTENT

The course focuses on adaptation, both in general, as a cultural and individual process which underpins all expression and communication, and in particular as an approach to creating theatre. More particularly, we will focus on 20th century/contemporary adaptation and appropriation of Shakespeare. The creative emphasis will be in creating a full public production of a new version of Alfred Jarry's seminal 1896 play, *Ubu Roi*, which will involve experimentations with improvisation, movement and choreography, space and light.

LEARNING OBJECTIVES

Course Learning Objectives (CLOs) Students who pass this course will/should be able to:

1. have gained an increasingly sophisticated idea of theatrical composition and performance;
2. have read into, and researched the theory and praxis of dramatic and theatrical adaptation;
3. be able to consider how and why “Shakespeare” is adapted and appropriated by living artists, in contemporary culture;
4. develop a critical awareness of styles and theories of dramatic adaptation through studying selected plays and experimenting with adaptive dramaturgy;
5. develop a critical vocabulary for engaging with dramatic adaptation;
6. develop critical thinking skills by studying and reflecting on the cultural process and significance of Shakespeare adaptation, and by making critical choices in their own adaptations;
7. develop creative skills by collaborating on a theatrical production;
8. develop communication skills by practicing writing, presentation, and performance skills, and by working collaboratively with others;
9. develop leadership skills by leading seminar presentations, and by sharing responsibility for the creation, authorship, and production of a new creative work.

EXPECTED WORKLOAD

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 20 hours per week to a 30 point course. 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. The practical component of this course means that there will be periods during project and production work when these hours may be significantly increased, particularly during the major production period in May. You should therefore take special care with your time management, making sure you 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. Please note that there will be an intensive first rehearsal week during the second week of the Easter study break, attendance of which is compulsory.

NO THEATRE WORK OUTSIDE YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT DISCUSSION WITH THE COURSE CO-ORDINATOR BEFOREHAND.

GROUP WORK

Though all academic assessments are individual for this course, theatre work is always creative and collaborative, and makes demands on the ensemble of students, in mutual support of each other and the work generated between them. What is particularly important is to understand how one's own focus and work discipline supports others; how individual initiative and consistency support the general aspiration and realisation of the group.

READINGS

Essential texts:

Fischlin, Daniel, and Mark Fortier. *Adaptations of Shakespeare*. London: Routledge, 2000.

Jarry, Alfred. *The Ubu Plays*.

Several articles/chapters will be distributed in class via Blackboard.

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 3 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 will be four assessable components in this course, all internally assessed:

1. Research, class presentation, and written resumé on Jarry, *Ubu*, its global production & reception, influences, theory & practice of dramatic adaptation etc.

15% DUE 20 MARCH – 5 APRIL.

Students will work in collaboration on a 30 minute oral/visual presentation on a topic to be chosen in class. Complete criteria and assessment procedures will be circulated in class and on Blackboard.

This assignment links to Course Learning Objectives 1, 2, 4, 6, 7, 8, and 9.

2. Research, class presentation, and written resumé elaborating a theme involving the contemporary practice/significance of Shakespeare adaptation & appropriation – using the *pecha kucha* format.

15% DUE 5 – 7 JUNE

Students will develop 7 minute oral/visual presentation on a topic to be chosen in class. Complete criteria and assessment procedures will be circulated in class and on Blackboard.

This assignment links to Course Learning Objectives 1, 2, 3, 6, 7, 8, and 9.

3. Production diary/blog, including post-production critique and self-assessment, approximately equivalent to 3000 words.

30% DUE weekly from 13 March – 24 MAY.

Students will reflect on the creative process of the course and contribute to a blog which both records and constitutes the process of creating a live performance using creative techniques developed in the workshops. Detailed criteria and assessment procedures will be circulated in class and on Blackboard.

This assignment links to Course Learning Objectives 3, 4, 5, 6, 8, and 9.

4. Creative contribution to *Ubu Roi* adaptation. Students will contribute in one or more creative roles to the development and performance of an original performance piece. Contribution will be assessed based on the quality of contributions to the creative environment. More specific criteria will be discussed and set in class.

40% AWARDED 7 JUNE

This assignment links to Course Learning Objectives 6, 7, 8, and 9.

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.

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.

Obviously, extensions cannot be granted in the case of scheduled live performances or presentations.

MANDATORY COURSE REQUIREMENTS

To gain a pass on this course, each student must complete the class and written exercises outlined above, by the due dates, unless provision is allowed for extension. Full attendance at all specified rehearsals and performances is also mandatory.

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>

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.

This schedule gives a general idea of the structure of the course, and its intended components, but because of the necessities arising from group creative research and practice, may be subject to change.

THEA 302 COURSE PROGRAMME

Wk	SEMINAR Tuesday 2.10 – 5pm	SEMINAR Thursday 2.10 – 5pm	OTHER
1	6 MARCH Introduction: Creativity, Criticality, Adaptation.	8 MARCH Discussion on Shakespeare articles. First read of <i>Ubu</i> & discussion.	Read Stuff.co.nz articles on Shakespeare for 8 March. Buy textbooks ASAP.
2	13 MARCH: Creativity myths. Practice, process & politics of (Shakespeare) adaptation.	15 MARCH Practice, process & politics of (Shakespeare) adaptation, cont'd.	Reading: Tuesday: Sawyer; Fischlin & Fortier 1-8 Thursday: F & F 8-20.
3	20 MARCH Presentations on Jarry & <i>Ubu</i> .	22 MARCH Presentations on Jarry & <i>Ubu</i> .	Reading: TBA
4	27 MARCH Presentations on Jarry & <i>Ubu</i> .	29 MARCH Presentations on adaptation/Shakespeare.	Reading: TBA
5	3 APRIL Presentations on adaptation/Shakespeare.	5 APRIL Presentations on adaptation/Shakespeare.	Reading: TBA
10– 22 APRIL: Mid-Trimester Break: We will be rehearsing intensively, particularly during the second week of the break!			

THEATRE PROGRAMME COURSE OUTLINE THEA 302

6	24 APRIL TBA workshop.	26 APRIL TBA workshop.	Reading: TBA
7	1 MAY TBA workshop.	3 MAY TBA workshop.	Reading: TBA
8	8 MAY	10 MAY	Reading: TBA
9	15 MAY Rehearsal	17 MAY Dress Rehearsal	Performance Week
10	22 MAY Looking Forward & Back	24 MAY TBA	Reading: TBA
11	29 MAY TBA	31 MAY TBA	Reading: TBA
12	5 JUNE <i>Pecha kucha</i> Presentations	7 JUNE <i>Pecha kucha</i> Presentations	