

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

Trimester 1 2013

4 March to 3 July 2013

20 Points



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

TRIMESTER DATES

Teaching dates:	4 March to 7 June 2013
Easter break:	28 March to 3 April 2013
Mid-trimester break:	22 to 28 April 2013
Last piece of assessment due:	7 June 2013

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds>

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 6115	Room 307, FT77
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	Room 202, FT83

CLASS TIMES AND LOCATIONS

Lectures

Tuesday and Friday	9am – 9.50am	Maclaurin LT101
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Seminars

Wednesday	11am – 1pm	93KP/FT77 102
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Wednesday	3pm – 5pm	93KP/FT77 102
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Thursday	9am – 11am	93KP/FT83 102
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Seminars begin in WEEK 2. Please register for Seminars via the THEA 201/ENGL 232 site on Blackboard: go to “Tutorials” and then follow the instructions under the “SCubed - Tutorial Enrolment Instructions” link. Please read the instructions carefully. Seminar rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the Administration office, 83 Fairlie Terrace.

TEACHING LEARNING SUMMARY

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, you must 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 include Zola, Chekhov, Jarry, Artaud, Kokoschka as well as Baldwin, Fornes and 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 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.

GROUP WORK

This course involves a significant group work component. During the term you will work with a group of 4-6 classmates in your seminar preparing a short performance-based inquiry into a specific aspect of the dramaturgy of one of the plays on the course, after which your group will lead a discussion based on your performance. Although you will work in groups on these projects, you will be marked individually.

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 11 February to 15 March 2013. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks Easterfield 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 4-6 short responses (300 words) to material and activities covered in class time. Some of these may 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

Assignment 2: Performance Research Project (30%) 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.

Due: As per schedule decided on in seminar at the beginning of the trimester.

Assignment 3: Critical Essay (30%) 2000 word essay on a topic of the student's choice (from a list provided in class), which demonstrates a) familiarity with 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. Students will have the option of two submission dates as discussed in class.

Due: 19 April 5PM (early submission) or 7 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.

Awarded at the end of the trimester

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 Administration office : 83 Fairlie Terrace. Remember to fill in your tutor's name.

COLLECTING MARKED ASSIGNMENTS

Your marked assignment will be handed back by your tutor via Blackboard, by your tutor in class, or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

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. You can find out more information on Class Representatives on www.vuwsa.org.nz.

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>

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. (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	LECTURE	SEMINAR	ASSIGNMENTS
	Tues 9 – 9.50am	Fri 9 – 9.50am	Wed 11am-1pm OR Wed 3–5pm OR Thurs 9am – 11am	
1	5 MARCH Introduction LL/JM	8 MARCH Historical Context JM	NO SEMINARS THIS WEEK	
2	12 MARCH Naturalism JM	16 MARCH <i>Zola, Therese Raquin</i> JM	13 or 14 MARCH <i>Zola, Therese Raquin</i>	
3	19 MARCH Realism JM	21 MARCH <i>Chekhov, Three Sisters</i> JM	21 or 22 MARCH <i>Chekhov, Three Sisters</i>	Analytic Blog/Journal #1 Due
4	26 MARCH Script Interpretation LL	29 MARCH - EASTER BREAK	27 MARCH Script Interpretation (NO THURSDAY SEMINAR) 28 MARCH – EASTER BREAK	
5	2 APRIL - EASTER BREAK	5 APRIL Script Interpretation JM	3 APRIL – EASTER BREAK 4 APRIL Script Interpretation (NO WEDNESDAY SEMINAR)	Analytic Blog/Journal #2 Due
6	9 APRIL Historical Avant-Garde JM	12 APRIL <i>Jarry, King Ubu</i> JM	10 or 11 APRIL <i>Jarry, King Ubu</i>	Analytic Blog/Journal #3 Due
7	16 APRIL Historical Avant-Garde LL	19 APRIL Artaud, Dadaism, Futurism LL	17 or 18 APRIL Artaud, Dadaism, Futurism	EARLY SUBMISSION ASSIGNMENT 3 [Critical Essay] Due Friday, 19 APRIL 5PM
MID-TRIMESTER BREAK Monday 22 to Sunday 28 April 2013				
8	30 APRIL Expressionism JM	3 MAY <i>Kokoschka, Murderer the Women's Hope</i> JM	1 or 2 MAY <i>Kokoschka, Murderer the Women's Hope</i>	Analytic Blog/Journal #4 Due

9	7 MAY Black Arts Movement JM	10 MAY Baldwin, <i>Blues for Mister Charlie</i> LL	8 or 9 MAY Baldwin, <i>Blues for Mister Charlie</i>	
10	14 MAY Women's Theatre LL	17 MAY Fornes, <i>Fefu and Her Friends</i> LL	15 or 16 MAY Fornes, <i>Fefu and Her Friends</i>	Analytic Blog/Journal #5 Due
11	21 MAY Maori Theatre Guest	24 MAY Grace-Smith, <i>When Sun and Moon Collide</i> LL	22 or 23 MAY Grace-Smith, <i>When Sun and Moon Collide</i>	
12	28 MAY Post-modernism LL	31 MAY Gomez-Pena, Superninetendo Ranchero LL	29 or 30 MAY Gomez-Pena, Superninetendo Ranchero	Analytic Blog/Journal #6 Due
13	4 JUNE Critical Essay Tips LL	7 JUNE Wrap up LL	5 or 6 JUNE Criticalwriting	ASSIGNMENT 3 [Critical Essay] DUE Friday, 7 JUNE 5PM