

THEA 203 Space, Light and Text

Trimester 1 2013

4 March to 3 July 2013

20 Points



Pina Bausch *Ten Chi* / photo: Ulli Weiss

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:	Friday 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	Nicola Hyland	nicola.hyland@vuw.ac.nz	463 6826	FT77/Room 302
Teaching Staff	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77/Room 310
	Rachel Lenart	rachel.j.lenart@gmail.com	463 6995	FT83/Room 313
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 2.10pm – 3pm FT77 LT 306

Workshops

Monday 3pm – 6pm (lighting); 3pm-6pm (devising and solo)

Tuesday 10am –1pm (lighting); 10am-1pm (devising and solo)

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

(see Course Programme for details)

CRUCIAL: WEEKEND WORKSHOPS

Groups A & B on Saturday April 6 and Saturday 4 May, 9am-5pm

Groups C & D on Sunday April 7 and Sunday 5 May, 9am-5pm

TEACHING LEARNING SUMMARY

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 course notice board located at 77FT, level 3. Considerable time, additional to that formally timetabled, will be spent on group and class production projects, including 2 day-long workshops taking place over 2 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 course. 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 via email with the Theatre Programme Administrator in 83FT Room 202. Please Note, 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.

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 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

There are **four** pieces of assessment:

- | | | | | |
|---|-----|---------------------------------|-----|-------------------------------|
| 1) Portfolio 1 "Illuminations" OR "Enactments" | 25% | Due noon Friday 12 April | | |
| 2) Portfolio 2 "Illuminations" OR "Enactments" | 25% | Due noon Friday 17 May | | |
| 3) Creative Autobiography | 40% | Solo performance | 15% | Performed 28/29 May |
| | | Score | 10% | Due noon Friday 7 June |
| | | Portfolio 3: "Discoveries" | 15% | Due noon Friday 7 June |
| 4) A contribution mark will also be given for sustained attendance and contribution in 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:

- PORTFOLIOS 1 and 2 ("Illuminations" and "Enactments") are 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** – The final portfolio, “Discoveries”, maps your engagement with the themes in readings and lectures across the course and how these contribute to the creative process of devising the solo performance Marking criteria: must exhibit EXPANDED rigorous, creative and ANALYTICAL discussion, drawing connections between theory and practice
-
- An additional CONTRIBUTION 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 Administration office: 83 Fairlie Terrace. Be sure to give your Workshop Group Letter (e.g Group ‘A’).

COLLECTING MARKED ASSIGNMENTS

Your marked assignment will be handed back by your tutor in tutorials 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

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 class 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. If you are unable to attend these classes you must provide adequate documentation (i.e. medical certificate) and, where possible, sufficient notice beforehand to the relevant teaching staff.

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>

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.

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 203

THEA 203 COURSE PROGRAMME

(Unless otherwise noted, lectures in 77 FT 306; All readings are from THEA 203 Student Notes)

WEEK	LECTURE	LECTURE	WORKSHOPS	OTHER
	Monday 2.10-3pm	Wednesday 2.10 – 3pm	Monday PM Or Tuesday AM	
1	4 MARCH <i>Introduction</i> NH and RL	6 MARCH (Meet in 77) <i>Getting to Know You</i> NH and RL	4 or 5 MARCH NO WORKSHOPS	
2	11 MARCH <i>What is Performance?</i> NH	13 MARCH (Meet in 77) <i>Introduction to Lighting and Production Discipline (1)</i> JDAV	11 OR 12 MARCH <i>Lighting or Devising # 1</i>	Reading: <i>First Principles</i> CR 1-48
3	18 MARCH <i>Ritual</i> NH	20 MARCH (Meet in 77) <i>Scenic Design</i> \ JDAV	18 OR 19 MARCH <i>Lighting or Devising #2</i>	Reading: <i>Light</i> CR91-141 <i>Ritual</i> CR142-49
4	25 MARCH <i>Play</i> NH	27 MARCH (Meet in 77) 'Playing' <i>Showing of Devised Pieces</i> ALL	25 OR 26 MARCH <i>Lighting or Devising #3</i>	Reading: <i>Play & Performing</i> CR150-173
Please Note: Easter Break from Thursday 28 March to Wednesday 3 April 2013				
5	1 APRIL NO LECTURES	3 APRIL NO LECTURES	1&2 APRIL NO WORKSHOPS	SATURDAY 6 AND SUNDAY 7 APRIL LIGHT AND PLAY WORKSHOP!! JDAV/NH/RL

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 203

6	8 APRIL <i>Space</i> NH	10 APRIL (Meet in 77) <i>Playing in/Space</i> RL	8 or 9 APRIL <i>Devising or Lighting #1</i>	Reading: <i>Review Light</i> CR 91-141 1st Portfolio Due Friday April 12 at 12 Noon
7	15 APRIL <i>Lighting Aesthetics</i> Marcus McShane	17 APRIL <i>Profiles: Theatre Makers</i> NH	15 OR 16 APRIL <i>Devising or Lighting #2</i>	Reading: <i>Perf Proc</i> CR 174-189; <i>Text</i> (body) 190-202; <i>Text (Presence)</i> 203-217
MID TRIMESTER BREAK Monday 22nd to Sunday 28 April 2013				
8	29 APRIL <i>Creative Routines</i> RL	1 MAY <i>Physicality and Gesture + Actor's Presence</i> <i>Showing of Devised Pieces</i> ALL	29 or 30 APRIL <i>Devising or Lighting #3</i>	SATURDAY 4 MAY AND SUNDAY 5 MAY LIGHT AND PLAY WORKSHOP!! JDAV/NH/RL Reading: <i>Text (Weave)</i> CR 220-253
9	6 MAY <i>Dramaturgy</i> RL	8 MAY (Meet in 77) <i>Dramaturgy 2</i> NH	6 OR 7 MAY <i>Solo Scores #1</i>	Reading: <i>Scores</i> CR 254-274
10	13 MAY <i>Texts</i> NH	15 MAY <i>Performance Design #1</i> JDAV	13 or 14 MAY <i>Solo Scores #2</i>	Reading: <i>Global</i> CR 306-318
11	20 MAY <i>Performing the World</i> NH	22 MAY <i>Performance Design #2</i> JDAV	<i>Solo Scores #3</i>	Reading: <i>Temples w/o Dogma</i> pp. 275-305

12	27 MAY <i>Performing Cultures</i> NH	29 MAY <i>Creative Case Histories</i> TBC	<i>Performances of Solo Works</i>	Reading: <i>Global and Intercultural Performance 313-317</i>
13	3 JUNE QUEEN'S BIRTHDAY NO CLASSES	5 JUNE Discoveries..... TBC	NO WORKSHOPS	3RD PORTFOLIO and SCORE DUE FRIDAY 8 JUNE at 12 NOON

SEE DETAILED **WORKSHOP SCHEDULE** BELOW

THEA 203 Workshop schedule

WK	Group	When	Where	What	Who
1 4/5 Mar	A B C D	NO WORKSHOPS			
2 11/12 Mar	A B C D	M 3.10-6pm M 3.10-6pm T 10am-12.50pm T 10am-12.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #1 Devising #1 Lighting Design #1 Devising #1	JDav RL JDav RL
3 18/19 Mar	A B C D	M 3.10-6pm M 3.10-6pm T 10am-12.50pm T 10am-12.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #2 Devising #2 Lighting Design #2 Devising #2	JDav RL JDav RL
4 25/26 Mar	A B C D	M 3.10-6pm M 3.10-6pm T 10am-12.50pm T 10am-12.50pm	Studio 77 225 Aro Studio 77 225 Aro	Lighting Design #3 Devising #3 Lighting Design #3 Devising #3	JDav RL JDav RL
5 1/3 April		NO CLASSES	NO CLASSES	NO CLASSES	
Saturday 6 April	A&B	9am – 5pm	Studio 77	Light and Play	NH,RL and JDAV
Sunday 7 April	C&D	9am-5pm	Studio 77	Light and Play	

THEATRE PROGRAMME COURSE OUTLINE THEA 203

6 8/9 Apr	A	M 3.10-6pm	225 Aro	Devising #1	RL
	B	M 3.10-6pm	Studio 77	Lighting Design #1	JDav
	C	T 10am-12.50pm	225 Aro	Devising #1	RL
	D	T 10am-12.50pm	Studio 77	Lighting Design #1	JDav
7 15/16 Apr	A	M 3.10-6pm	225 Aro	Devising #2	RL
	B	M 3.10-6pm	Studio 77	Lighting Design #2	JDav
	C	T 10am-12.50pm	225 Aro	Devising #2	RL
	D	T 10am-12.50pm	Studio 77	Lighting Design #2	JDav
MID TRIMESTER BREAK Monday 22 to Sunday 28 April 2013					
8 29/30 Apr	A	M 3.10-5pm	225 Aro	Devising #3	RL
	B	M 2.10-5pm	Studio 77	Lighting Design #3	JDav
	C	T 9-10.50am	225 Aro	Devising #3	RL
	D	T 9-11.50pm	Studio 77	Lighting Design #3	JDav
Saturday 4 May	A&B	9am-5pm	Studio 77	Light and Play	NH,RL and JDAV
Sunday 5 May	C&D	9am-5pm	Studio 77	Light and Play	NH,RL and JDAV
9 6/7 May	A	M 3.10-5pm	225 Aro	Solo Score	NH
	B	M 2.10-5pm	Studio 77	Solo Score	RL
	C	T 9-10.50am	225 Aro	Solo Score	NH
	D	T 9-11.50pm	Studio 77	Solo Score	RL
10 13/14 May	B	M 2.10-5pm	83 FT 102	Solo Score	NH
	C	T 9-10.50am	93 KP	Solo Score	RL
	D	T 9-11.50pm	83 FT 102	Solo Score	NH
	D	10am-12.50pm	93 KP	Solo Score	RL
11 20/21 May	A	3.10-6pm	83 FT 102	Solo Score	NH
	B	3.10-6pm	93 KP	Solo Score	RL
	C	10am-12.50pm	83 FT 102	Solo Score	NH
	D	10am-12.50pm	93 KP	Solo Score	RL
Thur-Sun	all	2 hour slot TBA	Your perf venue	TECH	You & your eye
12 27/28 May	A	3.10-6pm	83 FT 102	Solo Performances	NH
	B	3.10-6pm	93 KP	Solo Performances	RL
	C	10am-12.50pm	83 FT 102	Solo Performances	NH
	D	10am-12.50pm	93 KP	Solo Performances	RL
13 3/4 June		No workshops			
Score and Portfolio DUE Fri 7 June @ 12 noon					