

THEA 323 Special Topic: Intercultural Performance Practices

Trimester 1 2013

4 March to 3 July 2013

30 Points



The Water Station by Ōta Shōgo, directed by Sankar Venkateshwaran, Mumbai, 2011

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

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: Megan Evans megan.evans@vuw.ac.nz 463 9793 FT77 303

Course Administrator: Cathy McCullagh cathy.mccullagh@vuw.ac.nz 463 5359 FT83 202

CLASS TIMES AND LOCATIONS

Lectures

Monday, Wednesday, Friday 10am – 11.50am 225 Aro St

TEACHING LEARNING SUMMARY

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh/Kyogen, and Suzuki method – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choreography.
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;
- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop our own theatrical approaches to staging, with the goal of finding staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a workshop production in 225 Aro Studio of *The Water Station*, by Ōta Shōgo.

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals. Please wear loose, comfortable clothes which won't restrict your movement. Regular participation in the physical training is utterly essential to the success of the project and constitutes a substantial part of your 'audition' for performance roles.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on Blackboard and/or communicated by email. 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

This course will explore cultural contexts, theoretical foundations and performance techniques of Asian performance. The course combines rigorous in-body training with readings and close analysis of video recordings of performances. Students' work will culminate in a public production.

LEARNING OBJECTIVES

By the completion of this course, students should have:

- A sound understanding of basic aesthetic principles underlying the Asian forms being studied
- Investigated a number of major cultural and historical forces at work in the development of the studied forms
- Gained practical experience in performance techniques of the studied form
- Gained practical experience in intercultural adaptation of performance techniques and texts
- Developed their understanding of and skills in acting as an art form
- Increased their technical theatre skills, in lighting, design, publicity, etc.

EXPECTED WORKLOAD

It is always difficult, however, to specify precisely the workload of courses which have a high practical and creative content. The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks, or 20 hours per teaching week. 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. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in May. **YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS.** Also, a standard of professionalism includes **attending to your health and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms.

In practical production work, it is vitally important that students support each other in a collective and collaborative spirit. Please **always** be on time to 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

You will work in teams on production roles and on the replication scenes, but your assessment is based on your individual contribution.

READINGS

Essential texts:

THEA 323 Student Notes (price TBC)

From 11 February to 15 March 2013, all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer. 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

Assessment for this course is internal. More detailed information on each assignment will be given out in class.

- 1) 10-minute presentation on theme, artist, or Asian performance convention related to the production: 20%
topics and presentation dates to be selected by 15 March;
presentations given in class during weeks 6-7.
Marking criteria: Framing of topic, interest and reliability of info presented, clarity and organization, creativity in presentation
- 2) Test (Wed 1 May) covering readings to date 20%
- 3) Practical work: 20%
 - a. training, replication, and experimentation (10%)
 - b. discussion participation (10%)
- 4) Production work (artistic contribution, attendance, overall commitment) 20%
Marking includes input from Cathy McCullagh, Nick Zwart, and other mentors

NOTE: for 3 & 4 above, approximately half the mark will come from your 'performance'; half the mark will come from your preparation and reflection (INCLUDING reflection on readings) as evidenced by participation in class discussion and weekly 200-300 word reflection due each MONDAY of weeks 2-6 and covering previous week's activities. This written reflection may be a photocopy of workbook entries or typed/handwritten separate reflections as you choose but must be legible. Questions for reflection will be developed in class. Weekly reflections should be submitted via blackboard. You will receive mid-term feedback for your class participation, training, practical and production work to date.

- 5) Essay (1500 word minimum): 20%

- a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which conventionalized elements influenced staging choices, and including critique of your own contribution to that process and product.
- b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.

ESSAY is **DUE Friday 7 June at 5pm and is to be submitted via Blackboard.**

Relationship Between Assessment and Learning Objectives

- 1) The presentation on theme, artist or performance convention will support the company's understanding of important issues related to the production, particularly with regard to cross-cultural issues implicated by the project.
- 2) The test is an opportunity for you to establish how effectively you can identify and discuss essential aesthetic concepts and cultural forces covered in class and in the readings.
- 3) Practical Work: Training in Asian performance techniques, readings, and class discussions will support your understanding of these forms, and some of the major cultural and historical forces at work in its development. Experimentation with these techniques will increase your understanding of acting and intercultural theatrical practice. Weekly written reflections give an opportunity for you to analyse and articulate your progress.
- 4) Production work will increase your skills in technical aspects of theatre—assessment allows your creative contribution and commitment to be acknowledged.
- 5) The essay gives you an opportunity to critique the production, as well as reflect on and articulate your creative contribution and analyse our production process by drawing connections between theory and practice.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration office: 83 Fairlie Terrace.

COLLECTING MARKED ASSIGNMENTS

Feedback on assignments will be uploaded onto Blackboard.

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 complete all assignments. A high standard of attendance, at least 80%, at classes is required. You must attend 100% rehearsals and performances for which you are called unless excused due to illness or other emergency.

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

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 323ST

- 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 (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 323ST

COURSE PROGRAMME

Readings listed for each class; All readings are in the Course Reader (CR)

WK Date	Mon	Wed	Fri	Other (wkend/evening)
Wk 1 4 MAR	Intro Zarrilli "An enactive approach?" (CR: 2-13)	'Interculturalism' What are we doing? (CR: 14-18)	The Intercultural debate: ½ read Bharucha (CR: 19-33); ½ read Fischer-Lichte (CR: 34-44)	
Wk 2 11 MAR	'Chinese Theatre' Cambridge (CR 46-56) Reflection #1 DUE	Yuan zaju play <i>Injustice Done to Dou'E</i> (CR 57-76)	Li Ruru 'Training a Total Performer' (CR 77-81) Presentation topics & dates set	Evenings: One evening for read thru
Wk 3 18 MAR	Jingju play <i>Judge Bao</i> (CR 91-138) Reflection #2 DUE	'Contemporary China' (CR 139-147)	'Japanese Theatre' Cambridge (CR 150-159) Replication Scene choices and casting DUE	Auditions TBA
Wk 4 25 MAR	Brazell 'Noh/Kyogen Elements of Performance' (CR: 160-165) Noh play <i>Atsumori</i> (CR: 166-174) Reflection #3 DUE	Noh play <i>Sumida-gawa</i> (CR 175-184) Kyōgen play <i>Tied to a Pole (Bōshibari)</i> (CR 201- 121)	HOLIDAY (Good Friday)	Rehearsals TBA
Wk 5 1 APR	HOLIDAY (Easter)	HOLIDAY (Easter)	'Contemporary Japan' (CR 246-259 Suzuki 'Grammar of the feet' (CR: 199-216)6 2 Presentations	Rehearsals TBA
Wk 6 8 APR	'Suzuki Now' (CR 278- 288) 3 Presentations Reflection #4 Due	Aesthetics of Quietude (Ōta's Vision) (CR 289-306) 3 Presentations	5 Presentations	Rehearsals TBA
Wk 7 15 APR	5 Presentations Replication Rehearsal	Training Replication Rehearsal	Replication Showing #1	Rehearsals TBA
Mid-Tri Break 22 APR	Rehearsal/Build	Rehearsal/Build	Rehearsal/Build	Rehearsal M-F 9am-5pm tbc

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 323ST

Wk 8 29 APR	Training Test Review	(Training?) TEST	Rehearsal	M-F Evening + Sat rehearsals Sun 5 MAY Pack-in 10am-? TBC ALL CALLED
Wk 9 6 MAY	Rehearsal	Rehearsal	Rehearsal	Plotting lights during day M-F afternoon, actor volunteers needed Sat 11 May Sun 12 May Tech rehearsals tbc—KEEP AVAILABLE
Wk 10 13 MAY	Tech Rehearsal TBC (Dress rehearsal & Evening performances 13 – 18 May)	NO CLASS (Evening performances)	NO CLASS (Evening performances)	Last performance, Pack-out Saturday night
Wk 11 20 MAY	NO CLASS	Training & Reflection	Training & Reflection	
Wk 12 27 MAY	Training & Replication rehearsal	Training & Replication rehearsal	Training & Replication rehearsal	
Wk 13 3 JUN	HOLIDAY (Queen's Birthday)	Training and Replication Showing #2	Course Wrap-up ESSAY Due 5pm	