

# THEA 401 / 501 & ENGL 451 Drama and Theory

**Trimester 1 + 2 2013**

4 March to 17 November 2013

**30 Points**

## TRIMESTER DATES

Teaching dates:	4 March to 18 October 2013
Easter break:	28 March to 3 April 2013
Mid-trimester break 1/3:	22 to 28 April 2013
Mid-year break:	4 to 14 July 2013
Mid-trimester break 2/3:	26 August to 8 September 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

<b>Course Co-ordinator:</b> James McKinnon	Email: <a href="mailto:james.mckinnon@vuw.ac.nz">james.mckinnon@vuw.ac.nz</a>	Ph: 463 6115
Room 307, 77 Fairlie Tce	Office Hours: By appointment.	
<b>Programme Administrator:</b> Cathy McCullagh	Email: <a href="mailto:cathy.mccullagh@vuw.ac.nz">cathy.mccullagh@vuw.ac.nz</a>	Ph. 463 5359
Room 202, 83 Fairlie Tce	Office Hours: Monday-Friday 10am-4.30pm	

## CLASS TIMES AND LOCATIONS

### Lectures

Wednesdays as per schedule	3:10pm – 6:00pm	83FT 201
----------------------------	-----------------	----------

## TEACHING LEARNING SUMMARY

The course consists of 1) a series of seminars, roughly bi-weekly throughout the year; 2) selections of critical readings spanning the history of dramatic and theatrical history; 3) written critiques applying the ideas in the readings to examples of (written) drama and (live) theatre; 4) analysis & critique of one's own and one's peers' critiques.

## COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, or posted on Blackboard. Blackboard notifies students at their VUW email address, so if you are not going to use the Victoria email address, set a forward from the Victoria email system to the email address you do use.

## COURSE PRESCRIPTION

In this course, a range of historical and contemporary critical and theoretical perspectives are brought to bear on a representative range of classical and contemporary dramatic texts. Topics covered include classical dramatic theory and dramaturgy, contemporary performance theory, feminist, psychoanalytical, postmodernist, intercultural and postcolonial approaches.

## LEARNING OBJECTIVES

Students passing the course should be able to...

1. develop an appreciation of various critical approaches to the art, experience, and social place of theatre and drama;
2. critique live performance and dramatic texts from a variety of perspectives, and appreciate the implications of these critical approaches to contemporary theatrical practise;
3. perceive how knowledge is constructed through discourse, and actively participate in that construction by engaging with course materials and peers;
4. recognise, discuss, and theorise the historical and ideological connections between different strains of theatre and performance theory;
5. develop and practice both scholarly and creative collaboration skills;
6. engage in oral and written critical discourse about dramatic and theatrical theory and performance;
7. recognise how both creative practice and knowledge is shaped by material, social, and ideological conditions that artists both determine and are determined by.

## EXPECTED WORKLOAD

You should be able to devote 300 hours to a full-year course. Therefore you should probably expect to spend about 9 to 10 hours per week (apart from class time and screenings) in reading, preparation, and writing. At Honours level it is expected that students will attend every seminar; if you are going to miss a seminar please contact the course co-ordinator in advance if possible.

## READINGS

### Essential Texts

1. Reinelt, Janelle and Roach, Joseph. *Critical Theory and Performance*, 2nd Ed. U of Michigan Press, 2007.
2. Knowles, Richard. *Reading the Material Theatre*. Cambridge: Cambridge UP, 2006.
3. Mee, Charles. *Iphigenia 2.0*. This text is not in print and can be found here:  
<http://www.charlesmee.org/iphigenia.shtml>.

Other readings will be distributed via Blackboard as needed.

Postgraduate textbooks and student notes will be available from the top floor of vicbooks on the ground floor of the Easterfield Building, Kelburn Parade 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](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto: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

**All assessment is internal.**

Assessment items and workload per item	%	Learning Objectives
<b>Critiques:</b> 8 x MAX 1000 word assessments of selected examples of drama & theatre using criteria derived from assigned readings. These will be posted on a blog open to the class. <b>Due by 10pm on the Monday before each class.</b>	55	1, 2, 3, 4, 6, 7
<b>Group Project:</b> 30 minute workshop, presentation, or performance experiment applying concepts from readings to creative or scholarly work. <b>To be scheduled for 2-16 October.</b> This is a group work assessment.	15	3, 5, 6, 7
<b>Peer assessment:</b> 1) Brief response to one classmate's critique, due the Friday <i>after</i> each in-class session. 2) 1000 word "meta-critique" of two classmates' critiques, due the <b>Friday October 23</b> .	20	1, 3, 5, 6
<b>Participation</b> in the seminars demonstrating appropriate preparation and engagement with the readings and your peers' blog contributions.	10	1, 3, 4, 5, 6

*NB: All written assignments must be handed in electronically via Blackboard.*

*Note: Honours grades gained in individual papers are always subordinate to the overall assessment made by the full group of examiners for the Honours programme as a whole.*

## GRADUATE ATTRIBUTES

All assessments have the twofold objective of assessing students' progress in the course and of providing feedback to assist students to achieve the course objectives. Assignments will require students to demonstrate general expertise in **critical thinking** and **communication**, and particularly in the concepts and content covered in the course. In addition, both written and oral assessments require you to make original connections between particular, concrete works of dramatic art and general, abstract critical theory, which involves **creative thinking**. Both the written and oral assignments, moreover, provide opportunities to practice and develop advanced skills in **research, information management, and oral and written communication**, which are both generally valuable and vital for professional success. Discussing and defending your ideas in writing and discussion will develop **autonomy** as well as an appreciation of the degree to which knowledge is created through dialogue.

## ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard.

## EXTENSIONS AND PENALTIES

Because of the nature of the course, which is based on group discussions of common experience, no extensions can be granted for blog critiques. Similarly, if you miss a scheduled presentation there is no recourse for an extension. Extension requests on other assignments will be considered only if they are made in advance of the initial deadline. Critiques submitted after the deadline cannot be of use to the class, and therefore will not be marked.

## MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Complete and submit all assignments, on or by the specified dates, including at least 8 critiques.
- Attend at least 10 of the 12 seminars

## 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.

## 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](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

#### THEA 401/501 & ENGL 451 COURSE PROGRAMME

**Note: Critiques are due by 10pm the MONDAY before class.**

Week 1	6 March	Introduction/Classical Dramatic Theory	
Week 2	13 March	Romantics	CRITIQUE: <i>Iphigenia 2.0</i> ( <a href="http://www.charlesmee.org/iphigenia.shtml">http://www.charlesmee.org/iphigenia.shtml</a> )
Week 3	20 March	Semiotics	CRITIQUE: TBA
Week 4	27 March	<b>NO CLASS</b>	

**School of English, Film, Theatre, & Media Studies**  
**THEATRE PROGRAMME COURSE OUTLINE THEA 401/501 & ENGL 451**

Week 5	10 April	Phenomenology	CRITIQUE: TBA
Week 6	17 April	Gender	CRITIQUE: TBA
<b>MID – TRIMESTER BREAK</b> Monday 22 to Sunday 28 April 2013			
Week 7	1 May	Materialism	CRITIQUE: TBA
Week 8	8 May	Race/Colonialism	CRITIQUE: TBA
Week 9	15 May	TBA	CRITIQUE: TBA
Week 10	22 May	TBA	CRITIQUE: TBA
Week 11	29 May	NO CLASS (but see Critique below!)	
Week 12	5 June	NO CLASS	
<b>MID - YEAR BREAK</b> Monday 4 July - Sunday 14 July 2013			
Week 13	17 July	TBA	CRITIQUE: <i>After Juliet</i> (Circa 25 May – 8 June).
Week 14	24 July	NO CLASS	
Week 15	31 July	TBA	CRITIQUE: <i>Red</i> (Circa 13 July – 10 August)
Week 16	7 August	NO CLASS	
Week 17	14 August	Research Seminar	CRITIQUE: TBA
Week 18	21 Aug	NO CLASS	
<b>Mid Trimester Break:</b> Monday 26 August – Sunday 8 September 2013			
Week 19	11 Sept	Individual Research	
Week 20	18 Sept	NO CLASS	
Week 21	25 Sept	NO CLASS	
Week 22	2 Oct	WORKSHOP/PRESENTATIONS	
Week 23	9 Oct	WORKSHOP/PRESENTATIONS	
Week 24	16 Oct	WORKSHOP/PRESENTATIONS	FINAL CRITIQUE (Peer Assessment)