

THEA 301 Company

Trimester 2 2013

15 July to 17 November 2013

30 Points



Passion Play by Sarah Ruhl (2010).

<http://www.sarahruhlplaywright.com/image/info/66/>

TRIMESTER DATES

Teaching dates:	15 July to 18 October 2013
Mid-trimester break:	26 August to 8 September 2013
Last piece of assessment due:	29 October 2013
Study week:	21 to 25 October 2013

WITHDRAWAL DATES

Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

CLASS TIMES AND LOCATIONS

Lectures

Monday	10.00 - 12.50pm	77FT 305
Wednesday	3.10 – 6.00pm	77FT 305

Rehearsals

TBA – Will be scheduled in consultation with students. You must be available on weekends and during the second week of the mid-trimester break. We will ensure at least one regular day off per week.

NAMES AND CONTACT DETAILS

Course Coordinator	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT 77/Room 307
Technical Staff	Nick Zwart	nick.zwart@vuw.ac.nz	463 8950	FT77/Room 203
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.

COMMUNICATION OF ADDITIONAL INFORMATION

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.

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.

PRESCRIPTION

A practical study of the creative and technical aspects of theatre production leading to public performance of a full-length play. There will be an emphasis on acting skills, production roles, text analysis and stage dynamics.

COURSE CONTENT

For at least two centuries before there was professional theatre in Europe, and particularly England, there was liturgical drama. If it had not been created – and subsequently banned – the professional theatre community of Elizabethan and Jacobean England might well have never been born.

The Mystery plays, representing episodes from the Bible, were one part of this liturgical tradition. They provided a powerful, immediate experience of Biblical material in a time before most people had direct access to personal Bibles written in a language they could read. They also marked a celebration of community and professional identity: they were performed as civic festivals, produced by the guilds that manufactured goods and provided services to the town. The plays were performed for and by the community. Consider how different this is from contemporary spectators, who purchase and consume entertainment as a commodity, which they consume in relative privacy; and how different from many performances, which are not performed for a specific audience but marketed to anyone who can afford a ticket.

We know most of these stories. But what do they mean to us now, in an epoch when faith is considered a private, not public matter, Christianity is no longer hegemonic, theatre is highly secular, and identity is more individual than collective? Is there anything “sacred” about them – or about the theatre? The premise of the course is that these plays are no longer inherently “meaningful” (if they ever were) more than 500 years and 10000 miles removed from their context. Theatre must be more than just memorizing lines and expecting friends and family to show up because we made a Facebook Event page. Our objective is to make something, with each other, for an audience.

To do this, we will study some methods of adapting familiar material to make new products. This is the activity at the heart of Victoria’s “graduate attributes.” In conceptualising the production, we will research the world of the plays, and explore creative possibilities in all aspects of the production. We will study relevant performance techniques, focusing in particular on choral singing, intermediality, and a method of collaboration known as RSVP and made famous by Robert Lepage, among others.

COURSE LEARNING OBJECTIVES (CLOS)

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

1. develop and practice creative skills in theatrical composition and performance;
2. conduct independent research and communicate findings to a group;
3. investigate the history, conventions, and significance of Christian liturgical drama in early modern Europe, and put this knowledge to use in scholarly and creative contexts;
4. understand and experience creativity as a collaborative, reflective, reiterative process;
5. develop a critical vocabulary to engage with and practice dramatic adaptation;
6. use adaptive dramaturgy to create new material and develop critical insight into existing material;

7. develop critical thinking skills by studying and adapting material from the canon of English Mystery plays, and by learning to give formative feedback on peer work;
8. develop autonomy and creative agency by participating in and taking responsibility for the creation and performance of a new creative work, and by giving feedback on peer work;
9. develop oral, somatic, and written communication skills by working collaboratively, articulating and sharing ideas, and documenting and reflecting on contributions to the creative process.

TEACHING FORMAT

THEA 301 consists of seminars, rehearsal, workshops, and performances. There are no lectures, and all learning activities are active. Students are expected to prepare appropriately and contribute actively to every session.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must have:

- Submitted the essays and assignments, on or by the specified dates and sit the test (subject to such provisions as are stated for late submission of work)
- Attended all rehearsals, production meetings, technical rehearsals and performances, as arranged with the director.

WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week. 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 reflection time will need to take place in addition to that. 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.

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.

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, abide by the company's code of conduct, 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 COORDINATOR BEFOREHAND.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Research presentation , and written resumé on a topic pertinent to our creative process – using the <i>pecha kucha</i> format. Students will develop 7 minute oral/visual presentation on a topic to be chosen in class, and moderate a Q & A/discussion session on their topic. Complete criteria and assessment procedures will be circulated in class and on Blackboard.	20	2, 3, 5, 7, 8, 9	5-9 August
2 Peer evaluation – Students will complete evaluations of three of their peer's presentations. Complete criteria and assessment procedures will be circulated in class and on Blackboard.	10	4, 5, 7, 8, 9	5-9 August
3 Production Wiki and Blog: Students will contribute to a Wiki which collects and documents our research, and a blog for the proposal and discussion of creative ideas. Detailed criteria and assessment procedures will be circulated in class and on Blackboard. Expected contribution will be the equivalent of 2000 words. Assessment will consider both contributions and feedback on others' contributions.	30	3, 4, 5, 6, 7, 8, 9	Weekly
4 Creative Contribution , as documented in your Reflective Journal . 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, including post-production critique and self-assessment, approximately equivalent to 3000 words.	40	1, 3, 4, 5, 6, 7, 8, 9	Checked daily, assessed 29 October.

Group work: Obviously, this course consists largely of group work. All assessment, however, is individual.

Criteria: Criteria and rubrics will be distributed on Blackboard.

SUBMISSION AND RETURN OF WORK

All assignments and feedback will be submitted and returned electronically.

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the “Assignments and Turnitin” section.

Your marked assignment will be found on Blackboard in the same section.

PENALTIES

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.

In exceptional and unforeseen circumstances an extension may be granted. 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.

SET TEXTS

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.

THEA 301 Student Notes;

Available from vicbooks, Ground Floor Easterfield Building, Kelburn Parade.

Other readings will be distributed in class.

CLASS REPRESENTATIVE

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 may like to write the Class Rep’s name and details in this box:

Class Rep name and email address for this course:

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues:
www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 301

COURSE PROGRAMME

Week 1	Building <i>kaupapa</i>
Week 2	Readthroughs, research.
Week 3	Evening rehearsals begin (Plan on 2-3 nights and Saturday 10-2)
Week 4	Research seminars.
Week 5	Showing One?
Week 6	Reflection, regrouping, recycling
Mid Trimester Break:	Monday 26 August to Sunday 8 September 2013
Rehearsals –	September 2-7
Week 7	Showing Two? Rehearsals intensify (plan on 3-4 nights + Saturday)
Week 8	Third creation cycle begins
Week 9	Refinement
Week 10	Refinement & reflection.
Week 11	Tech week (Plan for 5-6 nights rehearsal)
Week 12	Performances