

THEA 205/305/ENGL 241/341 Dramaturgy of the Real

Trimester 2 2013

15 July to 17 November 2013

20 Points



Mies Julie by Yael Farber and August Strindberg.

TRIMESTER DATES

Teaching dates: 15 July to 18 October 2013

Mid-trimester break: 26 August to 8 September 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

Tuesday	1.10pm – 2pm	MCLT 101
Thursday	1.10pm – 2pm	COLT 122

Seminars

Tuesday	10am – 11.50am	FT77/305
Tuesday	10am – 11.50am	FT83/102
Thursday	10am – 11.50am	FT77/305
Thursday	3.10pm – 5pm	FT77/305
Thursday	3.10pm – 5pm	FT83/203

Seminars begin in WEEK 2. Please register for seminars via the THEA 205/305 & ENGL 241/341 site on Blackboard: go to “Tutorials” and then follow the instructions under the “SCubed - Tutorial Enrolment Instructions” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT 77/Room 307
Tutors	Fiona McNamara	fionajane.mcnamara@gmail.com		
	Stella Reid	reidstel@myvuw.ac.nz		
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

This course will use Blackboard extensively as a medium for communication of information, a repository for all course documents and assignments, and the method for submitting and receiving coursework and feedback. Since Blackboard announcements send to your VUW email address, if you do 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.

PRESCRIPTION

This course explores the development, theory, and practice of Western dramaturgy from Romanticism to the present. Dramaturgy is the study of how meaning is generated in drama and performance. The heart of the course exposes students to the varied labours of dramaturgy, via a study of selected plays and a series of corresponding articles about dramaturgy. The course aims to a) broaden students' exposure to the dramatic literature of theatrical realism; b) deepen students' engagement with the theatre by equipping them with knowledge and skills of dramaturgy; and c) provide students with a critical understanding of and practical experience in dramaturgical work. The course covers major developments in European & American dramaturgies from the end of the French Revolution, including the rise of realism, the avant garde, and post-modern & post-dramatic performance.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. identify and perform creative, critical, and communication skills and tasks undertaken by professional dramaturgs, such as script analysis, audience development, adaptation, and programming;
2. discuss the historical context for the development of both Western dramaturgy and realism, and the philosophical and ideological underpinnings of Western dramaturgy;
3. identify and analyse conventions of Western, text-based dramaturgy and realism;
4. research topics pertinent to Western dramaturgy using the tools of both literary and performance studies;
5. develop a sense of the collaborative nature of creativity, and the creative nature of research, by conducting performance-based research projects.

TEACHING FORMAT

The course is taught in two one-hour lectures and one two-hour seminar each week.

MANDATORY COURSE REQUIREMENTS

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

- Complete all assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend and participate in seminars consistently, as determined by consensus with your tutor and seminar classmates.
- Attend at least 8 out of 11 seminars

WORKLOAD

The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks, or 13 hours per teaching week. **Therefore you should spend, on average, about 12 hours per week (apart from class time) in reading, preparation, thinking devising and rehearsing creative projects, and writing.** Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. I also encourage you to attend as much Wellington theatre as possible while you are taking this course.

ASSESSMENT

All assessment is internal.

Assessment items and workload per item		%	CLO(s)	Due date
1	Performance-Based Dramaturgy: You will collaborate in groups on two practical dramaturgy projects (worth 20% each) which entail creative and performative investigations of the texts on the course. Further instructions discussed in class and on Blackboard.	40%	1, 2, 3, 4, 5	Determined in seminar.
2	Reflective Dramaturgy: This project entails 5-7 brief writing assignments devoted to various aspects of dramaturgy, including responses to readings and reflections on your collaborative creative projects. These assignments will improve your writing skills and help you track your own learning. Further instructions discussed in class and on Blackboard. Approx. 2500 words total.	25%	1, 2, 3, 4	Submissions bi-weekly.
3	Inquiry-Based Dramaturgy: You will select a topic, problem, or dramaturgical task of particular interest and investigate it in depth, creating an essay, a critique, a series of publicity documents, a staged reading, or other possibilities. Approx. 2500 words. Further instructions discussed in class and on Blackboard.	25%	1, 2, 3, 4	October 17.
4	Contribution: You will choose to perform a number of service-based tasks that contribute to the overall learning experience for others in the class. Further instructions discussed in class and on Blackboard.	10%	1, 5	

All 300-level work will be marked at an appropriately higher standard.

Group Work:

This course involves a significant group work component. Twice during the term, you will work with a group of 4-6 classmates in your seminar preparing a ~10 minute performance-based inquiry into a specific aspect

of the dramaturgy of the real, 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.

Marking Criteria:

Extensive criteria and rubrics for each assignment will be found on Blackboard.

SUBMISSION AND RETURN OF WORK

All assignments will be submitted electronically via Blackboard, except Practical Dramaturgy or as otherwise directed. In no case, except by special arrangement, will you hand in a hard copy of anything.

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Electronic assignments need 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 available 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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

The practical dramaturgy assignment does not require any additional resources, material, or space. Do not expect or request any such things from the Theatre Programme.

Some assignments will give you the option of watching live theatre, but you can complete the course without spending any money on attending live theatre. However, one might reasonably question whether you are truly interested in theatre if you never see any of it.

SET TEXTS

You can order the following textbooks, and student notes, online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

Strindberg, August. *Miss Julie* (and Preface to *Miss Julie*).*

Farber, Yael and August Strindberg. *Mies Julie*.

Ibsen, Henrik. *When We Dead Awaken*. *

Brecht, Bertolt. *The Life of Galileo*.

Albee, Edward. *Who's Afraid of Virginia Woolf?*

Pinter, Harold. *The Care Taker and The Dumb Waiter*.

Blythe, Alecky and Cork, Adam. *London Road*.

THEA 205/305, ENGL 241/341 Student Notes

*Routledge Drama Anthology & Sourcebook**

* The *Routledge Drama Anthology & Sourcebook* (from THEA 201/ENGL 232) contains the Ibsen and Strindberg readings. If you already own it, you do not need to buy these plays individually. If you do not own *RDAS*, it will be cheaper and more practical to buy the plays independently than to buy *RDAS*.

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/avcadademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcadademic/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

COURSE PROGRAMME

Week 1	Welcome. Pretexts of Dramaturgy and Realism.	
Week 2	The Origins of Modern Dramaturgy	Romantics and Cattaneo
Week 3	Rise of the Real	Strindberg & Zola.
Week 4		Ibsen
Week 5	Realism and its Discontents I: Class	Brecht
Week 6	Brecht/Production Dramaturgy	Cardullo, Cattaneo, Katz
Mid Trimester Break: Monday 26 August to Sunday 8 September 2013		
Week 7	Edward Albee Gets Real?	
Week 8	Realism and its Discontents II: Gender	
Week 9	Pinter (<i>Pause.</i>)	
Week 10	Pinter/Development Dramaturgy	
Week 11	Verbatim and Documentary Theatre	
Week 12	Realism tomorrow: what, how, why?	