

THEA 101 The Live Act: Introduction to Theatre

Trimester 1 2015

2 March to 1 July 2015

20 Points

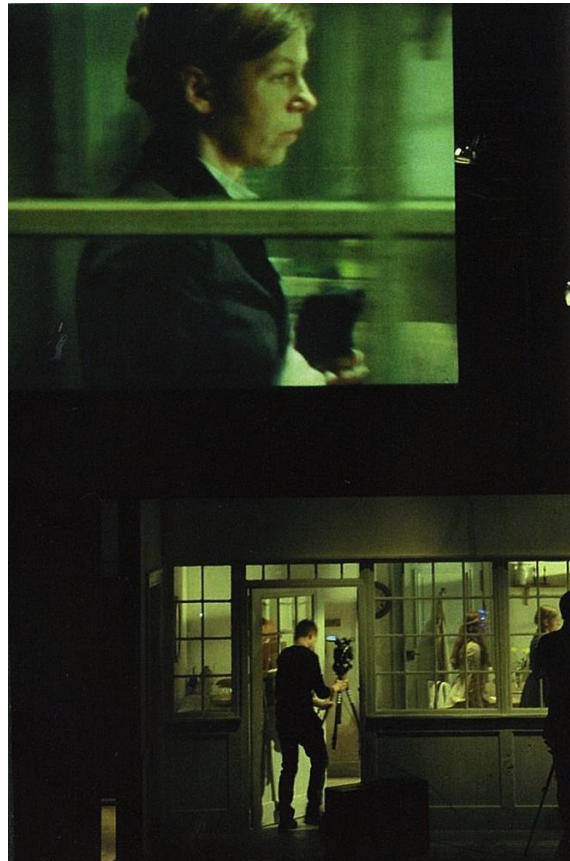


Image from Katie Mitchell's multimedia production of Strindberg's *Miss Julie*, at the Schaubühne Berlin, (2010).[Source: Schaubühne programme booklet]

IMPORTANT DATES

Teaching dates: 2 March to 5 June 2015

Easter/Mid-Trimester break: 3 to 19 April 2015

Last assessment item due: 15 June 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Tuesdays and Thursdays	1.10pm – 2.00pm	HMLT 205
Wednesdays	1.10pm – 2.00pm	SUMT 228

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the THEA 101 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace

NAMES AND CONTACT DETAILS

Course Coordinator:

Weeks 1 – 8	Bronwyn Tweddle	bronwyn.tweddle@vuw.ac.nz	463 6852	FT77 301
Weeks 9 – 12	Megan Evans	megan.evans@vuw.ac.nz	463 9793	FT77 303

- Staff Office Hours are posted on Blackboard, and we are also available by appointment.
- Lectures will also be taken by Bronwyn Tweddle, Megan Evans, David O’Donnell, Lori Leigh, James Davenport and Simon Perris.
- Tutor names and contact information are posted on Blackboard.

Māori and Pasifika Support Tutor:

Bridget Reweti	mpsupporttutor@vuw.ac.nz	463 9599 or 027 563 7038	vZ 807
Office Hours:	tba		

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be announced in class and posted on Blackboard.

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.

PRESCRIPTION

This course examines the phenomenon of live performance across cultures and time periods, from the opera house to the black box to the street. Topics include: Shakespeare, Indigenous and Asian Performance, realism, dance, puppetry, musicals, digital performance and performance art. Plays and performances will be explored dramaturgically and practically in tutorials.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

- 1 recognise the distinctive qualities of live theatrical performance
- 2 explain major concepts and terminology of theatre and performance studies
- 3 explore characteristics of a selection of plays of various genres and styles, and discuss their creative possibilities in performance
- 4 explore characteristics of various performance practices across the globe, from the traditional to the contemporary
- 5 analyse the performative and creative potential of plays through practical workshopping of text
- 6 illustrate understanding of one or more major critical approaches to drama and theatre by drawing examples from plays and performances
- 7 explore collaborative skills in theatre.

TEACHING FORMAT

The course is taught in three lectures and one tutorial per week. Practical work and group discussion in tutorial provide the opportunity to develop understanding of material covered in lecture and readings, particularly regarding performance potential of studied plays. Tutorial attendance is required and students should have read the play or other material scheduled for discussion for that week's tutorial.

MANDATORY COURSE REQUIREMENTS

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

- submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- attend at least 8 tutorials.

WORKLOAD

The university anticipates that you should be able to devote about 200 hours 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, rehearsal and assignment writing. It is important to note there is considerable variation between students in terms of learning styles, reading speed etc. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. You will also need to spend additional rehearsal time leading up to your tutorial presentation. Similarly, the suggested time for preparation of each assessment item listed below is only a very rough estimate. You should consider your past academic working process and begin to develop a realistic personal assessment of the preparation time needed for your university work.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
<p>1 Developing a Thesis = 3 short exercises in response to playtexts taught on the course (Total: 900 words)</p> <p>Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision</p> <p>Workload estimation: 2–3 hours reading, 5–7 hours thinking and writing the draft due in tutorial, 1–2 hours revising the final version. (Note that this work can be incorporated into your Comparative Essay below)</p> <p>8–12 TOTAL HOURS</p>	30%	2, 3, 4, 5	Draft of #1 due in tutorial 17/18 Mar; Final versions due noon Fri 20 Mar, Fri 10 Apr, Fri 2 May
<p>2 5 quizzes on course content and concepts</p> <p>Workload estimation:</p> <p>1–2 hours study/revision time per quiz x 5 quizzes</p> <p>(IMPORTANT: this estimate assumes you have ALREADY done all the assigned reading, the estimated time covers revision only)</p> <p>5–10 TOTAL HOURS</p>	25%	1, 2, 3, 4	Due by 9am on 17 March 31 March, 28 April, 19 May & 2 June
<p>3 Group performance project presented in tutorial</p> <p>(3-5 minute scene presented in tutorial as scheduled by your tutor; 300–400 word written reflection due one week following the presentation)</p> <p>Marking criteria: strength of analysis of the dramaturgy and performative options; evidence of reflective, constructive, critically engaged appraisal of the play; sensitivity to the text, the task, and the group's working process.</p> <p>[15% of the total mark is based on the performance and discussion; 5% of the total mark is on the written reflection]</p> <p>Workload estimation:</p> <p>3–4 hours reading the assigned play</p> <p>5–7 hours of preparation and rehearsal</p> <p>2–3 hours reflecting and writing self-assessment</p> <p>10–14 TOTAL HOURS</p>	20%	1, 2, 4, 5, 6, 7	tbc

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4	<p>Performance Critique/Reading a performance (1,500 words)</p> <p>Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision</p> <p>IMPORTANT: plan for the cost of the theatre ticket</p> <p>Workload estimation:</p> <p>2–3 hours attending the performance, 7–10 hours thinking and writing the first draft, 3–5 hours revising the final version.</p> <p>12–18 TOTAL HOURS</p>	25%	1, 2, 3, 6	Final due noon Mon 15 June
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SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.

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.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Wednesday 1 July 2015.**

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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

Students are required to purchase at least one theatre ticket (\$12-\$30) in order to complete the Performance Critique piece of assessment.

SET TEXTS

1. THEA 101 Student Notes (available from Student Notes Distribution Centre, approximately \$22.90).
2. *Urban Hymns*, published in the Playmarket Play Series 2010, *Three Young & Hungry Plays: Queen B, Exchange, and Urban Hymns* (available from Vic Books, price TBA).

3. *SEFTMS Guidelines for Students in THEA 101* (Blackboard under 'Course Resources').

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.

RECOMMENDED READING

Additional material on theatrical activity in the historical periods we will study is available in the relevant chapters of: Brockett and Hildy, *History of the Theatre* (numerous editions are available in the library). This supplemental reading is particularly recommended for your work on the scene presentation in tutorial.

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

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/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades

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- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

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THEA 101 COURSE PROGRAMME

WEEK	TUTORIAL TOPIC	READING	LECTURE TUES	LECTURE WED	LECTURE THUR
1	Enrol in tutorial via Blackboard/ S-cubed (tutes begin in week 2)	Intro pp.1-10 Global pp. 11-21 <i>The Island</i> pp.23-36	3 Mar Intro BT/ME	4 Mar Text Analysis: <i>The Island</i> BT	5 Mar Performance Analysis: <i>The Island</i> ME
2	Reading Theatre: <i>The Island</i>	<i>Urban Hymns</i> (separate playscript in Playmarket Series)	11 Mar NZ Theatre DOD	12 Mar NZ Theatre/ <i>Urban Hymns</i> DOD	13 Mar <i>Urban Hymns</i> DOD Quiz #1 DUE by 9am 17 Mar
3	Developing a Thesis: <i>Urban Hymns</i> "Developing a Thesis" #1 draft due in tutorial	Athens pp.37-50 <i>Antigone</i> pp.51-82 <i>Poetics</i> pp. 83-91	17 Mar Ancient Greece BT	18 Mar <i>Antigone</i> BT	19 Mar <i>Antigone</i> SP "Developing a Thesis" # 1: Text Analysis DUE noon Friday 20 Mar
4	<i>Antigone</i>	Theatre to 1950: pp.95-106 <i>Miss Julie</i> pp.107-129	24 Mar Realism ME	25 Mar <i>Miss Julie</i> ME	26 Mar <i>Miss Julie</i> ME Quiz #2 DUE by 9am 31 Mar
5	<i>Miss Julie</i>	No set readings: read ahead for later weeks!	31 Mar Acting BT	1 Apr Directing BT	2 Apr Devising BT "Thesis" #2: Text in Performance DUE noon Friday 10 Apr
Easter/Mid Trimester Break: Friday 3 to Sunday 19 April 2015					

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6	Acting/open scene	No set readings: read ahead for later weeks!	21 Apr Scenography JD	22 Apr Lighting ME	23 Apr Costume BT Quiz #3 due by 9am 28 Apr
7	<i>Designing Miss Julie</i>	Commedia pp.185-186 Lazzi pp.187-190 Brecht pp.191-194	28 Apr Commedia dell'Arte BT	29 Apr Music Theatre BT	30 Apr Brecht BT "Thesis" #3: Design DUE noon Friday 2 May
8	Commedia dell'Arte	Theatre since 1950 pp.197-204 <i>Cloud 9</i> pp.205-234	5 May Gender theory BT	6 May <i>Cloud 9</i> BT	7 May <i>Cloud 9</i> BT
9	<i>Cloud Nine</i>	Japan pp.129-144 <i>Matsukaze</i> pp.147-152 <i>Chusingura</i> pp.153-174 Zeami pp.173-181	12 May Japanese Theatre/Noh ME	13 May Kabuki ME	14 May Kabuki ME Quiz #4 due by 9am 19 May
10	<i>Cloud Nine</i>	Renaissance pp.237-254 Othello essay pp.255 – 260 <i>Othello</i> pp.261-304	19 May Renaissance Staging LL	20 May <i>Othello</i> LL	21 May <i>Othello</i> LL
11	<i>Othello</i>	Intercultural pp.307-318 <i>Desdemona</i> pp.319-338	26 May <i>Othello</i> Patrick Spottiswood from Shakespeare's Globe, London	27 May <i>Desdemona</i> ME	28 May <i>Desdemona</i> ME Quiz #5 due by 9am 2 Jun
12	<i>Desdemona</i>	No set readings: but think about your performance critique!	2 Jun Prep for performance critique ME	3 Jun Guest productions ME	4 Jun Greatest hits/round-up ME
					Final Performance critique due noon Mon 15 June