

THEA 205/305: Dramaturgies of the West

Trimester 1 2015

2 March to 1 July 2015

20 Points



London Road, by Alecky Blythe. Canadian Stage 2014. https://www.canadianstage.com/Online/Images/shows_tickets/gallery/london_photos/london14.jpg.

IMPORTANT DATES

Teaching dates: 2 March to 5 June 2015

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

Last assessment item due: 5 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

Lectures

Wednesdays and Thursdays 16.10pm – 17.00pm FT77 306

Seminars

Seminars begin in WEEK 2. Please register for seminars via the THEA 205/305 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:	Kerryn Palmer	kerryn.palmer@vuw.ac.nz	463 6824	FT83 311
Lecturer:	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT77 307
Tutor:	Sherilee Kahui	sherilee.kahui@vuw.ac.nz		

Staff Office Hours and contact details are also posted on Blackboard. Tutors are best contacted by email.

COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard will be our primary medium for communicating, posting news and updates, and for disseminating and submitting assignments; in addition, some assignments entail contributing to online discussions on Blackboard. Therefore I strongly recommend that you familiarise yourself with Blackboard and *check the site frequently*. It is your responsibility to arrive punctually and to regularly check Blackboard and notice boards, to ensure all new information is received. Also ensure your correct email address is listed on Student Records, and check your email regularly.

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 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. Students will learn and practice a suite of analytic and synthetic skills associated with Western and text-based dramaturgy, and conduct performance-based research on selected plays. The course aims to a) develop familiarity with from the canons of modern and post-modern drama; b) equip students with knowledge and skills of dramaturgy; and c) provide students with a critical understanding of and practical experience in dramaturgical work.

COURSE CONTENT

Lectures and seminars in *Dramaturgies of the West* incorporate a variety of activities and material, including active learning exercises, viewing video material, discussion, and other activities which cannot be reproduced or condensed into notes. The efficacy of seminar activities in particular requires large groups of people, so students who do not attend and participate are effectively compromising their classmates' learning. Therefore your active *presence* will be particularly important in this course, because you will not always be able to make up for lost class time by studying or reading in private.

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 and the philosophical and ideological underpinnings of western dramaturgies, including realism and its discontents;
3. identify and analyse conventions of selected dramaturgies, and text-based approaches to dramatic and theatrical composition;
4. develop collaborative and communication skills, and an advanced understanding of the nature of creativity and the creative nature of research, by conducting performance-based research projects;
5. develop and practice the ability to articulate useful, context-appropriate evaluations of aesthetic and scholarly writing and performance;
6. (at 300 level) find problems and develop research topics pertinent to dramaturgy using the tools of both literary and performance studies.

TEACHING FORMAT

The course is taught in two one-hour lectures and one two-hour seminar each week. Seminar activities are often led by students. Both assessment and teaching include substantial online components.

MANDATORY COURSE REQUIREMENTS

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

- complete two Performance-based Dramaturgy assignments (see below), on or by the dates specified in class
- complete at least 8 Critical Reflective Journal submissions and peer feedback responses.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week. Therefore you should expect to spend, on average, about 12 hours per teaching 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. You will be able to balance your workload by choosing when to present your Performance-Based Research Projects.

ASSESSMENT

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. Plan on spending up to 25 hours per performance reading, discussing, planning, rehearsing.	40%	1, 2, 3, 4, 5	Determined in seminar.
2 Critical Reflective Journal: You will write short written responses (~350 words) to assigned readings and in-class content. (1-2 hrs per week + 3 hrs reading time per week = 40-50 hrs) Further instructions discussed in class and on Blackboard. Approx. 3500 words total.	40%	1, 2, 3, 4	Weekly.
3 Peer Feedback: You will give constructive writing feedback to peers. Further instructions discussed in class and on Blackboard. 30 minutes x 10 weeks = 5 hrs.	10%	1, 2, 3, 5	Weekly.
4 Take Home Final Essay: You will write a max. 1000 word response to a question which is either a) selected from a list of options distributed during the last week of classes (at 200 level) or developed by the student (300 level). Further instructions discussed in class and on Blackboard. 10 hrs.	10%	1, 2, 3, 4	5 June

All assessment is internal. Note that it is possible to complete *over 60%* of the course assessment before the aegrotat date (15 May).

All 300-level work will be marked at an appropriately higher standard. The parameters for the take-home essay will be slightly different at the 300-level in recognition of the higher expectations.

Further details and guidelines for each assignment are posted on Blackboard.

1. **Group work:** The Performance-Based Dramaturgy project is assessed individually, although it is performed in groups.
2. **Peer assessment:** The Peer Feedback assignment is NOT a peer *assessment* assignment. Your skills at writing feedback will be assessed, but you will not give or receive summative assessment to/from your peers.
3. **Marking criteria** for each assignment are distributed on Blackboard.

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, and your group will lead a discussion responding to another performance. Although you will work in groups on these projects, you will be marked individually.

SUBMISSION AND RETURN OF WORK

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

All assignments except the Performance-Based Dramaturgy project are submitted electronically.

CRJ responses and Peer Feedback will be completed on the CRJ blog on Blackboard, and feedback from markers will also be given there. Marks will be updated regularly in the Blackboard grade centre.

The Take Home Essay is 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 essay will be returned electronically via Blackboard.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. 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. **No assignment with or without an extension will be accepted after Wednesday 5 June 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

Performance Attendance

Students will be expected to attend and write about live performance at least once during the course. You will be notified of the times & dates well in advance. The cost will be reasonable, particularly when factored in with the overall cost of materials and texts for the course (see below).

SET TEXTS

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

Blythe, Alecky. *London Road*. London: Nick Hearn Books, 2012.

Farber, Yael. *Mies Julie: Based on August Strindberg's Miss Julie*.

Pinter, Harold. *Caretaker/the Dumb Waiter*

*Dickens, Charles. *The Mystery of Edwin Drood*.

You can order textbooks online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

* *This book is NOT available at VicBooks, but there are many copies at the library and it is available free online through Gutenberg, Archive.org, and other sources.*

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

The assessment design and format of this course both reflect and incorporate feedback collected from students between 2011 and 2014, by way of University feedback forms, Blackboard surveys, and formal research. Past students have expressed a strong preference for the lecture/seminar format, and for an assessment process that encourages interaction and regular practice.

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
- 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

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 205/305

COURSE PROGRAMME

Week 1	JM	Background	
Week 2	JM	Melodrama, Adaptation, Popular Culture	CRJ 1
Week 3	JM	Edwin Drood/Miss Julie – The Realist Revolution	CRJ 2
Week 4	JM	Realism & its Discontents	CRJ 3
Week 5	JM	The Mystery of Harold Pinter	CRJ 4

Easter/Mid Trimester Break: Friday 3 to Sunday 19 April 2015

Week 6	JM	Pinter... Pause.	CRJ 5
Week 7	KP	Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>	CRJ 6
Week 8	KP	Fun and Games with George and Martha	CRJ 7
Week 9	KP	<i>London Road</i> : Verbatim Drama	CRJ 8
Week 10	KP	Verbatim continued.	CRJ 9
Week 11	KP	TBA	CRJ 10
Week 12	KP	Take Home Finale!	