

# THEA 302: Conventions of Drama and Theatre

**Trimester 1 2015**

2 March to 1 July 2015

**30 Points**

Photo by Matthias Messmer  
Source: *On Stage: The Art of Beijing Opera*  
Museum der Kulturen Basel



## 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

Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://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](http://www.victoria.ac.nz/students/study/exams/aegrotats).

## CLASS TIMES AND LOCATIONS

Mondays, Wednesdays and Fridays 10.00am – 11.50am FT77 102 (Studio 77)

Additional rehearsal times tbc

## NAMES AND CONTACT DETAILS

**Course Coordinator:** Megan Evans [megan.evans@vuw.ac.nz](mailto:megan.evans@vuw.ac.nz) 463 9793 FT77 303

Office Hours: By appointment

## COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on Blackboard and/or communicated by email. 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

A critical and practical study of a particular historical period, national drama, or theatrical genre, and of the transformation of dramatic script into public theatrical performance. 2015: Asian and Intercultural performance practices.

## COURSE CONTENT

The course will culminate in public performances in Studio 77 in week 12 (2 - 6 June), of the play *The Widow* by Thomas Middleton. In preparation for the production, we will have evening rehearsals approximately twice a week before mid-term break, building of set during first week of break, daily rehearsals during week two of the break (though not everyone necessarily called everyday), and 3-5 nights of rehearsal after break. See Course Programme for key dates.

## COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

- 1 Develop their research skills, specifically in analysing historical material (and in 2015, in relation to Asian and Intercultural material, including the 'embodied research' of physical training);
- 2 Apply this research in a practical theatre production; and
- 3 Increase their practical theatre skills, especially in physicality and ensemble work

## TEACHING FORMAT

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh/Kyogen, and Suzuki method – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choreography.
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;

- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a workshop production in Studio 77 of *The Widow* during week 12 of the trimester (1 – 6 June). IMPORTANT note: Dress Rehearsal is the evening of Monday 1 June (Queen's Birthday Holiday)

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals. Please wear loose, comfortable clothes which won't restrict your movement. Regular participation in the physical training is utterly essential to the success of the project and constitutes a substantial part of your 'audition' for performance roles.

### MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:  
complete all assignments, attend 100% rehearsals and performances for which you are called unless excused due to illness or other emergency.

### 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, however, to specify precisely the workload of courses which have a high practical and creative content. The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks plus study week, or 20 hours per teaching week. 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 writing time will need to take place in addition to that. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in May and June. YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS. Also, a standard of professionalism includes **attending to your health and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms.

**NOTE WELL: expect 2-3 evening rehearsals weeks 2-8, work calls during first week of break, daily rehearsals during second week of break, nightly rehearsals weeks 9-11, tech weekend 30-31 May, DRESS REHEARSAL Mon 1 June (Queen's Birthday Holiday), performances 2-6 June.**

In practical production work, it is vitally important that students support each other in a collective and collaborative spirit. Please **always** be on time to classes and rehearsals, 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 CO-ORDINATOR BEFOREHAND.

## ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
Due to significant variations in student learning styles, reading speeds, etc, the following can only be a very rough estimate of time needed for successful completion of the item. You should consider your past academic working process to develop a realistic personal assessment of the preparation time needed for your university work.				
1	10-minute presentation approx 10 hours preparation	20%	1, 2	Tbc
2	Test (50-minutes, in class) 5-7 hours of revision (assumes you have kept up with the reading)	20%	1	4 May
3	Practical work (weekly reflections ~300 words per week, 1500 words total) Approx 1-2 hours writing time (excludes reading time)	20%	1, 2, 3	Weeks 2-6
4	Production work See note above	20%	2, 3	Tbc
5	Essay (1500 words) 10-15 hours preparation time	20%	1, 2, 3	15 June

Assessment for this course is internal. More detailed information on each assignment will be given out in class. Assessment was designed to facilitate an holistic integration of theory and practice.

- 1) 10-minute presentation on design element, theme, artist,  
or Asian performance convention related to the production: 20%  
Marking criteria: Framing of topic, interest and reliability of info presented, clarity and organization, creativity in presentation
- 2) Test covering readings to date 20%
- 3) Practical work: 20%
  - a. training, replication, and experimentation (10%)
  - b. written reflections, discussion, participation (10%)
- 4) Production work (artistic contribution, attendance, overall commitment) 20%

NOTE: for 3 & 4 above, approximately half the mark will come from your 'performance'; half the mark will come from your preparation and reflection as evidenced by participation in class discussion and weekly written reflections (approx. 300 words each) due each in weeks 2-6. The written reflections may be a photocopy of workbook entries or typed/handwritten separate reflections as you choose but must be legible. Questions for reflection will be developed in class. Reflections must be submitted via blackboard.

Marking criteria for written reflections: Thoughtful reflection on previous week's class activities, including integration of ideas from assigned readings.

Marking criteria for practical and production work includes effort and consistency in physical training, initiative and follow-through on production tasks, evidence of solid preparation and response to feedback for replication scene showings. Marking will include input from Cathy McCullagh, Nick Zwart, and other mentors.

You will receive mid-term feedback for your class participation, reflections, training, practical and production work to date.

- |   |     |
|---|-----|
| 5) Essay (1500 word minimum):   | 20% |
| a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which conventionalized elements influenced staging choices, and including critique of your own contribution to that process and product. |     |
| b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.  |     |

ESSAY is **DUE Monday 15 June at 5pm and is to be submitted via Blackboard.**

**GROUP WORK: Class time is scheduled for rehearsal of replication scenes and production meetings (see class programme) . Unexcused absence from classes for which these activities are scheduled will impact your final grade.**

### **BSUBMISSION AND RETURN OF WORK**

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

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.

### SET TEXTS

THEA 302 Student Notes (price TBC).

Berberich (1989), 'Idea of Rapture', *Asian Theatre Jo.*, v.6, no.1, pp.31-46  
on-line (must be logged into VUW library account) <http://www.jstor.org/stable/1124288>

You can order 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).

### 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

In response to student feedback for previous versions of this course (Taught as THEA 323 and THEA 303), more inclass time for replication rehearsals and production meetings has been scheduled.

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://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](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)

**School of English, Film, Theatre, & Media Studies**  
**THEATRE PROGRAMME COURSE OUTLINE THEA 302**

- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://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](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 302

**COURSE PROGRAMME**

<b>WK Date</b>	<b>Mon</b>	<b>Wed</b>	<b>Fri</b>	<b>Other (wkend/evening)</b>
Wk 1 2 MAR	Intro Read: Zarrilli "An enactive approach?" (pp. 1-12)	Read: 'Interculturalism' What are we doing? (pp. 13-7)	The Intercultural debate: ½ read Bharucha (pp. 18-32); ½ read Fischer-Lichte (pp. 33-43)	
Wk 2 9 MAR	<b>Reflection #1 DUE</b> Topic: intercultural debate  Read: 'Chinese Theatre' Cambridge (pp. 44-54)	Read: Li Ruru 'Training a Total Performer' (pp. 55-68)	Read: Jingju play <i>Yu Tang Chun</i> (pp. 69-66)  <b>Presentation topics &amp; dates set</b>	Evenings: One evening for read thru
Wk 3 16 MAR	Read: 'Contemporary China' (pp. 135-143) Jingju play <i>Women Generals of the Yang Family</i> (pp.144-187)	<b>Reflection #2 DUE</b> Topic: Chinese opera  Read: 'Japanese Theatre' Cambridge (pp. 188-197) Brazell 'Noh/Kyogen Elements of Performance' (pp.198-203)	Read: Noh play Intro & <i>Matsukaze</i> (pp.204-217) Kyogen Play <i>Tied to a Pole</i> (pp. 227-247)	Auditions TBA
Wk 4 23 MAR	Berberich (1989), 'Idea of Rapture', <i>Asian Theatre Jo.</i> , v.6, no.1, pp.31-46 on-line (must be logged into VUW library account) <a href="http://www.jstor.org/stable/1124288">http://www.jstor.org/stable/1124288</a> <i>Washing River</i> (pp. 218-226) <b>Replication groups set</b>	<b>Reflection #3 DUE</b> Topic Noh/Kyogen  Brazell 'Puppet and Kabuki Elements of Performance' (pp. 248-258)	Kabuki play <i>Sukeroku</i> (pp. 259-286)	Rehearsals TBA
Wk 5 30 Mar	<b>Reflection #4 Due</b> Topic: Kabuki  'Contemporary Japan' (pp. 287-299)	Suzuki 'Grammar of the feet' (pp.300-315); Allain 'Suzuki Method' (pp.316-340) 3 Presentations (set, costume, dramaturg?)	Good Friday HOLIDAY	Rehearsals TBA
Mid-Tri Break	Rehearsal/Build	Rehearsal/Build	Rehearsal/Build	Week 1: Set Build Week 2: Rehearsal M-F 9am-5pm tbc



School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 302

WK Date	Mon	Wed	Fri	Other (wkend/evening)
Wk 6 20 APR	<b>Reflection #5 Due</b> Topic: Suzuki  5 Presentations	5 Presentations	5 Presentations	Rehearsals TBA
Wk 7 27 APR	ANZAC Day HOLIDAY	Training 2 Presentations	Training TEST REVIEW	Rehearsals TBA
Wk 8 4 May	TEST Training	Training Replication Rehearsal	Replication Rehearsal Production Meeting	M-F Evening + Sat rehearsals
Wk 9 11 MAY	Training Replication Rehearsal <b>Widow Lines Memorized</b>	Training Replication Showing #1 (feedback, goals set)	Training Replication Rehearsal Production Meeting	
Wk 10 18 MAY	Training <i>Widow</i> Rehearsal Replication rehearsal	Training <i>Widow</i> Rehearsal Replication rehearsal	Training Production meeting	Pack-in 10am Sunday 24 May ALL CALLED
Wk 11 25 MAY	Training <i>Widow</i> Rehearsal Replication rehearsal Focusing and plotting lights M-F afternoon this week, actor volunteers needed	Training <i>Widow</i> Rehearsal Replication rehearsal	No class—get some rest, things will be REALLY HECTIC from tomorrow.	<b>TECH WEEKEND</b> Q to Q Sat 30 May 10am - ???  Tech/Dress Sun 31 May 10am-???
Wk 12 1 JUNE	No Class (Queen's B-Day Holiday) <b>Dress Rehearsal</b> <b>5.30pm call,</b> <b>7pm start</b>	11am class start Replication rehearsal  Those who can, attend THEA 101 at 1.10pm in SUMT 228	<b>10am start!!</b> <b>Replication rehearsal</b> <b>and showing #2;</b> <b>Generating essay</b> <b>topics for final</b> <b>assignment;</b> <b>Course wrap up</b>	<b>Performances</b> <b>Mon-Saturday</b> 7pm (5.30 call) Pack-out Saturday after final show ALL CALLED Then a party!
<b>Final essay due Mon 15 June (via blackboard)</b>				