

THEA 323 Special Topic: Rebooting Futurism

Trimester 1 2015

2 March to 1 July 2015

30 Points



Futurists on parade by Manca, from *Poesia* Aug-Oct 1909. Rpt. In *Futurist Art & Theory 1909-15* by Marianne Martin.

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

Tuesdays and Fridays 10.00am – 12.50pm SU 312

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 one regular day off per week.

NAMES AND CONTACT DETAILS

Course Coordinator: James McKinnon james.mckinnon@vuw.ac.nz 463 6115 FT77 307

Office Hours: 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

Unleashed on the world by FT Marinetti in 1909, Futurism sought to smash convention, repudiate the cult of the past, and celebrate the triumph of technology. The most audacious and aggressive agitators of the historical avant garde, the Futurists demanded the destruction and renewal of every cultural tradition, from theatre to cooking. This course will inquire into Futurist theatre by asking: how might yesterday's Futurists respond to today, and what new New Zealands might they now envision? To tackle these questions, students will learn devising methods and use them to reinvent, revive and reboot Futurism in a public production in May 2015.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1	Use both creative and scholarly research methods to investigate the history and legacy of Italian Futurist theatre;
2	Select, analyse, and arrange appropriate research materials for presentation and creative development;
3	Identify, pursue, and document their progress towards specific and appropriate personal objectives as scholars and creative artists;

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4	Demonstrate oral, somatic, and written communication skills through rational discourse, oral presentation, written reflection, and aesthetic expression;
5	Create and sustain productive collaborative relationships and contribute toward the creation of a complex, multi-media public performance project;
6	Evaluate and critically reflect on their own and peers' contributions to the creative process;

TEACHING FORMAT

THEA 323 will be taught through seminars, rehearsal, studio workshops, and performance. There are no lectures, and all learning activities are active. Students are expected to prepare appropriately and contribute actively to every session. Students must attend rehearsals as negotiated in class.

MANDATORY COURSE REQUIREMENTS

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

- Complete at least 8 out of 10 responses to weekly prompts in the reflective journal.
- Complete all assignments.
- Attend 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.

The final performance in this course will take place in Week 10. Therefore, you can expect to work intensively in the first 10 weeks, and less so toward the end. During the devising process – especially from Week 5 through Week 10 you should expect to spend an average of about 25 hours per week 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.

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
<p>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.</p>	20	1-4	Week 4
<p>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.</p>	15	5, 6	Week 4
<p>3 Reflective Practice: Students will use a system of critical reflective practice to document and track progress towards their learning objectives. Guidance and prompts will be given online with formative assessment, and students will nominate entries for summative assessment. Detailed criteria and assessment procedures will be circulated in class and on Blackboard.</p>	15	3, 6	Weekly
<p>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.</p>	50	1-6	Checked daily, assessed 5 June.

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

Criteria: Criteria and rubrics will be distributed on Blackboard. Note that by the aegrotat date deadline (15 May), students will have completed at least 35% of assessment requirements.

SUBMISSION AND RETURN OF WORK

Students will document most their assessed work in a journal on Blackboard. Pecha Kucha presentations can be submitted electronically on Blackboard. All marks and feedback from instructor will also be distributed through Blackboard.

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 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.

SET TEXTS

All readings will be selected in class and distributed via Blackboard.

RECOMMENDED READING

The following readings are on reserve at the Rankine Brown library:

Apollonio, Umbro. *Futurist manifestos*. 1973.

Adamowicz, Elza; Storchi, Simona. *Back to the futurists: the avant-garde and its legacy*. 2013.

Berghaus, Gunter. *Avant Garde Performance*. London: Palgrave, 2005.

---. *Fascism and theatre: comparative studies on the aesthetics and politics of performance*. 1996.

Greene, Vivien. *Italian Futurism 1909-1944: reconstructing the universe*. 2014.

Kirby, Michael. *Futurist Performance*. London: Dutton, 1971.

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

THEA 323 2015 incorporates changes to assessment based on student feedback on previous courses.

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
- 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

THEA 323 COURSE PROGRAMME

Week 1 Welcome

Week 2 Workshops

Week 3 Workshops / **Pecha Kucha & Peer Evaluations**

Week 4 Devising / **Pecha Kucha & Peer Evaluations**

Week 5 Showing 1

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

We will rehearse full time during the second week of the break.

Week 6 Showing 2

Week 7 Revising

Week 8 Final Showings

Week 9 Re-Booting Futurism Symposium

Week 10 **Performances**

Week 11 **Contribution Assessment & RP nomination**

Week 12 Debrief