

THEA 301: Company

Trimester 2 2015

13 July to 15 November 2015

30 Points



Ko Te Hongi Robyn Kahukiwa (2003) Limited Edition Print

Source: <http://www.aasd.com.au/>

IMPORTANT DATES

Teaching dates: 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Last assessment item due: 16 October 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

Wednesday	1.10 – 4.00pm	FT77 305
Thursday	1.10 – 4.00pm	SU 312

NAMES AND CONTACT DETAILS

Course Coordinator: Nicola Hyland nicola.hyland@vuw.ac.nz 463 6826 FT77 302

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.

PRESCRIPTION

A practical study of the creative and technical aspects of theatre production leading to public performance of a full-length play. There will be an emphasis on acting skills, production roles, text analysis and stage dynamics.

COURSE CONTENT

The workshop production in 2015 is a devised collaborative musical performance deconstructing cultural identity and mythology in Aotearoa/New Zealand. The production will weave together a number of student's stories exploring heritage with *paki waitara/purakau* (myth/creation stories), along with influences from Pasifika performance modes and Western music forms. Taking dramaturgical cues from both devised and scripted theatre, this production seeks diverse ways to tell stories in performance – through monologue, duologue and polylogue, song, movement and choric work, drawing on the vibrant voices and cultures of Aotearoa. The provocation/inspiration for this project is Toa Fraser's *Bare* (1998) a multi-vocal two-hander which contends that 'stripped bare we are all the same'. This production begins with questions about how *differences* define us – unravelling the myth of a national, homogenous identity through motifs of love, loss and landscape. In devising this piece, the company will explore ideas about cultural identity, cringe, hybridity, history and hyphenation through researching texts from theatre, music, television, film, media, art and beyond.

Workshops will play with performative and scenographic possibilities for deconstructing cultural appropriation, nostalgia and nationalism. Assessment will encourage students to think about performances in the everyday; observing the way that stories evolve daily through our interactions with each other and our environment. Along with performing in the production, each member of the company will hold key roles in one of four teams: Dramaturgy, Music/Movement, Production/Publicity and Design. The kaupapa

of this course demands students take care to learn and practice specific tikanga e.g. *manaakitanga* (care/respect), *tinana* (physical wellbeing) and responsibility for *taonga mahi* ('tools').

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. develop and practice creative skills in theatrical performance, including design and technical skills;
2. conduct independent research and communicate findings to a group;
3. investigate the practices, dramaturgy, conventions, and significance of monologues and duologues in Western and Indigenous performance and put this knowledge to use in scholarly and creative contexts
4. explore the representation of tropes and conventions across multi-disciplinary texts from Aotearoa/New Zealand and find ways to embody and/or deconstruct these in analysis, rehearsal and performance
5. understand and experience creativity as a collaborative, reflective, reiterative process
6. develop autonomy and creative agency by participating in and taking responsibility for the creation and performance of a new creative work
7. develop oral, somatic, and written communication skills by working collaboratively, articulating and sharing ideas, and documenting and reflecting on contributions to the creative process

TEACHING FORMAT

THEA 301 consists of seminars, rehearsals, workshops and performances. All learning activities have practical components and students are expected to prepare appropriately and contribute actively to each session.

MANDATORY COURSE REQUIREMENTS

Students must attend company rehearsals, as such participation is essential for the collective experience of all students, as well as being necessary to complete requirements for Assessment 4 (Production Work) and to demonstrate the achievements of CLOs 1,5,6,7. Exceptions will be made in extenuating circumstances. Any student who is concerned that they have been (or might be) unable to meet any of these mandatory course requirements because of exceptional personal circumstances should contact the course coordinator as soon as possible.

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 to precisely specify the workload of courses which have a high practical and creative

content. The university anticipates that you should be able to devote about 20 hours per week to a 30 point course. 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 (evenings and weekends), and your research and reflection time will need to take place in addition to that. The intensive practical nature of this course means that there will be periods during project and production work when these hours will be significantly increased.

Please prioritise your time carefully around all courses, particularly during production. Do not use the workload of this course as reason for requesting extensions in other courses, particularly papers outside the Theatre Programme. 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
1 Pitch Students will present a 4x4 micro presentation (four minutes/four slides) 'pitching' their concept for their scene (or 'story') in the production. Students will also respond to feedback from a panel of their peers. Complete criteria and assessment procedures will be discussed in class and on Blackboard	10%	1, 2, 4	In class, 12 August 2015
2 Research Project: Students will conduct independent research on a cross-disciplinary 'text' from Aotearoa/New Zealand (e.g. film, novel, poem, music video, short story, television show, online text, advertisement) and document ways this text contributes to the development of their scene in the production	20%	2,4,6	14 August, 12 pm
3 Journal: The journal will be comprised of three short entries (250-300 words each, 10%) reflecting on a choice from six topics assigned in class. Detailed criteria and assessment procedures will be circulated in class and on Blackboard.	30%	1,2,3,4,5,6,7	Weekly, with final entry due 18 September, 12 pm

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 301

4	<p>Production Work: Students will contribute in one or more creative roles to the development and performance of a devised collaborative theatre production. Work will be assessed based on the quality of contributions to the creative environment (25%). Students will contribute to a physical and virtual “Dreamboard” which collects and documents our research and is a receptacle for the proposal and discussion of creative ideas. More specific criteria will be discussed and set in class. Students will write a post-production critique, 1500 words (15%).</p>	40%	1,2,3,4,5, 6,7	<p>Checked daily, awarded end of trimester.</p> <p>Critique due 16 October, 5 pm.</p>
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Group Work: While the majority of production work in this course is driven by group activities and collaboration, all assessment is graded on individual outputs and contribution.

Criteria: Marking Criteria and rubrics will be distributed on Blackboard and in class.

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.

Hardcopy assignments are submitted in the drop slot outside the administration office: **83 Fairlie Terrace**. Attach an assignment cover sheet found on Blackboard or outside the administration office. Remember to fill in your tutor’s name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the administration office.

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 Friday 30 October 2015. Please do not use the workload of this course as reason for requesting extensions in other courses.**

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

There are no set texts in this course in 2015. Selected weekly readings will be posted in folders on Blackboard.

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

Fraser, Toa. 2007. *Bare in Playmarket Play Series: Bare and No.2*. (Wellington: Playmarket)

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

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

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 301

- 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 301

THEA 301 COURSE PROGRAMME

Week 1 15/16 July **Seeds:** Kia ora! Talofa!
In Which We Are Introduced

Week 2 21/22 **Storm:** Whaddarya, Bro'? Myth, Nation and Cultural Identity
July

Week 3 29/30 **Stories:** Monologues, Duologues, Poly-Vocalogues
July

Week 4 5/6 **Bodies:** Building Character(s)
August

Week 5 12/13 **Ideas:** Pitching and Ditching, Sharing and Playing
August **Scores:** Music and Movement
Pitch due in Class 12 August
Research Project due Friday 14 August 12 pm

Week 6 19/20 **Weaving:** Towards a New Dramaturgy
August

Mid Trimester Break: Monday 24 August to Sunday 6 September 2015

Week 7 9/10 **Rehearsal**
September

Week 8 16/17 **Rehearsal**
September **Final Journal Entries Due 18 September**

Week 9 24/25 **Rehearsal**
September

Week 10 31 **Tech Week: Rehearsal**
September/1
October

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 301

Week 11 7/8 October **Production Week**

Week 12 14/15
October **Debrief: *Ka Kite*: In Which We Part Ways**
Report due 16 October 12 pm