

## THEA 101 The Live Act: Introduction to Theatre



Aenne Schwaz in *Antigone*, Burgtheater, Vienna, May 2015 photo Georg Soulek

### Trimester 1 2016

29 February to 29 June 2016

20 Points

#### IMPORTANT DATES

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Last assessment item due: 5 June 2016

Withdrawal dates: 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 in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (see [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)).



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- 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. Lectures build on the readings and assume students are familiar with these materials. In the following week, students meet in small "tutorial" groups to explore the material further through practical work and discussion. Particular emphasis will be paid to the performance potential of studied plays. Tutorial attendance is required and students should review readings and lecture notes from the previous week in order to prepare for that week's tutorial.

### **MANDATORY COURSE REQUIREMENTS**

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

attend at least 8 tutorials (subject to medical excuse or other extenuating circumstance). Mandatory tutorial attendance is linked to CLO 7 above. Theatre is a collaborative art form requiring the active participation of many individuals. Therefore, one student's absence can have a negative impact on other students' learning. Any student who is concerned that they have been (or might be) unable to meet any of the MCRs because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

### **WORKLOAD**

The expected workload for a 20-point course is 200 hours over the trimester or 15 hours per teaching week.

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**ASSESSMENT**

Assessment items and workload per item	%	CLO(s)	Due date
<p>1 <b>Developing a Thesis = 3 short exercises</b> in response to playtexts taught on the course (Total: 900 words)</p> <p><b>Marking criteria:</b> Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision</p> <p><b>Workload estimation:</b> 2–3 hours re-reading chosen play, 5–7 hours thinking and writing the draft due in tutorial, 1–2 hours revising the final version. (Note that this work builds toward the Performance Critique assignment below)</p> <p>[For the third exercise, students have the option of writing a short script for performance]</p> <p>8–12 x 3 = 36 TOTAL HOURS</p>	30%	2, 3, 4, 5	<p>Draft of #1 due in tutorial 21/22/23 Mar;</p> <p>Final due 5pm Thu 24 Mar</p> <p>Draft of #2 due in lecture Fri 22 Apr, Final due 9am Mon 25 Apr</p> <p>Final of #3 OR playwriting scene due 5pm Fri 13 May</p>
<p>2 <b>5 quizzes</b> on course content and concepts</p> <p><b>Workload estimation:</b> 1–2 hours study/revision time per quiz x 5 quizzes (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	<p>Due by 9am on</p> <p><b>Mon 14 March</b></p> <p><b>Mon 4 April,</b></p> <p><b>Mon 18 April,</b></p> <p><b>Mon 9 May,</b></p> <p><b>Mon 30 May</b></p>
<p>3 <b>Group performance project presented in tutorial :</b></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><b>Marking criteria:</b> 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, though this assessment requires collaboration, your mark will be based on your individual contribution; 5% of the total mark is on the written reflection]</p> <p><b>Workload estimation:</b> 3–4 hours reading the assigned play; 5–7 hours of preparation and rehearsal; 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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	Extra credit option of 5 points toward grade if you participate as an actor, director or playwright in Week 13 script development workshop and/or "best of" performances			
4	<p><b>Performance Critique</b> (1,500 words)</p> <p><b>Marking criteria:</b> 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><b>Workload estimation:</b> 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 11:59pm <b>Sun 5 June</b>

### Relationship between Assessment and Graduate attributes

All assessment has the twofold objective of assessing students' progress in the course and of providing feedback to assist students to achieve the course objectives and graduate attributes. Assignments will require students to demonstrate a **specialised understanding** of fundamental concepts in the field of theatre, drama, and performance studies including the ways imaginative and material resources are used to create live performance and the ability to distinguish and critique drama and theatre from a range of cultural contexts and historical periods. Quizzes, written assignments and the group performance project also encourage general expertise in **critical thinking** through analysing plays and concepts covered in the course. In addition, the written, oral and performance assessments require students to make original connections between particular, concrete works of dramatic art and general, abstract critical theory, which involves **creative thinking** and encourages students to practice a range of creative and critical approaches to inquiry and scholarship. The flexibility and creative licence of the group performance project challenges students to **demonstrate intellectual autonomy through independence of thought** while also showing **openness to ideas** within group activities and general discussions and to contribute to the development and leadership of productive groups. Submission of written assignments via Turnitin help students develop an understanding of intellectual integrity and the ethics of scholarship. The written assignments (and peer feedback on draft writing) and group presentation, moreover, provide opportunities to practice and develop skills in **communicating complex ideas effectively and accurately**, skills that are transferable to many professional settings.

### 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 29 June 2016**

### 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 may be 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 \$30).
2. *Urban Hymns*, published in the Playmarket Play Series 2010, *Three Young & Hungry Plays: Queen B, Exchange, and Urban Hymns* (available from Vic Books, approximately \$28).
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](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto: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. Class representatives will be selected by the end of the first week 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 requests for more practical work in the course, we have added the option of writing a short scene for performance.

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)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progess](http://www.victoria.ac.nz/students/study/progress/academic-progess) (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)
- Special passes: refer to the *Assessment Handbook*, at [www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf](http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf)
- 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)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- 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)

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**THEA 101 COURSE PROGRAMME**

WEEK	TUTORIAL TOPIC (review readings and material from previous week's lectures)	READING (to prepare for this week's lectures)	LECTURE MON	LECTURE WED	LECTURE FRI
1	Enrol in tutorial via myAllocator (Tutorials begin in week 2)	Intro pp.1-10 Global pp. 11-21 <i>The Island</i> pp.21-33	29 Feb Intro ME/NH	2 Mar Text Analysis: <i>The Island</i> ME	4 Mar Performance Analysis: <i>The Island</i> NH
2	Performance as Research: <i>The Island</i>	Theatre and Culture to 1950 pp.35-48 <i>Miss Julie</i> pp. 49-70	7 Mar Realism ME	9 Mar <i>Miss Julie</i> ME	11 Mar <i>Miss Julie</i> ME
3	Developing a Thesis: <i>Miss Julie</i>	<i>Urban Hymns</i> (separate playscript in collection published by Playmarket)	14 Mar	16 Mar Māori Theatre NH	18 Mar <i>Urban Hymns</i> DOD
			<b>Quiz #1 DUE 9am</b> <b>Covers weeks 1-2</b>		
			NZ Theatre NH		
4	Developing a Thesis: <i>Urban Hymns</i>	Classical Japan pp. 127-143 <i>Matsukaze</i> pp.144-150 <i>Chusingura</i> pp. 151-170 Zeami pp. 171-180	21 Mar Japanese Theatre/Noh ME	23 Mar Kabuki ME	25 Mar EASTER BREAK
	<b>"Developing a Thesis" #1 draft DUE in tutorial</b>		"Developing a Thesis" # 1: Text Analysis DUE 5pm Thurs 24 Mar		
5	No tutorials		28 Mar EASTER BREAK	30 Mar EASTER BREAK	1 Apr Kabuki ME



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<b>6</b>	<i>Chushingura</i>	Athens pp.71-84 <i>Antigone</i> pp.85-116 <i>Poetics</i> pp. 117-125	4 Apr	6 Apr <i>Antigone</i> NH	8 Apr <i>Antigone</i> SP
			<b>Quiz #2 DUE 9am today (Covers weeks 3-5)</b>		
			Ancient Athens NH		
<b>7</b>	<i>Antigone</i>	<i>Rent</i> excerpt pp.182-192 "Queer temporality" pp. 193-199 Page to Stage pt 1 (acting/playwriting) pp.200-212; Commedia/Lazzi pp.213-217; Playwriting in process pp. 218-225	11 Apr  Music Theatre ME	13 Apr Acting and Commedia ME	15 Apr Playwriting Workshop NH
<b>8</b>	Acting / Commedia dell'Arte	Page to stage, pt 2 (directing/design) pp. 226-246; Brecht pp. 247-250; Svaboda pp. 250-254	18 Apr Directing ME	20 Apr Set Design JD	22 Apr Costume & Lighting ME
			<b>Quiz #3 DUE 9am today (Covers weeks 6-7)</b>		
<b>"Thesis" #2: Text in Performance DUE 9am Mon 25 Apr</b>					
<b>Mid Trimester Break: Monday 25 to Friday 29 April 2015; lectures resume Monday 2 May</b>					

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9	No tutorial	Renaissance & Shakespeare pp.256-277 Othello essay pp.275 – 279 <i>Othello</i> pp.280-322	2 May Renaissance Staging LL	4 May <i>Othello</i> LL	6 May <i>Othello</i> LL
10	<i>Othello</i>	Theatre since 1950 pp.324-331 <i>Cloud 9</i> pp.332-360	9 May	11 May <i>Cloud 9</i> NH	13 May <i>Cloud 9</i> NH <b>"Thesis" #3: Design OR Playwriting scene DUE 5pm today</b>
			<b>Quiz #4 DUE 9am today (Covers weeks 8-9)</b>		
			Gender theory NH		
11	<i>Cloud Nine</i>	Intro to Devising pp.405-416; Etchells pp. 417-423 Intercultural pp.364-375; <i>Desdemona</i> pp.376-404	16 May Devised and Site-Specific Theatre KP	18 May Postdramatic Theatre DOD	20 May Global & Intercultural Theatre ME
12	<i>Desdemona</i> / Playwriting scene readings	Dramaturgy in Postdramatic Times pp. 297-404	23 May <i>Desdemona</i> ME	25 May <i>Desdemona</i> ME	27 May Tools for Writing the Performance Critique ME
13	<i>Playwriting scene and "greatest hits" rehearsals tbc</i>		30 May	1 June Best of THEA 101 Mon & Tues tute groups to perform	3 Jun Best of THEA 101 Wed tute groups to perform
			<b>Quiz #5 DUE 9am today (covers weeks 10-12)</b>		
			Organisation for playwriting scene staged readings// Greatest hits rehearsal		
					<b>Performance Critique DUE Sun 5 June 11:59pm</b>