

THEA 204: Classic Theatre Workshop

Trimester 1 2016

29 February to 29 June 2016

20 Points



Fuente Ovejuna by Lope de Vega (1619). Antonio Gades Co., Sadlers Wells Theatre (London, UK), 2012. © Tomoaki Minoda.

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: 3 June 2016

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

PRESCRIPTION

A critical and practical study of the dynamics of performing plays from major periods of Western theatre, from the ancient Greeks to the 19th century (including Greek, Renaissance and Neoclassical drama). Investigation of historical conditions of performance form the basis for workshop exploration and presentation of scenes from selected plays.

COURSE CONTENT

To a considerable extent, course content in THEA 204 is not “delivered,” in lectures or readings, but *created* by the students themselves, in experimental performances of selections from historical plays. Most of your work will consist of working in groups of 4 to 15, exploring problems related to the history of theatre as a social and artistic institution, historical aesthetic conventions, and the performance of “classic” texts. It is important to note that these activities require the full participation and engagement of all members of the class.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. **(Discipline Knowledge)** Identify key features of dramatic and theatrical style in the texts and performance traditions of three periods of Western theatre history, and discuss the relationship between these changing styles and the social, historical, and material factors that they influence and are influenced by;
2. **(Creativity & critical thinking)** Apply knowledge of historical aesthetic practices, and the performance possibilities of texts, to the adaptation, production, and performance of excerpts of three classic texts;
3. **(Creativity & Communication)** Demonstrate collaboration and communication skills by working with peers on theatrical performances;
4. **(Communication)** Develop and demonstrate oral, written, and somatic communication skills by performing in scenes and writing responses to a weekly questions;
5. **(Creativity)** Develop and demonstrate creative skill in several different aspects of theatre creation by performing different roles in three short productions;
6. Develop and demonstrate **critical, creative, and collaborative skills** by offering constructive critiques of in-class performances;
7. **(Autonomy & Integrity)** Demonstrate initiative, autonomy, and responsibility for their learning, by identifying personal learning goals, negotiating production roles and responsibilities that allow them to pursue those goals, and reflecting on their progress.

TEACHING FORMAT

THEA 204 consists of two one-hour meetings per week involving the entire class, and a two-hour practical workshop per week on scenes in groups of about 15. Students will also be **required** to attend rehearsals (approx. 15 total hours per 4-week module) after hours. The large group meetings will include group discussion and active learning activities; lectures providing historical background, skills instruction, and context on the plays studied; and post-mortem discussions or critiques of performance projects. Workshops and rehearsals begin in the first week of classes. Students are expected to attend all workshops and lectures, and rehearsals where called by their director. **Students will contribute to a group wiki through Blackboard as part of their workshop contribution.**

MANDATORY COURSE REQUIREMENTS

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

- attendance all Workshops and rehearsals (including full participation, subject to injury or illness, in ALL workshops/rehearsals for which you are called by the director);
- complete ALL assignments.

Students must attend and participate in workshops and rehearsals, as such participation is essential for the collective experience of all students, as well as being necessary to complete requirements for Assessments 1 and 2 and to demonstrate the achievements of CLOs 2, 3, 4, 5, 6, 7. The reason students must complete all assignments is that they are interconnected: if you do not complete your performance task, you will be unable to provide an adequate reflection on the experience later, for example.

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

It is difficult to specify the workload in courses that have a high practical and creative content. The expected workload for a 20-point course is 200 hours spread evenly over the 12 week trimester and breaks, or 13 hours per teaching week. Therefore you should probably expect to spend, on average, about 10 hours per week (apart from workshop/rehearsal time) in reading, thinking and writing your reports. Rehearsal (up to 5 hours in addition to 2 hours per week of lecture and 2 hours per week of set 'workshop' time), practical tasks, learning lines, etc. will then add considerably to the time commitment.

Because of the time commitment, it is NOT advisable to undertake additional extra-curricular theatre projects during the term. If you are considering taking THEA 204 at the same time as another project (such as a Long Cloud show), you must contact the Course Co-ordinator ASAP.

Students will not be excused from THEA 204 workshops, rehearsals, or performances because of conflicts with other theatre projects. Period. Failure to prioritise THEA 204 may result in a failing grade in THEA 204.

ASSESSMENT

Each student will **contribute to three performances** (~10 minutes each) and **write 8 critical reflections** (<500 words each) responding to prompts posted by the instructors on Blackboard.

Creative contributions will vary in each performance according to the student's goals and the group's needs, but include acting, design, publicity, production, and so on. Each creative contribution is worth 20% for a total of 60%.

Critical reflection topics will be posted roughly every week (**8 total**). Types of topics will include: discussion and analysis of course content; negotiation and assessment of individual learning goals; and critiques of in-class performances. You will use this assignment to document evidence of your creative contribution.

Assessment items and workload per item	%	CLO(s)	Due date
1 Creative contribution to three group theatre projects, each including a performance and written research and publicity material. <ul style="list-style-type: none"> • Greek Theatre: <i>Frogs</i> • Spanish Renaissance: <i>Fuente Ovejuna</i> • Elizabethan Theatre: <i>1 Henry IV</i> 	60% (20% per performance)	1, 2, 3, 5	<ul style="list-style-type: none"> • 22 March • 4 May • 1 June
2 Critical Reflection: Eight short (<500 word) written statements. You will set and reflect on goals, and respond to prompts posted by instructors each week BEFORE class.	40% (5% each)	1, 4, 6, 7	See schedule below. Final entry due 3 June .

Note that each student will have completed **over 40%** of the course assessment by the **13 May** aegrotat deadline.

Group work: Please note that **1)** although the performances are a collaborative activity, **all grades are individually assessed;** and **2)** while the performance and rehearsals are group activities, the **creative contribution** is considered and assessed as an **individual** performance, and much of the work (e.g., dramaturgical research, learning parts, writing publicity) will be carried out individually. Each student will negotiate the nature and objectives of their contribution to each performance with teaching staff, and document their individual contributions during the **critical reflection** activity.

Theatre work is collaborative, and makes demands on the ensemble of students, in **mutual support** of each other. It is important is to **understand how one's own focus and work discipline impacts others**. Individual actions impact the aspiration and realisation of the group, for better *or worse*. That is: in collaborative work, **each individual's choices can have a positive *or negative* impact on other students' learning**, and

Creative Contribution marks will reflect this. Please **always** be on time to classes and rehearsals, and **always** take full responsibility for tasks allotted to you, or for which you volunteer.

Students will stay with the same workshop group for the course, which will operate similarly to a collaborative theatre company. Over the course of the three modules, each person may expect to be cast in at least one substantial acting role, probably one or two supporting roles, and at least one production role.

Peer Assessment: While students will write critiques of peer performances, this does not constitute “peer assessment.”

Marking Criteria: There are detailed individual assessment briefs posted on Blackboard, and these will be discussed and negotiated with teaching staff.

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.

Electronic assignments are submitted through Blackboard. 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 15 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.

SET TEXTS

You can order student notes online at www.vicbooks.co.nz or can email an order or enquiry to 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

The 2015 cohort of THEA 204 was generally satisfied with the course, but indicated some concerns about the communication of expectations, the relationship between learning and assessment, and the quality of feedback. Therefore, the assessment and marking system for THEA 204 2015 has been revised in order to streamline and clarify expectations of both students and teaching staff; to give students more control over how they define and pursue their learning objectives; and to encourage dialogue about expectations and learning objectives between students and teaching staff. We look forward to your feedback on these changes. 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.

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

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
- 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
- Special passes: refer to the *Assessment Handbook*, at 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
- 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
- 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
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 204

- 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

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THEA 204 COURSE PROGRAMME

Week	Play	Due	Readings
Week 1	<i>Frogs</i>	CR 1	<i>Frogs</i> ; Wilson & Goldfarb (CR pp. 1-108)
Week 2	<i>Frogs</i>	CR 2a – <i>Frogs</i> Contribution	
Week 3	<i>Frogs</i>	CR 3	
Week 4	<i>Frogs</i>		
<i>Easter Break</i>			
Week 5	<i>Frogs</i>	Performance 1	
Week 6	<i>Fuente Ovejuna</i>	CR2b – <i>Frogs</i> Self-Assessment	<i>Fuente Ovejuna</i> ; Wilson & Goldfarb (CR pp. 109-160)
Week 7	<i>Fuente Ovejuna</i>	CR4a – <i>Fuente</i> Contribution	
Week 8	<i>Fuente Ovejuna</i>	CR 5	
Mid Term Break			
Week 9	<i>Fuente Ovejuna</i>	Performance 2	
Week 10	<i>Henry IV Part 1</i>	CR4b – <i>Fuente</i> Self-Assessment	<i>Henry IV Part 1</i>
Week 11	<i>Henry IV Part 1</i>	CR6 – 1 <i>Henry IV</i> Contribution	
Week 12	<i>Henry IV Part 1</i>	CR7	
Week 13	<i>Henry IV Part 1</i>	Performance 3; CR 6b & CR 8 due 3 June	