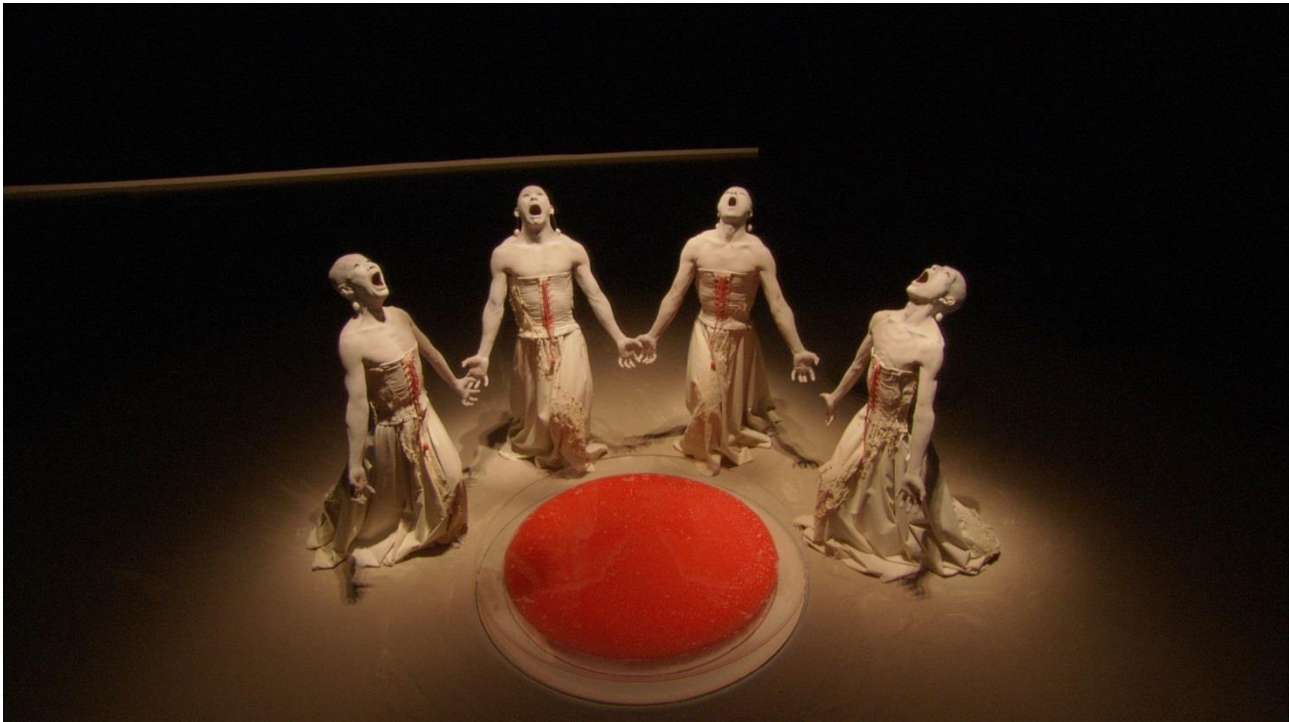


THEA 206: Dramaturgies of the World

Trimester 1 2016

29 February to 29 June 2016

20 Points



Still from *Hibiki* by Sankai Juku. Ushio Amagatsu, 1998.

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.

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 (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

CLASS TIMES AND LOCATIONS

Lectures	Tuesday and Friday	11am – 11.50am	FT77 306
Seminars			
	Tuesday	1210-1400	FT83 203
	Wednesday	1310-1500	FT77 305
	Friday	1210-1400	FT77 305

Seminars begin in WEEK 2. Please register for seminars via the THEA 206/306 site on Blackboard: go to “Seminar signup” and then follow the instructions carefully. Tutorial rooms will be listed on myAllocator, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator:	James McKinnon	james.mckinnon@vuw.ac.nz	463 6115	FT77 307
Lecturer:	Megan Evans	megan.evans@vuw.ac.nz	463 9793	FT77 303
Office Hours:	By appointment			
Course Administrator:	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83 202

COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard will be our primary medium for communicating, posting news and updates, and for disseminating and submitting assignments; in addition, some assignments entail contributing to online discussions on Blackboard. Therefore I strongly recommend that you familiarise yourself with Blackboard and *check the site frequently*. It is your responsibility to arrive punctually and to regularly check Blackboard and notice boards, to ensure all new information is received. Also ensure your correct email address is listed on Student Records, and check your email regularly.

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

This course explores avant-garde drama and its theatrical conventions through the theory and practice of dramaturgy. Dramaturgy is the study of how meaning is generated in drama and performance. The heart of the course exposes students to the varied labours of dramaturgy, via a study of selected plays and a series of corresponding articles about dramaturgy. This course aims to a) broaden students' exposure to the dramatic literature of the theatrical avant-garde; b) deepen students' engagement with differing conventions of the avant-garde on stage, and the philosophical underpinnings of those conventions; c)

provide students with a critical understanding of and practical experience in dramaturgical work. 100% internal assessment.

COURSE CONTENT

Because *Dramaturgies of the World* emphasizes physical and improvised approaches to dramatic composition (as opposed to text-based dramaturgy), we will often be examining and analysing performances in video or live format, rather than as text. Therefore, lecture attendance will be particularly important in this course, because you will not always be able to read the works we are studying.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. identify and perform creative, critical, and communication skills and tasks undertaken by professional dramaturgs, such as script analysis, audience development, adaptation, and programming (DISCIPLINE KNOWLEDGE, CREATIVITY & CRITICAL THINKING);
2. discuss the historical context and the philosophical and ideological underpinnings of a range of world dramaturgies and realism (DISCIPLINE KNOWLEDGE, COMMUNICATION);
3. identify and analyse conventions of selected global dramaturgies, and corporeal-based approaches to dramatic and theatrical composition (DISCIPLINE KNOWLEDGE, CREATIVITY & CRITICAL THINKING);
4. develop collaborative and communication skills, and an advanced understanding of the nature of creativity and the creative nature of research, by conducting performance-based research projects (COLLABORATION, COMMUNICATION, AUTONOMY);
5. develop and practice the ability to articulate useful, context-appropriate evaluations of aesthetic and scholarly writing and performance (COMMUNICATION, CREATIVITY, INTEGRITY);
6. (at 300-level) find problems and develop research topics pertinent to dramaturgy using the tools of both literary and performance studies (AUTONOMY & INTEGRITY).

TEACHING FORMAT

The course is taught in two one-hour lectures and one two-hour seminar each week.

MANDATORY COURSE REQUIREMENTS

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

- complete two Performance-based Dramaturgy assignments (see below), on or by the dates specified in class (CLO 1, 4, 5, 6);
- complete at least 8 Critical Reflective Journal entries **and** 8 peer feedback responses that meet the criteria posted on Blackboard and discussed in seminars (CLO 1, 2, 4, 5).

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 13 hours per teaching week. Therefore you should expect to spend, on average, about 12 hours per teaching week (apart from class time) in reading, preparation, thinking devising and rehearsing creative projects, and writing. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Performance-Based Dramaturgy: You will collaborate in groups on two practical dramaturgy projects (worth 20% each) which entail creative and performative investigations of the texts on the course. Further instructions discussed in class and on Blackboard. Plan on spending up to 25 hours per performance reading, discussing, planning, rehearsing.	40%	1, 2, 3, 4, 5	Determined in seminar.
2 Critical Reflective Journal: You will write short written responses (~350 words) to assigned readings and in-class content. (1-2 hrs per week + 3 hrs reading time per week = 40-50 hrs) Further instructions discussed in class and on Blackboard. Approx. 3500 words total.	40%	1, 2, 3, 4	Weekly.
3 Peer Feedback: You will give constructive writing feedback to peers. Further instructions discussed in class and on Blackboard. 30 minutes x 10 weeks = 5 hrs.	10%	1, 2, 3, 5	Weekly.
4 Take Home Final Essay: You will write a max. 1000 word response to a question which is either a) selected from a list of options distributed during the last week of classes (at 200-level) or developed by the student (300-level). Further instructions discussed in class and on Blackboard. 10 hrs.	10%	1, 2, 3, 4	3 June.

All assessment is internal. Note that it is possible to complete over 60% of the course assessment before the aegrotat date (13 May). All 300-level work will be marked at an appropriately higher standard. The

parameters for the take-home essay will be slightly different at the 300-level in recognition of the higher expectations. Further details and guidelines for each assignment are posted on Blackboard.

1. Group work: This course involves a significant group work component. Twice during the term, you will work with a group of 4-6 classmates in your seminar preparing a ~10 minute performance-based inquiry into a specific aspect of world dramaturgy, and your group will lead a discussion responding to another performance. Although you will work in groups on the Performance-Based Dramaturgy project, it is assessed individually.
2. Peer assessment: The Peer Feedback assignment is NOT a peer *assessment* assignment. Your skills at writing feedback will be assessed, but you will not give or receive summative assessment to/from your peers.
3. Marking criteria for each assignment are distributed on Blackboard.

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.

All assignments except the Performance-Based Dramaturgy project are submitted electronically.

CRJ responses and Peer Feedback will be completed on the CRJ blog on Blackboard, and feedback from markers will also be given there.

The Take Home Essay is 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 essay will be found on Blackboard in the same section.

EXTENSIONS AND PENALTIES

Extensions

To apply for an extension, contact 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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

Performance Attendance

Students will be expected to attend and write about live performance at least twice during the course. You will be notified of the times & dates well in advance. The cost will be reasonable, particularly when factored in with the very low overall cost of materials and texts for the course (see below).

SET TEXTS

All readings will be distributed via Blackboard or archived online. Some texts consist of audio-visual materials and can be viewed in lectures or at the library.

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

New assessment processes and learning activities were implemented in this this course in 2014, reflecting and incorporating feedback from previous students. Specific changes include:

- Fairer workload-to-weighting ratio
- Streamlined CRJ/Peer Feedback process
- More opportunities for peer-to-peer learning
- Performance Critique folded into CRJ to reduce overall number of writing tasks & improve feedback process
- Coursework distributed more evenly over the term to reduce end-of-term stress

Subsequent student feedback indicated that our changes were received enthusiastically (see http://www.cad.vuw.ac.nz/feedback/feedback_display.php for details). Teaching staff will seek feedback on all aspects of the course, particularly the effectiveness of the assessment and the quality of course content. In the middle of the trimester your class representative will be invited to a meeting with the Programme staff. Previous to this meeting, 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

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THEATRE PROGRAMME COURSE OUTLINE THEA 206/306

- 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
- 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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DATE	TOPICS	READINGS	DUE
Week 1	Welcome & Intro Origins of Post-Modern Dramaturgy	Cardullo	
Week 2	Beckett: the end of the plot	Beckett, <i>Waiting for Godot</i> Esslin, "Theatre of the Absurd"	CRJ 1
Week 3	The Wooster Group	Knowles	CRJ 2
Week 4/5	Adaptive Dramaturgy: <i>Jekyll & Hyde</i>	Jonas	
Easter			
Week 4/5			CRJ 3
Week 6	Eugenio Barba & Eurasian Theatre	Barba et al.	CRJ 4
Week 7	Butoh & Suzuki	TBA	CRJ 5
Week 8	Gao Xingjian	TBA	CRJ 6
Midterm Break			
Week 9	Indigeneity	TBA	CRJ 7
Week 10	Site Specific Performance	TBA	CRJ 8
Week 11	Contemporary NZ Dramaturgy	TBA	CRJ 9
Week 12	TBA	TBA	CRJ 10
Week 13	Review		Take Home Finale