

THEA 311: Collaborative Production

Trimester 1 2016

29 February to 29 June 2016

30 Points



Photo from Adrift – Site-Specific Theatre Course 2012

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.

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

Mondays	11.00-2.00 pm	93 KP
Wednesdays	11.00-2.00 pm	93KP

NAMES AND CONTACT DETAILS

Course Coordinator:	Kerryn Palmer	kerryn.palmer@vuw.ac.nz	463 6824	FT83 311
Assistant Director:	Hannah Banks	hannah.banks@vuw.ac.nz		
Office Hours: By appointment				
Course Administrator:	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83 202

COMMUNICATION OF ADDITIONAL INFORMATION

Most information will be conveyed by email and /or Blackboard.

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 critical and practical study of the process of collaborative production work in theatre, leading to the creation and public presentation of original work.

COURSE CONTENT

This critical and practical study will use non-theatrical sites as a provocation. There will be an emphasis on acting skills, production roles, devising and stage dynamics.

Collaborative Performance 2016 will focus on the genre of Site-Specific Theatre.

This term (site-specific) refers to a staging and performance conceived on the basis of a place in the real world (ergo outside the established theatre). A large part of the work has to do with researching a place, often an unusual one that is imbued with history or permeated with atmosphere....

(Patrice Pavis in Pearson, Mike. 2010. *Site-Specific Performance*. (UK: Palgrave Macmillan)

The students will view and research a variety of found spaces around Wellington before deciding on one to create a performance in.

They will work as a collaborative group, with care and respect of one another, to devise and perform a public performance in the found space. The performance will be a collation of research, writing, scenography, and will critically analyse the ways in which *place* impacts on *performance* and vice versa.

Each member of the group will hold key roles in either Performance, Dramaturgy, Writing, Music, Movement, Production Management, Publicity or Design.

COURSE LEARNING OBJECTIVES (CLOS)

By the completion of this course students should be able to:

- 1 understand, develop and practice creative and devising skills in creating performance for non-theatrical spaces;
- 2 apply these concepts in development and assessment of students own creative work;
- 3 conduct independent research and communicate findings to a group;
- 4 understand and experience creativity as a collaborative, reflective process;
- 5 develop communication skills by working collaboratively, articulating and sharing ideas, and documenting and reflecting on contributions to the creative process.

TEACHING FORMAT

THEA 311 will consist of twice weekly seminar/workshop classes, plus rehearsal times, increasing in intensity towards the end of trimester. Students are expected to prepare appropriately and contribute actively to each session.

WORKLOAD

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks, or 20 hours per teaching week. 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, and your research and writing 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.

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. 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.

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, 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 CO-ORDINATOR BEFOREHAND,

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
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1	Assignment one: An oral presentation (10 minutes) followed by a written critique (1500 words max.) on the history and the artistic merits of a potential performance site.	20%	1,2,3,5	Presentation 9 or 14 March Critique Due 21 March
2	Production Work: This will assess your attendance, completion of production tasks, and quality of contribution to the final performances. On-going Assessment, mid-trimester provisional mark with feedback given, final mark awarded end of trimester.	25%	1,2, 4,5	On going
3	Creative Collaboration: This will assess the quality of your participation and contribution to the collaborative process and includes successful and timely completion of workshop devising exercises. On-going Assessment, mid-trimester provisional mark with feedback given, final mark awarded end of trimester	25%	1,2,4,5	On going
4	Dreamboard and Critique: Students will contribute to a physical and virtual “Dreamboard” which will collect and document our research and is a receptacle for the proposal and discussion of creative ideas. Each student will be given two entries to contribute too, based on their specific role in the production. (More specific criteria will be discussed and set in class.) (20%) Students will also write a post-production critique, 1500 words (10%).	30%	1,2,3,4, 5	On going Final Critique Due 5 June

Group Work

As with most practical and production orientated courses there is a considerable sharing of working time, through collaboration, both in class and in relation to production and performance. Assessment will be in relation to individual assignments, but collaborative skills will contribute to these assessments.

Marking Criteria and Rubrics will be 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.

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 lecturer during lectures. 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 Wednesday 29 June 2016.**

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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

Approx. \$8 for field trip.

Petrol/ transport money.

SET TEXTS

Student notes; Collaborative Performance: Site-Specific Theatre 2016

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

Pearson, Mike. 2010. *Site-Specific Performance*. (UK: Palgrave Macmillan)

Birch, Anna and Tompkins, Joanne. (Ed) 2012. *Performing Site-Specific Theatre*. (UK: Palgrave Macmillan)

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

This course was offered several years ago in a different format. There was no student feedback gathered at the time.

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 t

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
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile

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- VUWSA: www.vuwsa.org.nz

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THEA 311 COURSE PROGRAMME

Week 1	29/2	Introduction: Site Specific Theatre. Collaboration/devising	Readings: #1,2,3, 17
	2/2	Visiting Spaces and Places Field Trip	
Week 2	7/3	Directors Café-Provocation work	Readings: #4,5,6,7
	9/3	Presentations of Assignment One	
Week 3	14/3	Presentations of Assignments One	Readings: #8,9,10,11
	16/3	Decisions on location	
Week 4	21/3	PREPARATION: <i>Where we prepare to jump off the edge</i>	Readings: #12,13,14
	23/3		
Week 5	Thursday 24 to Wednesday 30 March 2016 EASTER BREAK		
Week 6	4/4	GENERATION: <i>Where we create starting points</i>	Readings: #15,16,18
	6/4		
Week 7	11/4	EXPLORATION: <i>Where we develop and our expand our ideas</i>	
	13/4		
Week 8	18/4	EXPLORATION.....	
	20/4		
Mid-trimester Break: Monday 25th April to Sunday 1 May			
Week 9	2/5	DISTILLATION: <i>Where we selectively develop and hone our ideas and watch the play start to emerge</i>	
	4/5		
Week 10	9/5	DISTILLATION.....	
	11/5		
Week 11	16/5	PRESENTATION: <i>From the rehearsal room to the space.</i>	

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18/5

Week 12 23/5 **PERFORMANCE**

25/5

Week 13 30/5 **DEBRIEF**

1/6

NB: Readings correlate to the course reader chapters #1-18, it would be useful to get the reading completed in the first part of the course.