

THEA 113: Playing for Real (Acting & Performance Skills)

Trimester 2 2016

11 July to 13 November 2016

20 Points



Ulrich Matthes & Wolfram Koch in Beckett's *Endgame*, Deutsches Theater Berlin [Source: Deutsches Theater postcard]

IMPORTANT DATES

| | |
|---------------------------|-------------------------------|
| Teaching dates: | 11 July to 16 October 2016 |
| Mid-trimester break: | 22 August to 4 September 2016 |
| Last assessment item due: | 21 October 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

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| Tuesdays | 4.10pm – 5pm | New Kirk KKL 303 |
| Thursdays | 4.10pm – 5pm | Maclaurin MCLT 101 |

Workshops: one two-hour workshop per week

Workshops begin in WEEK 2. Please register for workshops via the THEA 113 site on Blackboard: go to “Workshop Sign Up” and then follow the instructions under the “myAllocator Log In” link. Please read 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: Bronwyn Tweddle bronwyn.tweddle@vuw.ac.nz 463 6852 FT77 301

Office Hours: By appointment

Lecturer: Lori Leigh lori.leigh@vuw.ac.nz 463 6712 FT77 304

Admin Tutor: Sally Richards sally.richards@vuw.ac.nz

Course Administrator: Cathy McCullagh cathy.mccullagh@vuw.ac.nz 463 5359 FT83 202

Māori and Pasifika Support Tutor: Trae Te Wiki

Email: mpsupporttutor@vuw.ac.nz

Phone: 463 9599

Room: vZ 807

Office Hours: tba

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information will be announced in class and posted on 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

This course introduces key performance skills which provide foundations for various acting methods, and transfer to other contexts, such as public-speaking. Skills developed include: vocal technique, text analysis and delivery, openness to fellow players and ensemble, working an audience, impulse and improvisation, working with props, costumes and staging configurations.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Develop foundational performance skills, which are transferable across varied performance techniques and contexts

2. Feedback to fellow students in a constructive and concrete manner, which can be applied to enhance performance work
3. Assess their own performance work and reflect on strategies for improvement
4. Articulate the reasoning behind specific performance choices and assess the appropriateness of these choices in terms of style, context and audience
5. Develop collaboration skills

TEACHING FORMAT

The course will consist of a combination of lectures and group workshops (2 hours per workshop). The lectures will introduce key acting & performance concepts, and provide context for the skills to be worked that week by exploring how they are applicable across different acting methods. The workshops will provide practical exploration of the performance skills in large group, partner work and individual performance exercises. Students will apply skills learned and practice assessing the effectiveness of specific choices in performance. 100% internal assessment

MANDATORY COURSE REQUIREMENTS

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

- submit a credible attempt at the assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- attend at least 8 out of 10 workshops

as both of these things are necessary in order to demonstrate the achievement of all CLOS in the course (see above).

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 20-point course is 200 hours over the trimester or 13 hours per teaching week. Therefore you should probably expect to spend, on average, about 9 hours per week (apart from class time) in reading, preparation, thinking, rehearsal and assignment writing. It is important to note there is considerable variation between students in terms of learning styles, reading speed etc. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more. You will also need to spend additional rehearsal time leading up to your monologue and duologue scene. Similarly, the suggested time for preparation of each assessment item listed below is only a very rough

estimate. You should consider your past academic working process and begin to develop a realistic personal assessment of the preparation time needed for your university work.

ASSESSMENT

| Assessment items and workload per item | | % | CLO(s) | Due date |
|--|--|-----|---------------|---|
| 1 | Short performance of a monologue <ul style="list-style-type: none"> • Performance 1-2 minutes in length; • Written reflection 1000 words max. • Approx. 38 hours of work in total | 25% | 1, 3, 4 | a) Performance in week 11 during workshop time b) Reflection due 12 noon, 21 October |
| 2 | Short performance of a duologue scene with a partner <ul style="list-style-type: none"> • Performance 3 - 4 minutes in length; • Written reflection 1000 words max. • Approx. 38 hours of work NB: students are graded individually on this assignment | 25% | 1, 2, 3, 4, 5 | a) Performance in week 7 during workshop time b) Reflection due 2 weeks later |
| 3 | 10 x short class analyses <ul style="list-style-type: none"> • 200 words each; total 2000 words; • Approx. 76 hours of work Analyses will be structured in a variety of ways, for example: paperwork on script analysis, written analysis of an in-class exercise, verbal or written critique of monologue or duologue scenes etc. | 50% | 2, 3, 4 | Due before your workshop each week, starting week 3 Last one due in week 12 |

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: Detailed assessment instructions for each assignment, which include marking criteria, will be posted on Blackboard.

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 Friday 11 November 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 are required to wear comfortable clothing for movement work to workshops.

SET TEXTS

1. Panet, Brigid. *Essential Acting*. 2nd Ed. London & New York: Routledge, 2015.
2. *SEFTMS Guidelines for Students in THEA 113* (On Blackboard under 'Course Resources').

You can order the textbook online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

RECOMMENDED READING

Recommendations for additional reading related to the course will be placed on Blackboard.

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 key feedback from the 2015 cohort of THEA 113 was that they wanted more workshops. This is unfortunately not feasible for both budgetary and space reasons. 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
- 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

THEA 113 COURSE PROGRAMME

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| Week 1 | 12 July | Lecture: Introduction: Crucial skills of an actor/What is useful feedback? |
| | 14 July | Lecture: The importance of Ensemble NB: No workshops this week |
| Week 2 | 19 July | Lecture: The place of improvisation historically |
| | 21 July | Lecture: Principles of improvisation Workshop topic: Ensemble skills |
| Week 3 | 26 July | Lecture: Genre & Style in playtexts |
| | 28 July | Lecture: Systems of text analysis Workshop topic: Improv & impulse |
| Week 4 | 2 Aug | Lecture: Vocal style conventions over the centuries |
| | 4 Aug | Lecture: Principles of vocal work Workshop topic: Script analysis |
| Week 5 | 9 Aug | Lecture: Actor's research – Traditional methods |
| | 11 Aug | Lecture: Actor's research – Practice as research Workshop topic: Vocal technique/text delivery skills |
| Week 6 | 16 Aug | Lecture: Physical style conventions/movement techniques |
| | 18 Aug | Lecture: Principles of movement work Workshop topic: Physical expressivity training |
| Mid-Trimester Break: 22 August to 4 September | | |
| Week 7 | 6 Sept | Lecture: Conventions of actor audience relationships over the centuries |
| | 8 Sept | Lecture: Principles of actor/audience relationships (<i>complicité</i>) Workshop topic: DUO SCENE PRESENTATIONS |
| Week 8 | 13 Sept | Lecture: Theatre spaces: stage types & their social functions |
| | 15 Sept | Lecture: Principles of working different stage spaces |

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THEATRE PROGRAMME COURSE OUTLINE THEA 113

Workshop topic: Working with an audience

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|--------|---------|---|
| Week 9 | 20 Sept | Lecture: History of solo performance |
| | 22 Sept | Lecture: Principles for monologues & solo performance |
| | | Workshop topic: Working different theatre spaces |

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| Week 10 | 27 Sept | Lecture: Conventions of costume over the centuries |
| | 29 Sept | Lecture: Principles of working with costume |
| | | Workshop topic: Working with props, set & costume |

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|---------|-------|---|
| Week 11 | 4 Oct | Lecture: Technical developments & their impact on acting practice |
| | 6 Oct | Lecture: Principles for working with technical elements |
| | | Workshop topic: MONOLOGUE PRESENTATIONS |

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|---------|--------|---|
| Week 12 | 11 Oct | Lecture: Overview of actor training systems |
| | 13 Oct | Lecture: Conclusions |