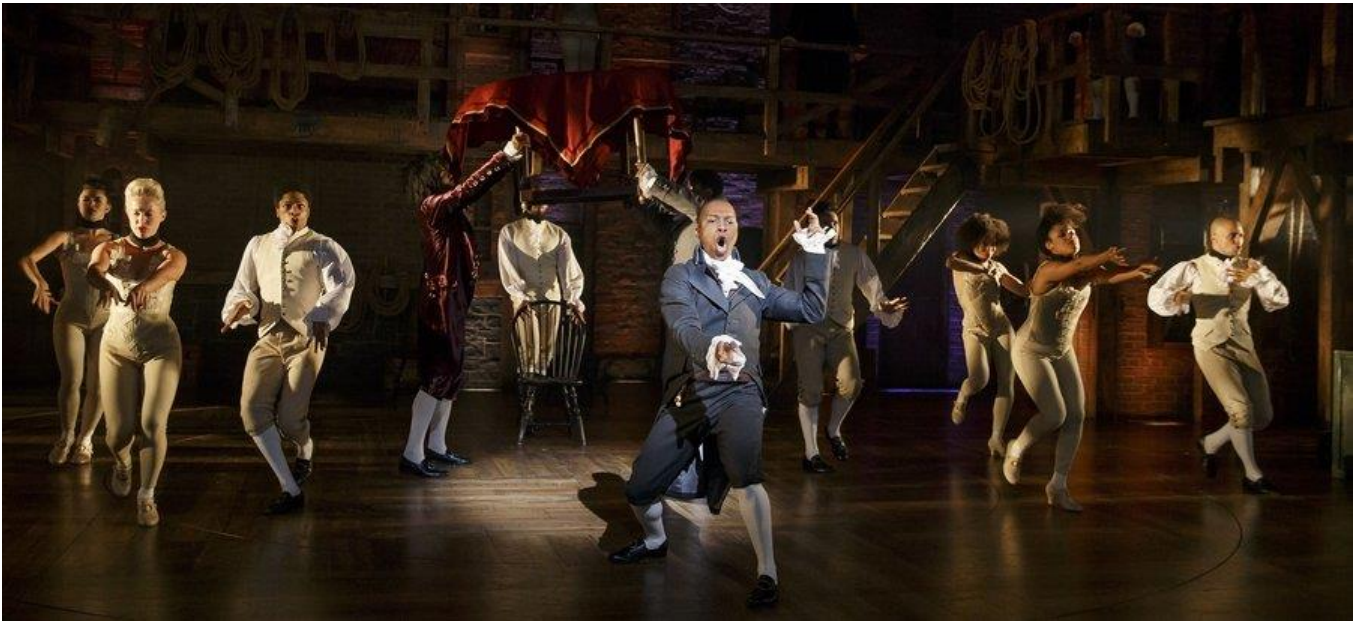


THEA 203: Space, Light and the Body

Trimester 2 2016

11 July to 13 November 2016



Hamilton (2016) (music, lyrics and book by Lin-Manuel Miranda)

Image - Joan Marcus: <http://www.npr.org>

20 Points

IMPORTANT DATES

Teaching dates: 11 July to 16 October 2016

Mid-trimester break: 22 August to 4 September 2016

Last assessment item due: 24 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

Monday	1.10pm – 2.00pm	FT77 306
Wednesday	12 noon – 12:50pm	FT77 306

Workshops

Monday	2.10pm – 5pm
Wednesday	9.00am – 12 noon

Workshops will be held in Studio 77 and 93KP

NAMES AND CONTACT DETAILS

Course Coordinator:	Nicola Hyland	nicola.hyland@vuw.ac.nz	463 6826	FT77 302
Teaching Staff:	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77 310
	Kerryn Palmer	kerryn.palmer@vuw.ac.nz	463 6824	FT83 311
	Hannah Banks	hannah.banks@vuw.ac.nz		FT83 404

Staff Office Hours are posted on Blackboard and we are also available by appointment

Programme Administrator: Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83 202
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COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, or posted on Blackboard and the course notice board located at 77FT, level 3. Rehearsal time - additional to that formally timetabled - will be spent on group and solo class production projects, to be arranged in workshop groups.

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 practical introduction to the basic elements of theatrical performance, concentrating on space, performer, theatre technology, and devised performance.

COURSE CONTENT

The teaching material will introduce student to strategies and techniques in which to perceive theatrical performance in the contemporary context. The course offers opportunities for practical and theoretical engagement with performance; enabling students to better understand performance discourses through practical work, while also offering skills to reflect on their practice in a theoretical way. The teaching material is framed around three core elements: **Theatre Technology**, **Devised Performance** and

Performance Studies. Practical exploration of these elements occurs in workshops, initially through tableau, chorus, improvisation, and structured play, leading towards the operation of the technical space of theatre. Each student will collaborate in the scoring/performing of a short original group piece, as well as collaborating in simple lighting design and operation for a short script. Towards the end of the course, students will perform a devised solo piece during the regular workshop time in Week 12.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Adapt, create, evaluate, and express complex ideas using space, light, text and bodies
2. Distinguish, critique and synthesise a variety of dramatic and theatrical strategies
3. Explore, through practice and analyses, the relationship between performance studies discourse and devised performance
4. Identify the collaborative and ethical dimensions of creative and critical inquiry in performance
5. Contribute effectively to the development and maintenance of a productive group dynamic
6. Explore ways theatre is used as a vessel for pursuing personal objectives, creating new ideas and contributing to society

TEACHING FORMAT

The teaching is a mix of lecture/demonstrations, workshops and rehearsal/productions.

MANDATORY COURSE REQUIREMENTS

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

- Be physically present for the duration of all class **workshops**, plus all **rehearsals** and **performances** for which you are called, as arranged with the Course Co-ordinator and/or your workshop leader (subject to exceptional circumstances). Because of the parameters of space and time involved, the performance times are set in specific lecture and workshop slots. Students are expected to timetable these dates at the beginning of the course and prioritise these as they would any examination.

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.

Lectures: 2 hours per week

Workshops: 2-3 hours per week

Additional rehearsals: 12 hours in total

Total contact hours for course: 60 hours

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 17 hours per week to a 20 point course. Therefore you should probably expect to spend on average about 13 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. 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, particularly when rehearsing for the performances in Week 8 and for the solo performances in Week 12. **YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT**, making sure you can 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. 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.

Please Note: **NO THEATRE WORK OUTSIDE OF YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT DISCUSSION WITH THE COURSE CO-ORDINATOR BEFOREHAND**

And **PLEASE DO NOT USE THE WORKLOAD OF THIS COURSE AS GROUNDS FOR EXTENSION/S IN ANY OTHER SUBJECTS, PARTICULARLY THOSE OUTSIDE THE THEATRE PROGRAMME.**

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Lighting Test (Approx 12 hours, including 9 hours workshop)	10%	1, 2,5	In workshops Either 25/26 July or 15/16 August
2 Research Project (Approx 20 hours, including 10 hours reading and lecture attendance)	25%	2,3,6	Friday 20 August, 12 pm
3 Devised Performance Projects (Approx 30 hours, including 21 hours workshop)	20	1,2,3,4,5,6	In class Either 12/14 September
4 Solo Performance Including Score (5%) (Approx 20 hours, including 6 hours workshop)	25%	1,2,3,4,6	Performance In class: Either 25 or 26 May

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				Score due Friday 14 October, 4 pm
5	Portfolio (Approx 30 hours, including lecture attendance and reading)	20%	1,2, 3,6	Monday 24 October, 12pm

Much of the work in this course happens on our feet, away from computers. You should keep a workbook with you at all times in which to record your impressions, thoughts, arguments - not to mention fleeting creative brainwaves. Workbooks will **not** be assessed but **will** help you prepare for the portfolio and solo performance assessment discussed below.

More detailed hand-outs on each of the following assignments, together with marking criteria, will be given in class. Each of the assessment tasks is designed to develop your skills in and knowledge of performance processes and theories covered in the lectures and workshops:

- **Lighting Test (20 minutes):** This assessment examines student's understanding of basic lighting terms and techniques gained in the practical lighting workshops. The test will be conducted in-class during the final lighting class. **Marking Criteria:** ability to recognise key terms, processes and safe practices of lighting technology
- **Research Project (1000 words):** This assessment engages with the idea of **research** as a critical element of devised performance. Students will conduct independent research on a distinct performance form of their choice. The aim of the project is to create a resource for use in practical work; to integrate elements of the chosen performance form into the autobiographical **solo performance**. **Marking Criteria:** depth of research, creativity of presentation and ideas, effectiveness as a dramaturgical resource and originality/innovation
- **Devised Performance Projects (2 x 5 minutes):** This assessment establishes skills in creative collaboration, with assigned groups of up to 6 students collectively devising two 5 minute performances to be presented in lecture slots in Week 8. In the two modules, each student will take on one **lighting/design** role and one **performance/production** role. **Marking Criteria** (Group) Collaboration and Creativity (10%) (Individual) Contribution and Critical reflection (10%)
- **Solo Performance (5 minutes):** This assessment develops skills in dramaturgy, basic scenography and performance; exploring student development as a creative artist through the presentation of a short original solo performance work. **Marking Criteria:** artistic shaping of the piece, imaginative use of space, light and design elements, level of rehearsal, overall aesthetic impact, utilisation of elements in research project. It also includes a **Score (1000 words)** which develops skills in dramaturgical processes in providing a record of / guide to the solo performance. **Marking Criteria:** rigorous creative and analytical discussion, drawing connections between theory and practice

- **Portfolio (2000 words):** This assessment is designed to consolidate creative and critical thinking and responses to the relationship between theory and practice throughout the course. The portfolio maps students' engagement with the themes in readings, lectures, exercises and workshops across the course and how these contribute to the creative process of devising the group and solo performances. The portfolio is divided into three sections: Performing the World/Performing the Community/Performing the Self. **Marking Criteria:** Expanded rigorous creative and analytical discussion drawing connections between theory and practice.

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.

The bulk of the assessment in this course is to be submitted in hard copy. 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 tutor in tutorials or during their office hours. 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.

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.

SET TEXTS

While there are no set texts on this course, there will be weekly readings posted on Blackboard which students are expected to read prior to lectures.

RECOMMENDED READING

Johnston, Chris. 2007. *House of Games: Making Theatre from Everyday Life*. London: Nick Hern Books

Pilbrow, Richard. 2000. *Stage Lighting Design: The Art, the Craft, the Life*. London: Nick Hern Books

Schechner, Richard. 2013. *Performance Studies: An Introduction*. 3rd Edition. New York: Routledge

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

There have been a few changes to the course in response to feedback in 2015, including the introduction of the Devised Performance Projects as assessable activities to encourage students to create strong work and group relationships as well as generally justifying presence in workshops and rehearsal. We've introduced a number of new lectures in response to gaps in the curriculum, such as a specialist improvisation workshop, a lecture on semiotics and a solo performance trouble-shooting lecture. Most significantly is the cutting of the two compulsory Weekend Workshops, which students and teaching staff have found less productive in recent years. An overall push to make the course focused on **in-class** work is also in recognition of the pressures of employment and family lives in the current academic environment. 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-progess (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

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- 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 203 Course Programme

Week 1	Monday 11 July Welcome to Space (NH/KP/JD) Wednesday 13 July Space: Safety and Kaupapa (JD/NH/KP) Workshops Start
Week 2	Monday 18 July What is Performance? (NH) Wednesday 20 July Devised Performance: Introduction (NH)
Week 3	Monday 25 July What is Devising? (NH) Wednesday 27 July Devising Workshop (KP) <u>PLUS showing of pieces!</u> <i>Lighting Tests due in Class 25/27 July (Groups A and C)</i>
Week 4	Monday 1 August Performance Studies: Play (NH) Wednesday 3 August Performance Studies: Ritual (NH)
Week 5	Monday 8 August Performance Processes (ME) Wednesday 10 August Improvisation Workshop (LL)
Week 6	Monday 15 August Space and Bodies, Signs and Meanings (JM) Wednesday 17 August Works without Words Workshop (KP) <u>PLUS showing of pieces!</u> <i>Lighting Tests due in Class 15/17 August (Groups B and D)</i> <i>Research Project due 19 August, 12 pm</i>
	MID-TRIMESTER BREAK
Week 7	Monday 5 September The Makers: Devised Theatre Practitioners (KP) Wednesday 7 September Theatre Technology Workshop (JD) Technical Rehearsals in Workshops
Week 8	Monday 12 September <u>GROUP DEVISING PIECES – PERFORMANCE (A+B)</u> Wednesday 14 September <u>GROUP DEVISING PIECES – PERFORMANCE (C+D)</u> No Workshops

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Week 9 Monday 19 September **Debrief (NH/KP/HB)**
 Wednesday 21 September **Solo Performance (SR)**

Week 10 Monday 26 September **Dramaturgy: Texts (NH)**
 Wednesday 28 September **Dramaturgy: Text Battle (NH/KP/HB)**

Week 11 Monday 3 October **Theatre Technology Workshop #2 JD**
 Wednesday 5 October **Creative Case Histories (TBA)**

Week 12 Monday 10 October **No Class – Preparation for Solos**
 Wednesday 12 October **Debrief (NH/KP/HB)**

Solo Performances due in Workshops 10/12 October

Solo Score due Friday 14 October