

SCHOOL OF ENGLISH, FILM, THEATRE, and MEDIA STUDIES

2008 COURSE OUTLINE

THEA 201 (CRN 9143) / **ENGL 232** (CRN 8615)

THEATRICAL REVOLUTION: DRAMA FROM REALISM TO THE POSTMODERN

Two faces of Judi Dench: as Ranevskaya in *The Cherry Orchard* with Michael Gough as Firs [left] and as the title character in *Mother Courage and her Children* [right].

Teaching Staff

Course co-ordinator is Bronwyn Tweddle (Room 301, 77 FT, 463-6852, Email: Bronwyn.Tweddle@vuw.ac.nz). Lectures will also be given by David Carnegie (Room 308, 77 Fairlie Terrace, Tel: 463-6825. Email: David.Carnegie@vuw.ac.nz). Bronwyn and David's office hours will be posted on their office doors. There will also be some guest lectures by David O'Donnell and visiting lecturers from the professional theatre community. Tutors are Bronwyn Tweddle, Branwen Millar, and Eleanor Bishop.

Class Times and Venue

First trimester. Lectures: Mon 1.10-2.00pm, Wed 1.10-2.00pm, and Fri 1.10-2.00pm in Room 306, 77 Fairlie Terrace.

Tutorials: Students must sign up for a tutorial using the S-Cubed system, on <https://signups.vuw.ac.nz>. Details of how to do this will be given in the first lecture. S-Cubed will go live at midnight on Monday 25 February, and you must sign-up before midnight on Sunday 2 March. Tutorials begin in the second week.

Additional information

Any additional information, or changes to the course, will be announced in class and/or posted on the Theatre noticeboard, level three, 77 FT, and/or posted on Blackboard system. It is the students' responsibility to regularly check the noticeboards, Blackboard and their email.

Course Content

The past hundred years have seen change and challenge in the arts, just as in other aspects of society and technology. This course traces developments in dramatic writing beginning with the formative European playwrights Ibsen and Chekhov (read in translation), and moves through expressionism, Brechtian theatre forms and absurdist theatre to postmodernism. It also deals with aspects of the theatrical response to feminist and postcolonial questions, particularly in Aotearoa New Zealand. The course highlights the study of drama in performance by looking at performance elements such as theatre architecture, scenic design and approaches to acting. In addition, this course encourages you to become an enthusiastic, informed and critical theatre-goer, by including consideration of plays currently in production in Wellington theatres.

Course Aims

- To survey the history and current development of drama and theatre since the late nineteenth century.
- To develop a critical awareness of styles and theories of dramatic writing through a study of selected plays.
- To develop skills in reading the texts of dramatic literature.
- To develop a critical vocabulary for engaging with dramatic texts and theatrical performance.
- To use the Viewpoints structure to link the reading of dramatic texts with theatre principles taught in THEA 203

Course Objectives

By the end of the course students should

- be familiar with a selection of major plays and playwrights from the late nineteenth century to the present.
- be familiar with the conventions of major theatrical movements from the late nineteenth century to the present.
- be able to analyse modern drama in historical, cultural and performance contexts.
- recognise the distinct history and development of drama in Aotearoa, including Maori theatre.
- be able to use the Viewpoints concepts as a means of discussing production choices applicable to specific playtexts

Required Texts

W.B. Worthen (ed.)	<i>Wadsworth Anthology of Drama</i>	4th ed., Boston, Wadsworth, 2004
Hone Kouka	<i>Nga Tangata Toa</i>	Wellington: VUP, 1994
Lorae Parry	<i>Eugenia</i>	Wellington: VUP, 1996

Recommended Text

Oscar G. Brockett with Franklin J. Hildy, *History of the Theatre*, 8th ed., Boston: Allyn and Bacon, 1999.

(Note: This is a set text for THEA 204. If you are taking THEA 204 in the second trimester, you are strongly advised to buy Brockett now if you didn't already buy it for THEA 101.)

Assessment:

This course is internally assessed, with assessment comprising three written assignments. Further details will be given out in lectures and posted on Blackboard.

Assignment 1:

Three short written pieces on topics covering the course texts by Ibsen, Chekhov, and O'Neill
1,500 words, **due Friday 11 April, 1pm** weighting, 30%

Assignment 2:

A dramaturgical analysis of the theatrical production of a modern play currently in performance in Wellington
1500 words, **due Friday 2 May, 1pm** weighting, 30%

Assignment 3:

Critical essay on a choice of topics related to the plays studied from Brecht onwards
2000 words, **due Friday 23 May, 1pm** weighting, 40%

Notes:

- 1) All assignments must be presented in accordance with the style required in *Guidelines for SEFT Students: Minimum Standards for Presentation of Essays* (available from Student Notes). Please note that Theatre and English students must now reference their assignments using the MLA style. [Further details on Blackboard]
- 2) If you wish to ask for an extension for assignments, see extensions policy below.

THEATRE PROGRAMME Extensions Policy

If you wish to ask for an extension (e.g., because of pressure of work) please do so well before the due date. Extension requests on the day the assignment is due will not normally be accepted.

Requests for extensions must be made in writing, by filling out the extension form [available on your course Blackboard site] and getting your Course Co-ordinator to sign it. Only Course Co-ordinators may grant extension, not tutors. The signed Extension form must be attached to the assignment when it is submitted, plus any relevant documentation. If circumstances prevent you from accessing the extension form, you must attach an email from the Course Co-ordinator, which confirms that an extension has been granted, to your assignment. In real emergencies we can of course be flexible, but the most important thing is for you to somehow let us know as soon as possible.

Extensions will not be granted beyond 6 June except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period [25 June for Trimester 1, 2008].

Work submitted late without an extension will be considered, as long as it is received within two weeks of the due date. Unless there are exceptional circumstances (e.g., medical reasons with certificate) work handed in late will normally lose a grade (i.e. drop from B+ to B, etc) for each day or part day late, starting from the hour the work is due. Comments on late work will be minimal. Note: if you fail to hand in work before this two week deadline, you may be considered as having failed to meet a mandatory requirement and therefore fail the course.

Aegrotat provisions may apply if you are unable to submit your final project for unavoidable reasons. The Aegrotat procedures are listed in *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

In such a case you should also contact the course co-ordinator. There is a university policy on reasonable accommodation with respect to assessment procedures for students with disabilities (see *Calendar* as above).

Relationship Between Assessment and Course Objectives

Each of the assessment tasks is designed to develop a range of skills in dramaturgical analysis, critical argument and research, and to highlight the cultural and artistic significance of theatre practice and playwriting.

The first assignment provides opportunity to analyse and compare some of the playscripts studied in the first part of the course in some depth. This assignment will develop skills in reading play texts, as well as contextualising them in relation to historical and cultural factors. The second assignment (a dramaturgical critique) is designed to involve you as an active participant in theatre as a dynamic form of social and artistic expression. It asks you to view a current production in an informed, critical way by analysing the dramaturgical potential of the script together with the play in performance. The third assignment will enable you to discuss several of the plays studied in the second part of the course, and to come to some conclusions about the artistic and cultural significance of contemporary theatre.

Workload

The university anticipates that you should be able to devote about 15 hours per week to a 22-point course at 200 level. Therefore you should probably expect to spend, on average, about 11 hours per week (apart from class time) in reading, preparation, thinking and essay writing. We encourage you to attend as much Wellington theatre as possible while you are taking this course, and you will need to budget for tickets to selected current productions as required for the dramaturgical analysis assignment.

Mandatory Course Requirements

In order to pass this course you must:

- Attend at least 8 out of 10 tutorials.
- Complete all assignments.
- Achieve a passing grade overall.

GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html
<http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>
<<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>>

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support
- Plagiarism

This information can also be found on the course Blackboard site under the Course Resources tab.

THEATRE PROGRAMME FACILITIES

There are standard requirements regarding conduct within 77 FT, 83 FT, 85 FT, 93 KP and 225 Aro St:

Smoking

Due to NZ law changes smoking is not permitted anywhere on Theatre premises or within 3 metres of surrounding buildings. **Please smoke elsewhere and dispose of cigarette butts thoughtfully.**

Food

Food may only be consumed in the 77FT Green Room, and 85FT, 93KP and Aro St kitchen areas.

No beverages (with the exception of bottled water) are allowed in the studio theatre, dressing room, film room, library, foyer area, and 93 KP or 225 Aro St and 85FT(except kitchen areas listed above).

Student and staff using kitchen areas are strongly expected to clean up after themselves **Strictly no food or drink in the 85FT Digital Edit Suites.**

Alcoholic drinks are not to be brought onto the premises unless authorised by Programme Director Film or Programme Director Theatre

Green Room

The Green Room is available to students working in the Film and Theatre Programmes. **You are expected to clean up after yourselves** (this includes returning any mugs removed from the Green Room and operating the dishwasher).

Library

Students are encouraged to make full use of the Robert Lord Library at 77 Fairlie Terrace; however, please note that **books and department materials do not leave the building**. Please return books to shelves before you leave the library. Please do be aware that the library is doubling as an editing suite for some production courses, and that editing facilities are not to be touched unless you have made a booking with administrator, Jo Bean [room 307, 77FT , Telephone: 463 5359]. Please remember that the Library is a quiet study area.

End of Class

Rooms 306 (lecture theatre), 305, 205 (film room), 209 (seminar room), studios, studio foyer, 93 KP, 83 FT and 225 Aro St must have the desks and chairs returned to order for any following classes or rehearsals.

Lockers

Lockers are available to majoring drama students on Level 0 77FT. There are only 52 so once they run out those with double lockers will have to consider sharing. Students provide their own lock and key. See the Administrator in room 307. Access your lockers via back stairs through Green Room. Please make sure the door to the main stairwell remains shut. Access to lockers will not be available during the trimester break so please take everything with you at the end of this trimester and inform the Administrator if you are not taking a theatre subject next trimester.

Theatre Rules

There are more specific rules regarding safety and security within the premises occupied by Film and Theatre. These are unlikely to be relevant to this course as they are largely to do with practical work and use of the theatre, but please note them as posted up around the building and as listed in the FAT Book. This document is available on all Theatre course Blackboard sites.

Pin Boards

Students are welcome to use the pin boards located on level 3 of 77 Fairlie Terrace but you must get the poster/flyer date stamped by the Administrator and take responsibility for removing it again once the information is no longer valid. This is limited to one poster/flyer per event. **Items that appear without the approval stamp may be removed without notice.**

2007 TEACHING SCHEDULE: THEA201/ENGL 232

Note: For each week's topic, read *not only* the playscript *but also* the brief introductory essay placed before it in Worthen. You should also read the additional critical materials indicated in the 'Tutorials' column below, *before* the week begins, as knowledge of this material will be assumed by lecturers and tutors. Page numbers refer to the Worthen *Wadsworth Anthology*, fourth edition.

2008 TEACHING SCHEDULE: THEA201/ENGL 232

WK	MON 1.10-2	WED 1.10-2	FRI 1.10 – 2	TUTORIALS

1.	25 February Introduction BT/DC	27 February Viewpoints BT	29 February Naturalism BT	(no tutorials)
2.	3 March Ibsen <i>Doll's House</i> BT	5 March Ibsen <i>Doll's House</i> BT	7 March Stanislavsky BT	<i>A Doll's House</i>
3.	10 March Chekhov <i>Cherry Orchard</i> BT	12 March Chekhov <i>Cherry Orchard</i> BT	14 March Expressionism DC	<i>The Cherry Orchard</i>
4.	17 March O'Neill <i>Hairy Ape</i> DC	19 March O'Neill <i>Hairy Ape</i> DC	21 March NO CLASS GOOD FRIDAY	<i>The Hairy Ape</i>
5.	24 March NO CLASS EASTER MONDAY	26 March Epic Theatre BT	28 March Brecht <i>Mother Courage</i> BT	NO TUTORIAL [bc. Easter]
6.	31 March Brecht <i>Mother Courage</i> BT	2 April Absurdism DC	4 April Beckett <i>Endgame</i> DC	<i>Mother Courage</i> /Critical writing
7.	7 April Beckett <i>Endgame</i> DC	9 April The Open Stage DC	11 April Gender Theory BT	<i>Endgame</i>
MIDTRIMESTER BREAK: 12 APRIL – 27 APRIL				
8.	28 April Kushner <i>Angels</i> BT	30 April Kushner <i>Angels</i> BT	2 May Women's Theatre in NZ Lorae/DC	<i>Angels in America</i>
9.	5 May Parry <i>Eugenia</i> DC	7 May Parry <i>Eugenia</i> DC	9 May Maori Theatre DOD	<i>Eugenia</i>
10.	12 May Kouka <i>Nga tangata toa</i> DC	14 May Kouka <i>Nga Tangata Toa</i> HK	16 May Postcolonial theatre DC	<i>Nga Tangata toa</i>
11.	19 May Friel <i>Translations</i> BT	21 May Friel <i>Translations</i> BT	23 May Postmodernism BT	<i>Translations</i>
12.	26 May Müller <i>Hamletmachine</i> BT	28 May Müller <i>Hamletmachine</i> BT	30 May Theatrical Revolution BT/DC	<i>Hamletmachine</i>