

SCHOOL OF ENGLISH FILM THEATRE AND MEDIA STUDIES
THEATRE PROGRAMME
2008 COURSE INFORMATION SHEET

THEA 203 (CRN 1132)

SPACE, LIGHT & TEXT

Pina Bausch Tanzteater, Germany

Course Co-ordinator and Teaching Staff

Course co-ordinator is David O'Donnell (77 FT Room 303, tel: 463-6828).

Office hours will be posted on the door.

Email: david.odonnell@vuw.ac.nz. Specific email enquiries will be answered within 24 hours.

The course will be taught by David O'Donnell, Megan Evans, Jim Davenport, Gene Peters, Rachel Lenart and guests from the professional theatre community.

Megan Evans. Tel 463 9793 Email megan.evans@vuw.ac.nz

Jim Davenport : Room 203, 77 Fairlie Terrace; tel 463 6842: Email james.davenport@vuw.ac.nz

Gene Peters : Email leo23@paradise.net.nz

Rachel Lenart : Email rachel.j.lenart@gmail.com

Theatre Programme administrator: Jo Bean. Tel 463 5359.

Class Times and Venue

First Trimester. Mon, Thurs 2.10-3.00, plus 2-hr workshop, **either** Tues 10-12 **or** Wed10-12. Lectures will be based in Room 306, 77FT; or in Studio 77. Workshops will be in Studio 77, 225 Aro St or 93 Kelburn Parade.

Additional information will be announced in class, or posted on the Course Noticeboard, 77FT, level 3. Considerable time, additional to that formally timetabled, will be spent on group and class production projects, including 3 workshops taking place over weekends.

Warm-ups

It is compulsory that students on this course attend physical warm-ups, taught by Bronwyn Tweddle 9-10am Monday and Wednesday in Studio 77 throughout the trimester, commencing week 2. Students should also wear comfortable clothing, which allows extended movement, to all classes. Jeans and hipster pants are not permitted as they do not allow the degree of flexibility required and can cause injury if worn for the physical work we will be undertaking. Cell phones are to be turned off during all classes.

A register of attendance will be kept and students must attend at least 50% of the classes.

Course Aims

This course provides an introduction to the spatial, temporal, and performative elements which constitute theatre-making, and in which practical and physical investigation is accompanied by an invitation to begin theorising, conceptualising, and criticising. Fundamental to the teaching of this course is the concept of 'shared experience'.

Course Objectives

By the completion of the course, students should:

- be able to work together creatively.
- have developed good, disciplined working habits.
- have expanded their creative and critical awareness of how the energies of theatrical performance flow.
- be able to operate a theatre lighting system with safety and good organisation.
- be able to assemble and dis-assemble a simple playing space.
- begin to understand how there can be a learning centred in the body, and within the social group.
- begin to understand how to describe and intellectually analyse theatrical processes, within both aesthetic and social/political frameworks.

Course Content

The teaching material will provide introductory ways in which to perceive the experience of theatrical performance in the contemporary context, initially through tableau, chorus, improvisation, and structured play, leading towards the operation of the technical space of theatre. The teaching is a mix of lecture/demonstrations, workshops and rehearsal/productions. Each student will collaborate in the scoring/performing of a short original piece, as well as collaborating in simple lighting design and operation for a short script. As the course develops, more attention will be paid to the idea of 'artistic sensibility' and the life of the artist. Towards the end of the course, there will be a solo performance project, to be performed in the regular class time on Tuesday 27 May and Wednesday 28 May.

Required Text

THEA 203 Course Reader (\$17.60) is available from VUW Student Notes.

This divided into sections which relate to the developing strands of the course over 12 weeks.

Recommended texts:

Eugenio Barba and Nicola Savarese: *The Secret Art of the Performer: a dictionary of theatre anthropology* (Routledge 1991).

Augusto Boal: *Games for Actors and Non-Actors*. London: Routledge 1992.

Peter Brook. *The Empty Space*. London: Penguin, 1968.

Michael Huxley and Noel Witts (eds.). *The Twentieth Century Performance Reader*. London: Routledge 1996.

Keith Johnstone. *Impro*. London: Methuen, 1981.

Richard Pilbrow. *Stage Lighting Design*. London: Nick Hern Books, 1997.

Richard Schechner. *Performance Studies: An Introduction*. Second edition. London: Routledge, 2006.

Aspects of your wider reading should be demonstrated in the compiling of your workbook projects (see below), and doing so will be recognised and rewarded.

Assessment

There are **four** pieces of assessment:

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|---|-----|--|
| 1) Workbook 1 Discoveries in Light OR Discoveries in Performance | 25% | Due Thurs April 3 |
| 2) Workbook 2 Discoveries in Light OR Discoveries in Performance | 25% | Due Thurs May 8 |
| 3) Creative Autobiography | 40% | Workbook OR artefact 15% Due Fri May 30 |
| | | Score 15% Due Fri May 30 |
| | | Solo performance 10% To be performed |
| | | May 27 OR May 28 |
| 4) A discretionary mark will be given for sustained attendance and contribution at lectures, workshops, and in production work. | 10% | Awarded week ending June 6 |

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 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 13 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).

Workbooks

The first two practical projects and their assessment will be based on the presentation of Workbooks. The physical book itself should be solidly bound, and have unlined paper.

1. The Workbook must document the **personal** learning/discovery process which the student goes through from the start of a given creative project to its conclusion. It is thus a chronology of thoughts, ideas, flashes of intuition, elaboration. The Workbook is the outward and visible form of the inward and personal process.

2. The Workbook must also document, with a degree of critical objectivity, information and points of view obtained through lectures (NB: not just raw lecture notes!), reading, performances, films, exhibitions seen, etc. This is the scholarly and academic aspect of the Workbook. You should seek to express the depth of your critical understanding.

3. The STYLE of the Workbook can reflect the style of the project it is reporting on, the tastes and sensibility of the writer/creator, or be more neutral. Since creative acts have many aspects, students can feel free to use visual, aural, and synaesthetic, as well as literary material. Students are encouraged to take pride in the presentation of attractive and original workbooks; but legibility is also essential.

A Workbook is a place where:

- experiences are described and examined.
- ideas are explained.
- new thoughts are revealed and tested.
- the material of lectures and reading is elaborated upon.

A Workbook is a professional friend, an aide-memoire, a sketchbook, a notebook, a picture album, a florilegium, a diary of discovery. But NOTE: the Workbook is not the place for secrets or confidences or intimate details, since it is part of the educational public domain.

Relationship between Assessment and Course Objectives.

Each of the assessment tasks is designed to develop your skills in and knowledge of theatrical processes and theories covered in the lectures and workshops:

- The workbooks (Assignments 1 and 2) allow you to record your impressions, thoughts, and arguments on a daily basis, during the actual processes of the course. They provide an opportunity to make coherent and critical resums of your creative input into the classes and production work, your research and your reading in the course. As major pieces of written work in the course, the workbooks must be a thorough, creative and ANALYTICAL account of the process, drawing connections between theory and practice.
- The Creative Autobiography develops your skills in theatre through exploring your own development as a creative artist, scoring and performing an original performance work. This is designed to consolidate your creative and critical thinking and your responses to the relationship between space, light and text throughout the course.
- The discretionary mark allows for your artistic work and personal contribution to the course to be evaluated and acknowledged. It also acknowledges your professionalism and contributions in terms of attentiveness, imagination, attendance and commitment.

Mandatory Course Requirements:

In order to pass this course, you must complete all assignments, and achieve at least a C grade overall. You must attend at least 50% of the morning warm-ups in Studio 77. You must also attend all rehearsals and performances for which you are called.

Workload

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 15 hours per week to a 22 point course at 200-level. Therefore you should probably expect to spend on average about 10 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 during the major rehearsal and production period in May and June. **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.

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

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

THEATRE PROGRAMME FACILITIES

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

Smoking

Smoking is not permitted. **Please smoke outside and dispose cigarette ends in the ashtray provided outside the main door at 77 FT.**

Food

Food and beverages (with the exception of water) **may only be consumed in the Green Room.** There is strictly no food allowed in the studio theatre, dressing room, film room, library, foyer area, and 93 KP or 225 Aro St (except kitchen area). Strictly no food or drink in the A.V suite. Alcoholic drinks are not to be brought onto the premises unless authorised.

Green Room

The Green Room is available to students working in the Department. **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.

End of Class

Rooms 306 (lecture theatre), 205 (film room), 209 (seminar room), 305, studios, studio foyer, 93 KP 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. 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 Theatre 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 will not be available during the trimester break so please take everything with you at the end of this trimester and inform the Theatre Administrator if you are not taking a Theatre subject next trimester.

Theatre Rules

Safety and security within the premises occupied by Film and Theatre is the responsibility of everyone who uses these facilities. While we make every effort to ensure that our premises are safe and hazard free, we need the cooperation of all students and visitors.

1. If you have an accident there is a first aid kit in the Green Room. You must fill out an accident report form that you will find in the first aid kit.
2. If you are unsure of the operation of a piece of equipment or feel unsafe in what you are doing, Stop. Seek advice or help from someone else. Do not put yourself in a dangerous situation.
3. Any student or visitor who discovers an actual or potential hazard must report it without delay to either the Theatre Programme Technician or Administrator or to any other member of staff. Where possible a written report is appreciated.
4. If you are working on the floor and there is work being done overhead, wear the safety helmets provided.

5. Floor traps are an extreme hazard. An open floor trap must never be left unattended.
6. All equipment used in the studios must be handled carefully and in the appropriate manner with due regard to safety. Any breakages must be reported as soon as possible.
7. Drapes, balcony rails and bungees are only to be taken down after consultation with the Theatre Programme Technician. Under no circumstances are they to be used for other purposes or removed from the building. They are to be rehung or replaced during pack-out.
8. Equipment, rostra, furniture and drapes are not to be removed from 93KP, 77FT and 225 Aro St without the expressed permission of the Theatre Programme Technician.
 - Equipment, rostra, furniture, drapes and studio floor are not to be painted or altered in any way without the permission of the Theatre Programme Technician.
 - Red theatre chairs are not to be used for classes or rehearsals – only as audience seating during productions.
 - Materials necessary for teaching purposes (whiteboards, AV equipment etc.) must be accessible at all times – even when a set is in place
9. All students are expected to assist with security by making sure that doors are locked, windows closed, heaters switched off and the security system activated before the building is vacated. Please ring security on 5398 (463 5398) to have them check and lock the building.
10. It is the responsibility of individual students to read the safety notices relating to fire, earthquake etc. and to carry out the provisions as indicated in the notices.
11. Packouts. Mandatory for all personnel involved in the current production. No one is released from packout duty until authorized by the supervising technician.

TIMETABLE 2008

Wk	Mon 2-3 Lecture	Tues 10-12 Workshop	Wed 10-12 Workshop	Thurs 2-3 Lecture	Weekend etc
1	Feb 25 Introduction (ME/RL/GP)	Feb 26 -	Feb 27 -	Feb 28 Introduction to lighting & production discipline (JDAV)	
2	Mar 3 What is Performance? (ME)	Mar 4 Group A Play Group B Play (ME/GPL)	Mar 5 Group C Play Group D Play(DOD/RL)(DOD)	Mar 6 Devising Theatre	
3	Mar 10 Seeing: Light /DOD) Aesthetics (JDAV/ME)	Mar 11 Group A Light 1 (JDAV) Group B Impro 1(RL)	Mar 12 Group C Light 1 (JDAV) Group D Impro 1 (DOD)(DOD)	Mar 13 Ritual (DOD)	
4	Mar 17 Space 1 (ME)	Mar 18 Group A Light 2 (JDAV) Group B Impro 2 (RL)	Mar 19 Group C Light 2 (JDAV) Group D Impro 2 (DOD)	Mar 20 Space 2 (ME)	
5	Mar 24 NO CLASS (Easter)	MAR 26 6-8pm Group A Light 3 (JDAV) Group B Impro 3 (RL)	Mar 26 Group C Light 3 (JDAV) Group D Impro 3 (DOD)(DOD)	Mar 27 Play (DOD)	Mar 29-30 Performances 1 Light and Play (JDAV/DOD/RL/ME)
6	Mar 31 Performing (ME)	Apr 1 Group A Impro 1 (GP) Group B Light 1 (JDAV)	Apr 2 Group C Impro 1 (ME) Group D Light 1 (JDAV) (DOD)	Apr 3 The Actor's Presence	
7	Apr 7 Creative Case History: Lighting (LM)	Apr 8 Group A Impro 2 (GP) Group B Light 2 (JDAV)	Apr 9 Group C Impro 2 (ME) Group D Impro 2 (JDAV)(ME)	Apr 10 Physicality & Gesture	
MID-TRIMESTER BREAK					
8	Apr 28 Performance Design 1 (JDAV)	Apr 29 Group A Impro 3 (GP) Group B Light 3 (JDAV)	Apr 30 Group C Impro 3 (ME) Group D Light 3(JDAV)(JDAV)	May 1 Performance Design2 (JDAV)	May 3-4 Performances 2 Light & Play (JDAV/ME/GP/DOD)
9	May 5 Creative Case histories (GP/RL))	May 6 A: Solo scores 1 (GP) B: Solo scores 1 (ME)	May 7 C: Solo scores 1 (DOD) D: Solo scores 1 (RL) (DOD)	May 8 Dramaturgy 1	
10	May 12 Dramaturgy 2 (DOD)	May 13 A: Solo scores 2(GP) B: Solo scores 2 (ME)	May 14 C: Solo scores 2 (DOD) D: Solo scores 2 (RL) (ME/DOD)	May 15 Scripts & Scores	
11	May 19 Creative case histories (ME/DOD))	May 20 A: Solo scores 3 (GP) B: Solo scores 3 (ME)	May 21 C: Solo scores 3 (DOD) D: Solo scores 3 (RL) (DOD)	May 22 Temples without Dogma	
12	May 26 Global & Intercultural (ME)	May 27 A: Performances (GP/DOD) B: Performances (ME/RL)	May 28 C : Performances (DOD/GP) D: Performances (RL/ME)	May 29 Reflection (DOD/ ME/GP/RL)	

DOD: David O'Donnell; ME: Megan Evans; JDAV: Jim Davenport; RL: Rachel Lenart; GP: Gene Peters; LM Lisa Maule.

NOTE: The course co-ordinator reserves the right to alter content of classes if necessary.

READING SCHEDULE:

Week 1	-	
Week 2	Course Reader	'First Principles' pp. 3-28
Week 3	Course Reader Course Reader	'Light' pp. 73-124 'Ritual' pp. 125-132
Week 4	Course Reader	'Space' pp. 30-72
Week 5	Course Reader	'Play' pp. 133-141
Week 6	Course Reader Course Reader Course Reader	'Performing' pp. 142-156 'Text: Body-in-Life' pp. 157-169 'Text: Presence and Absence' pp. 170-187
Week 7	-	
Week 8	-	
Week 9	Course Reader	'Text: Weave of Action' pp. 188-211
Week 10	Course Reader	'Scores and Scripts' pp. 212-230
Week 11	Course Reader	'Temples without Dogma' pp. 231-267
Week 11	Course Reader	'Global and Intercultural Performance' pp. 268-285

