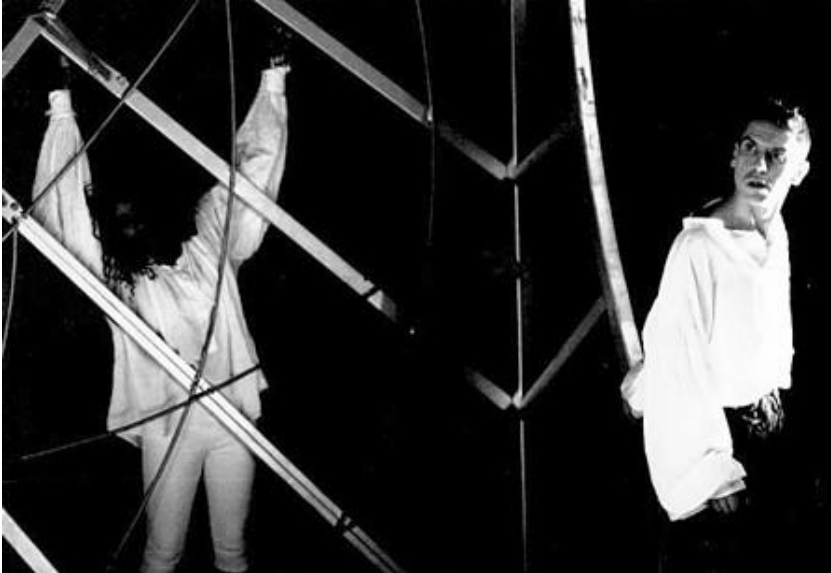


THEA 204 Classic Theatre Workshop

School of English, Film, Theatre, & Media Studies

Trimester 2 2008

22 Points (CRN 9415)



***Doctor Faustus*, TAG Theatre Company, Glasgow 1999**

STAFF

Course co-ordinator is Megan Evans (77 Fairlie Terrace, 302; ph 463 9793).
Office hours posted on door. Email: megan.evans@vuw.ac.nz

Lecturing will be shared by David Carnegie (77FT/308, ext. 6825) and
Matt Wagner (77FT/310, ext 6712).

Workshops will be directed by staff, guest directors, and MTA students.

Mentoring for design and technical elements will be handled by Jim Davenport
(77FT/203, ext. 6842).

CLASS TIMES AND ROOMS

Lecture: Noon-1pm 77 FT Room 306

Scheduled Workshops: M or T; 2-4 or 4-6pm (weeks 1-4 in Studio 77; weeks 5-8 in 93KP;
weeks 9-12 Amphitheatre/Foyer. Additional rehearsals TBA.

Morning classes in period dance with Jennifer Shennan: 9-10am July 14, 16 (Studio 77),
Aug 11, 13 and Sept. 1, 3 (93 KP).

COURSE AIMS AND CONTENT

This course provides a critical and practical study of the dynamics of performing plays
from three major periods of Western drama: Elizabethan, Neoclassical, and Greek.

Investigation of historical conditions of performance will form the basis for workshop exploration and presentation of scenes from selected plays.

COURSE OBJECTIVES

By the end of the course students should:

- be conversant with the principal features of theatrical style, convention, and place in society of three periods of Western theatre history;
- be aware of the performance possibilities of selected plays;
- have developed skills in cooperative creative work;
- have a secure grounding in the dramaturgy of three traditions.

EXPECTED WORKLOAD

It is always difficult to specify the workload in courses that 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 workshop time) in reading, thinking and writing your journal and reports. Some students can pass (though not necessarily well) on less, and some will find they need or want to do more. Rehearsal (up to 15 additional hours per four-week module), practical tasks, learning lines, etc. will then add considerably to the time commitment. Because of the heavy time commitment, **undertaking theatre work additional to this course is not permitted, and may result in a failing grade**, with the exception of acting in **ONE** of the THEA 304 productions; but you **must** discuss the timing first with the course co-ordinator. Commitments to THEA 204 performances must take precedence over THEA 304 productions.

Please note: there will be a dress rehearsal Tuesday evenings in weeks 4 and 8, plan ahead.

GROUP WORK

You will stay with the same workshop group for the course, which will thus become, briefly, a company. Over the course of the three plays, each person may expect to be cast in at least one substantial acting role, probably one or two supporting roles, and at least one production role. While you will work closely in your workshop group, and your ability to work collaboratively in that context is part of your participation mark, your assessment is based solely on your individual contribution and written work.

READINGS

The Wadsworth Anthology of Drama, ed. W. B. Worthen, 4th ed (Boston, 2004).

Course Reader (available from Student Notes) including Introductory material and *The Misanthrope* by Molière

Choice of Theatre History Text:

Oxford Illustrated History of the Theatre, John Russell Brown, ed. (Oxford, 1997) (more accessible) OR

History of the Theatre, Oscar G. Brockett, 9th or 10th ed (Boston, 2004 or 2007) (more detailed)

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THEATRE 204 COURSE OUTLINE

Copies of both Theatre History Texts are also on Closed Reserve in the Central Library.

ASSESSMENT

Assessment is based on **Analytical Reports** derived from the practical work and reading in each of the three modules, and **Contribution** to the creation of each performance.

Each of the three modules contributes 33.3% to the total mark for the course:

- report 20%
- contribution 13.3%

a) Analytical Reports should not exceed 1,000–1,500 words, but feel free to include diagrams or illustrations in support of your arguments. Since you will be doing a lot of practical work, the word limits are short, and concision will be valued by markers.

Content of the Analytical Report is to be made up of the following:

- The play in historical context: theatre, criticism, society (200–300 words)
- The dramaturgy and creation of your scene of the play (600–900 words)
- Dramaturgical comment on achievement of the other groups (200–300 words)

b) Contribution to the performance and Journal: attendance, reliability, ability to work collaboratively with others, and creative contribution will all be considered in awarding this mark:

In support of this you are expected to keep a **Journal**. This journal will not be assessed as such, but **must be submitted** with each Analytical Report for reference by the marker, and may be useful in supporting a positive assessment of your work.

Deadlines: <i>Doctor Faustus</i>	noon Mon 4 August
<i>The Misanthrope</i>	noon Mon 15 September
<i>Lysistrata</i>	4 pm Mon 20 October (but earlier is better!)

SEE Analytical Report and Journal ASSIGNMENT SHEET for additional information.

Relation of assessment to objectives:

The historical context element of each analytical report allows you to demonstrate an understanding of the intellectual and social environment within which particular dramatic and theatrical conventions have their meaning. The report on creative and dramaturgical work is an opportunity both to write about the relationship between play and performance, and to place individual and group creative achievement within a coherent intellectual framework of dramaturgical analysis. The critique of the presentations of the other groups allows you to apply what has been learned to a positive and analytical criticism of drama in performance.

PENALTIES

Extensions and Absolute Deadlines

Unless there are exceptional circumstances (e.g., medical reasons with certificate) work handed in late will lose a grade (e.g. drop from B+ to B, etc.) for each day or part day late, starting from the hour the work is due. Work submitted more than a week late without an extension may not be marked. Requests for extensions must be made to the course coordinator. They will not be given lightly and must be made well before the due date, in writing using the extension form available on Blackboard, attaching any relevant documentation, and must be signed by the course co-ordinator and attached to the report when submitted. Comments on late work will be minimal. **If you fail to hand in work before the one-week deadline, you may be considered as having failed to meet the mandatory course requirements and therefore fail the course.** Extensions will not be granted beyond Mon 20 October, except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period.

Aegrotat provisions may apply if you are unable to submit your final project for unavoidable reasons. The Aegrotat procedures are listed in Section 6 of the Examination Statute in the University *Calendar*. In such a case you should also contact the course co-ordinator.

MANDATORY COURSE REQUIREMENTS

In order to pass the course, a high standard of attendance (at least 80% of lectures, and 100% at workshops/rehearsals – attendance will be noted) and completion of all assignments is required as well as achieving an overall passing grade.

COMMUNICATION OF ADDITIONAL INFORMATION

Note that any additional information or changes will be announced in class and posted on Blackboard as well as the course notice board at 77FT level 3. Please check notice locations regularly. Also check your email regularly, ensuring your correct email address is listed on VUW Student Records.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY STATUTES AND POLICIES

A copy of the General University Statutes and Policies can be found on Blackboard.

THEATRE FACILITIES

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

Smoking

Smoking is not permitted. Please smoke outside, away from doors, 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 Rooms.** 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 AV suite. Alcoholic drinks are not to be brought onto the premises unless authorized.

Green Room

The Green Rooms at 77FT and 93KP are available to students working in the Theatre Programme. **You are expected to clean up after yourselves** (this includes returning any mugs removed from the Green Rooms and washing dishes or 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 other materials do not leave the building.** Please return books to shelves before you leave the library. There is also a small theatre video collection in the cupboard in the seminar room, for viewing within the building. Apply to the Administrator for the key.

End of Classes, Workshops and Rehearsals

Rooms 306 (lecture theatre), 205 (film room), 209 and 305 (seminar rooms), 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 Theatre students on Level 0. There are only 52 so once they run out those with double lockers may have to share. 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 outside door to this 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 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 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 of Studio 77 and there is work being done overhead, wear one of 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 or damage must be reported as soon as possible.
7. Drapes, balcony rails and bungee cords are only to be taken down after consultation with the Theatre 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 express permission of the Theatre Technician.
 - Equipment, rostra, furniture, drapes and studio floor are not to be painted or altered in any way without the permission of the Theatre 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. After hours, 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 act as indicated in the notices.

11. Pack-outs. Mandatory for all personnel involved in the current production. No one is released from pack-out duty until authorized by the supervising technician.

COURSE PROGRAMME

WK	READING & DUE DATES	WORKSHOP M 2-4; 4-6; T 2.-4, 4-6	LECTURE Wed noon-1pm 77 FT/ Rm 306	LECTURE Thur noon-1pm 77 FT/ Rm 306
1	<i>Doctor Faustus</i> & Worthen 199-223	<i>Faustus</i>	9 July Intro ME/MW	10 July Elizn Staging MW
2	Oxford pp. 173-203 OR Brockett “Engl to 1642”	<i>Faustus</i>	16 July Renaissance Dance JS	17 July <i>Faustus</i> text analysis MW
3		<i>Faustus</i>	23 July <i>Faustus</i> text analysis MW	24 July <i>Faustus</i> in Perform MW
4	Dress rehearsal Tu 29 July, 6.30 STUDIO 77	<i>Faustus</i>	30 July Presentations of scenes from <i>Faustus</i> STUDIO 77	31 July Discussion of <i>Faustus</i> scenes
5	DUE Mon 4 Aug. noon: <i>Faustus</i> Analyt. Rept + journal <u>READ:</u> Intro material & <i>Misanthrope</i> in Course Reader	<i>Misanthrope</i>	6 Aug Intro to French Neoclassical Theatre – triumph of the neoclassical ideal ME	7 Aug French Staging ME
6	Oxford chap. 7 OR Brockett “French Theatre to 1700”	<i>Misanthrope</i>	13 Aug Baroque Dance JS	14 Aug <i>Misanthrope</i> text analysis ME
			Mid-Trimester BREAK	
7		<i>Misanthrope</i>	3 Sept <i>Misanthrope</i> text analysis ME	4 Sept <i>Misanthrope</i> in Perform. ME
8	Dress rehearsal Tu 9 September, 6.30pm 93 KP	<i>Misanthrope</i>	10 Sept Presentation of scenes from <i>Misanthrope</i> 93 KP	11 Sept Discussion of <i>Misanthrope</i> scenes
9	DUE 15 Sept. noon: <i>Misanthrope</i> Analyt Rept + journal <u>READ:</u> <i>Lysistrata</i> and Worthen pp. 9-22; 97-105	<i>Lysistrata</i>	17 Sept Intro to Greek Comedy DC	18 Sept Classical festivals and staging DC
10	Oxford chap 1 OR Brockett “Ancient Greece”	<i>Lysistrata</i>	24 Sept <i>Lysistrata</i> text analysis DC	25 Sept <i>Lysistrata</i> text analysis DC
11	Worthen 9-22, 97-105	<i>Lysistrata</i>	1 Oct <i>Lysistrata</i> text analysis DC	2 Oct <i>Lysistratia</i> in perform. DC
*12	(No large group dress rehearsal)	<i>Lysistrata</i>	8 Oct Presentation of <i>Lysistrata</i> scenes Amphitheatre	9 Oct Discussion of <i>Lysistrata</i> scenes and course wrap-up
	Fri 10 Oct 4pm: Spring finale—end of year party		DUE Mon 20 Oct, 4pm: <i>Lysistrata</i> Analytical Rept + journal	