

THEA 205 / 305; ENGL 241 / 341 Dramaturgy of the Real

Trimester 2 2009

22 Points (200-level); 24 Points (300-level)



TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

Study week: 19 to 23 October 2009

NAMES AND CONTACT DETAILS

Course Coordinator/Lecturer:

Matthew Wagner Matthew.Wagner@vuw.ac.nz 463-6712 310 77 FT Office Hours: TBA

Tutor:

Lori Leigh lleigh@gm.slc.edu 463-6991 304 77 FT Office Hours: TBA

COURSE DELIVERY

The course will meet for two 1-hour lectures each week, and students will also meet in smaller, 2-hour tutorials once a week. In both lectures and tutorials, a spirit of questioning, discussion, debate, and student-led learning is encouraged; this requires strong preparation and solid engagement in all sessions. Supplementary material (images and outlines from lectures; additional (recommended) reading, and so on) will be posted on the course's Blackboard site.

CLASS TIMES AND LOCATIONS**Lectures**

Mon/Wed	10:00-10:50	306 77FT
---------	-------------	----------

Tutorials

Tues	10:00-11:50	205 77FT
------	-------------	----------

Tues	1:10-3:00	102 83FT
------	-----------	----------

Tues	3:10-5:00	102 83FT
------	-----------	----------

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information about the course will be communicated in class, posted on the notice board in 77FT, and posted on the course's blackboard site.

COURSE CONTENT

This course explores realist drama and its theatrical conventions through the theory and practice of dramaturgy. In the respect, the course has a dual focus, with one eye trained on the subject of dramaturgy, and the other on the conventions of theatrical realism. Over the term, we will explore six plays spanning a range of theatrical practices (writing, acting, directing, design) associated with realism. In the last four weeks of the course, we will select one of those plays for a more detailed study, particularly in terms of what a close dramaturgical reading of the play suggests about its staging possibilities. We will be paying equal attention, then, throughout the course to text and stage, and how the two relate to one another in the world of realism.

LEARNING OBJECTIVES

By the completion of this course, students should have:

- developed a sense of what dramaturgy is and what the specific labours of dramaturgy entail;
- explored the different dramaturgical labours demanded by varying modes of theatrical realism;
- read a range of realist drama, and analysed these texts dramaturgically;
- read a body of critical essays on dramaturgy that corresponds to the study of realism;

- analysed one selected realist play in depth from a dramaturgical perspective;
- refined their skills in critical writing about theatre.

EXPECTED WORKLOAD

The university anticipates that you should be able to devote about 15 hours per week to a 22-point course at 200 level, and 16 hours per week to a 24-point course at 300 Level. Therefore you should probably expect to spend, on average, between 11 and 12 hours per week (apart from class time) in reading, preparation, thinking and essay writing. I also encourage you to attend as much Wellington theatre as possible while you are taking this course.

READINGS

Essential texts:

All essential texts (plays and student notes) are available from the University Bookstore (see below). These are:

- Ibsen, Henrik: *Hedda Gabler*
- Chekhov, Anton: *The Seagull* (in *Anton Chekhov: Plays*)
- Williams, Tennessee: *The Glass Menagerie*
- Miller, Arthur: *Death of a Salesman*
- Wilson, August: *Fences*
- Fornes, Maria Irene: *Fefu and Her Friends*
- THEA 205/305, ENGL 241/341 course reader (Student Notes)

Additional (recommended) reading will be posted on Blackboard.

PLEASE NOTE: For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

All assessment is internal.

- **Dramaturgical Notes** on each play studied (3 pages per play maximum), worth **35%** of the grade. Notes for *Hedda Gabler* and *The Seagull* are **due 31 July**; notes for *Glass Menagerie* and *Death of a Salesman* are **due 14 August**; notes for *Fences* and *Fefu and Her Friends* are **due 11 September**.

These notes will allow students to keep a record of their survey of dramatic literature, and they will help facilitate thinking 'dramaturgically' about those plays.

- **Critical Essay** (2000 Words for 200 level; 3000 words for 300 level), worth **30%** of the grade. The essay is **due 18 September**. Please note that this early due date makes it very difficult to write on the topics to be covered in weeks 7, 8, and 9 – if you think you might wish to address these particular topics in the essay, *you must see your tutor before the end of the 3rd week of classes*. The critical essay will further students' writing skills, and allow the opportunity for an in-depth articulation of the field of dramaturgy (including relevant scholarship) and of the dramaturgy of a particular play.
- **Dramaturgical Workbook**, (roughly the equivalent of 2500 words for 200-level, and 3500 words for 300-level), worth **35%** of the grade, **due 16 October**. The project will provide students a sense of, and practical experience in, the dramaturgical labours we will be discussing through the semester.

In addition to the higher word count on the essay for 300-level students, please remember that all 300-level work will be marked at an appropriately higher standard.

Further details and guidelines for each assignment will be given out in class.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

PENALTIES AND EXTENSIONS

Theatre:

Unless there are exceptional circumstances (e.g., medical reasons with certificate), or a previously agreed extension, work handed in late will normally lose half a grade (2½%) for each weekday or part-weekday late, starting from the hour the work is due. Comments on late work will be minimal. Work submitted late without an extension will not normally be accepted if it is more than two weeks after the due date. **Note:** if you fail to hand in work by this two-week deadline, you will normally 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

Extensions

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 **[add date suitable for your course]**, except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period.

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).

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend 8 of the 11 tutorials

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

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

GENERAL UNIVERSITY POLICIES AND STATUTES

You 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 or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 205 / 305; ENGL 241 / 341

COURSE PROGRAMME

Mon 10:00-10:50	Seminars/Readings	Weds 10:00-10:500
13 July Introduction to Course	No Seminar	15 July What is Dramaturgy? What is Realism? Reader:: Kott, Bly, Barba
20 July Ibsen: <i>Hedda Gabler</i>	The Beginnings of Realism: <i>Hedda Gabler</i> Reader: Devin, States	22 July Ibsen: <i>Hedda Gabler</i>
27 July Chekhov: <i>The Seagull</i>	Chekhovian Dramaturgy: <i>The Seagull</i> Reader: Proehl, Korish	29 July Chekhov: <i>The Seagull</i> NOTES DUE FRI 31 July
3 Aug Williams: <i>The Glass Menagerie</i>	Poetic Realism 1 – Language and Character: <i>The Glass Menagerie</i> Reader: Durham	5 Aug Williams: <i>The Glass Menagerie</i>
10 Aug Miller: <i>Death of a Salesman</i>	Poetic Realism 2 – Space and Style: <i>Death of a Salesman</i> Reader: Rajakrishnan/Miller	12 Aug Miller: <i>Death of a Salesman</i> NOTES DUE FRI 14 Aug
17 Aug Wilson: <i>Fences</i>	Realism and Political Dramaturgy: <i>Fences</i> Reader: Lutterbie	19 Aug Wilson: <i>Fences</i>
Mid Trimester Break: Monday 24 August– Friday 4 September 2009		
7 Sept Fornes: <i>Fefu and Her Friends</i>	The Boundaries of Realism: <i>Fefu and Her Friends</i> Reader: Crum	9 Sept Fornes: <i>Fefu and Her Friends</i> NOTES DUE FRI 11 Sept
14 Sept Recap and Catch-up	Dramaturgy and the Real Final Play Arguments and Selection Reader: Kott, Bly, Barba	16 Sept Final Play Selection/Introduction ESSAY DUE FRI 18 Sept
21 Sept Final Play, revisit	Final Play Reading: TBA	23 Sept Final Play, revisit
28 Sept Final Play, revisit	Final Play Reading: TBA	30 Sept Final Play, Revisit
5 Oct Final Play, Revisit	Final Play Reading TBA	7 Oct Final Play, Revisit
12 Oct Final Play, Revisit	Final Play/Course Wrap-Up Reading: TBA	14 Oct Final Play, Revisit WORKBOOK DUE FRI 16 Oct

Study Period: Monday 19 to Friday 23 October 2009

Examination Period: Tuesday 27 October – Sunday 15 November 2009