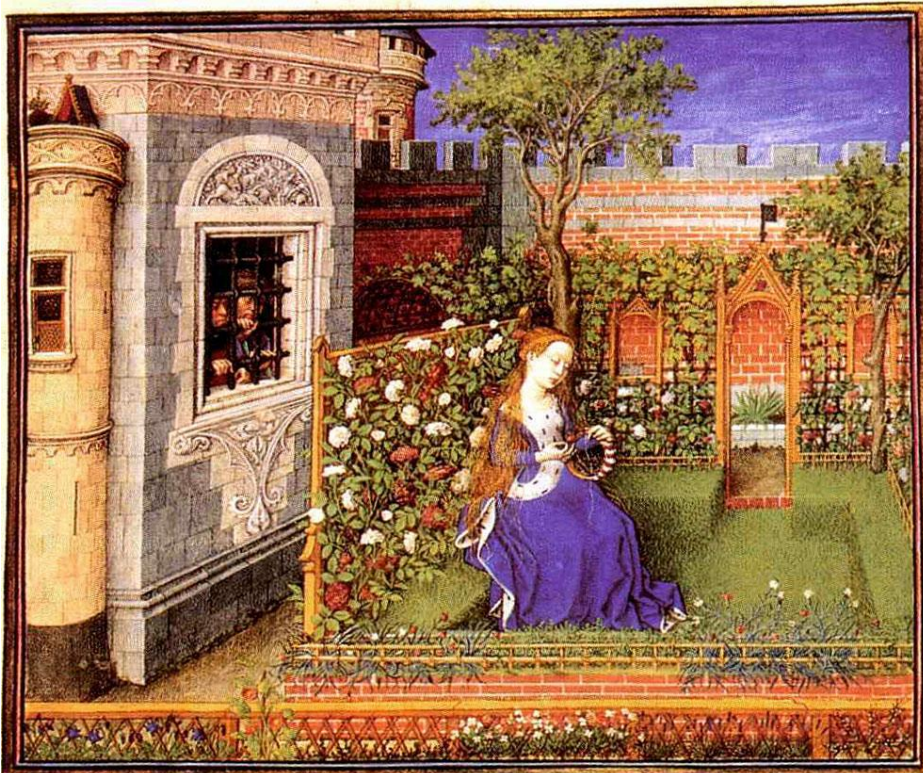


THEA 301 Company

Trimester 2 2014

14 July to 16 November 2014

30 Points



Palamon and Arcite see Emelye in the garden. From a manuscript of Boccaccio's *Il Teseide* by the Master of the Hours of the Duke of Burgundy, c. 1465.

IMPORTANT DATES

Teaching dates: 14 July to 17 October 2014

Mid-Trimester break: 25 August to 7 September 2014

Last assessment item due: 17 October 2014

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Lectures

Monday (SU 312) and Wednesdays (Studio 77FT) 15:10 -18:00

Rehearsals

TBA – Will be scheduled in consultation with students. You must be available on weekends and during the first weekend and second week of the mid-trimester break. We will ensure at least one regular day off per week.

NAMES AND CONTACT DETAILS

Course Coordinator:	Lori Leigh	lori.leigh@vuw.ac.nz	463 6712	FT77 304
Teaching Staff	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77 310
Technical Staff:	Nick Zwart	nick.zwart@vuw.ac.nz	463 8950	FT77 203
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83 202

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

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, you **MUST** set a forward from the Victoria email system to the email address you do use.

Additional information will be announced in class, or posted on Blackboard and the courses notice board, 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.

PRESCRIPTION

A practical study of the creative and technical aspects of theatre production leading to public performance of a full-length play. There will be an emphasis on acting skills, production roles, text analysis and stage dynamics.

COURSE CONTENT

In order to explore the working methods of a theatre company, we will be mounting a production of John Fletcher and William Shakespeare's *The Two Noble Kinsmen*, the least performed play in the Shakespeare canon. One of three collaborations with John Fletcher (*Henry VIII* and *Cardenio*), *The Two Noble Kinsmen* is considered Shakespeare's last play (1613) and discussions of the play, until recently, have largely focused upon authorship issues. Loosely based on Chaucer's "The Knight's Tale", *The Two Noble Kinsmen* tells the story of two cousins, Palamon and Arcite, their imprisonment and rival courtship of Emilia. An invention of

Fletcher and Shakespeare, the subplot involves a Jailer's Daughter, whose unrequited love for Palamon drives her into the depths of madness. Through motifs of sexuality, war, honour, and entitlement to rule, the play traces the tragic consequences of love, the destruction of a friendship, and the possible path to forgiveness.

In conceptualising the production, we will research the world of the play, and explore creative possibilities in all aspects of the production. With special emphasis on late Shakespeare, we will investigate Early Modern dramaturgy and stagecraft including the conditions of performance in English public, private and court playhouses between 1576 and 1642. Considerable time will be devoted to the study of relevant performance techniques including verse and text work, stage combat, dance and music, and acting with architecture and audiences. We will employ these approaches to train as a company (physically, vocally, imaginatively, visually) towards performance.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. develop and practice creative skills in theatrical performance, including design and technical skills;
2. conduct independent research and communicate findings to a group;
3. investigate the practices, dramaturgy, conventions, and significance of Early Modern English theatre (particularly Shakespearean), and put this knowledge to use in scholarly and creative contexts;
4. identify verse structures, rhetorical figures and tropes, and other conventions of Shakespearean language, and utilise these in script analysis and performance;
5. understand and experience creativity as a collaborative, reflective, reiterative process;
6. develop autonomy and creative agency by participating in and taking responsibility for the creation and performance of a new creative work, and by giving feedback on peer work;
7. develop oral, somatic, and written communication skills by working collaboratively, articulating and sharing ideas, and documenting and reflecting on contributions to the creative process.

TEACHING FORMAT

THEA 301 consists of seminars, rehearsal, workshops, and performances. There are no lectures, and all learning activities are active. Students are expected to prepare appropriately and contribute actively to every session.

MANDATORY COURSE REQUIREMENTS

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

- Submit all forms of assessment on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend all rehearsals, production meetings, technical rehearsals and performances, as arranged with the director (with the exception of approved absence due to extenuating circumstances).

WORKLOAD

The expected workload for a 30-point course is 300 hours over the trimester or 20 hours per teaching week.

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 20 hours per week to a 30 point course. This means you should expect to spend an average of about 14 hours per week (apart from class time) in reading, preparation, thinking, writing and rehearsal. A substantial portion of this will be scheduled rehearsal time (evenings and weekends), and your research and reflection time will need to take place in addition to that. 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.

YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT, making sure you 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, abide by the company's code of conduct, 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 COORDINATOR BEFOREHAND.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	<p>Research presentation on a topic pertinent to the world of the play – using the <i>pecha kucha</i> format. Students will develop a 7-minute oral/visual presentation on a topic to be chosen in class, and moderate a Q & A/discussion session on their topic.</p> <p>Complete criteria and assessment procedures will be circulated in class and on Blackboard.</p>	20%	1, 2, 3, 5, 6, 7	<p>As assigned in class (Week of 4 August)</p>
2	<p>Evaluation of Peer Review: Students will complete evaluations of three of their peer's presentations. No part of your grade for</p>	10%	3, 5, 6, 7	<p>Due: 8 August,</p>

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	the presentation is determined by your peers, rather your feedback on your peers' work is the item for assessment. Complete criteria and assessment procedures will be circulated in class and on Blackboard (approx. 1 page per assessment).			12pm
3	Journal: The journal will be comprised of three short entries (250-300 words each, 10%) reflecting on workshops and one assigned paraphrase of script (approx. 6 pages, 10%) on topics assigned in class and via Blackboard. Detailed criteria and assessment procedures will be circulated in class and on Blackboard.	20%	1, 2, 3, 4, 5, 6, 7	As assigned in class and course programme.
4	Production Work: Students will contribute in one or more creative roles to the development and performance of <i>The Two Noble Kinsmen</i> . Work will be assessed based on the quality of contributions to the creative environment (30%). Students will contribute to a physical and virtual "Dreamboard" which collects and documents our research and is a receptacle for the proposal and discussion of creative ideas. More specific criteria will be discussed and set in class. Students will write a post-production critique, 1600-1800 words (20%).	50%	1, 2, 3, 4, 5, 6, 7	Checked daily, awarded at the end of the trimester. Critique Due: 17 October, 5pm

Group work: Obviously, this course consists largely of group work. All assessment, however, is individual.

Criteria: Criteria and rubrics will be distributed on Blackboard.

SUBMISSION AND RETURN OF WORK

All assignments and feedback will be submitted and returned electronically.

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the "Assignments and Turnitin" section.

Your marked assignment will be found on Blackboard in the same section.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate)

where appropriate. **No assignment with or without an extension will be accepted after Friday 14 November 2014.**

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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

We will be attending a screening of RSC's *Henry IV, Part 2* at Paramount Cinemas. Tickets are \$20. We will also be travelling to Upper Hutt for a medieval combat workshop so train fare will be required. Students should plan for these expenses.

Though not essential, a yoga mat may be useful in rehearsal warm-ups.

SET TEXTS

You will need to purchase a copy of the script at the first lecture on Monday 14 July. The cost is \$10. Please bring the exact amount in cash. Additional readings will be posted on the course Blackboard site. Please bring the script to ALL classes and rehearsals.

RECOMMENDED READING

Books:

Block, Giles. *Speaking the Speech: An Actor's Guide to Shakespeare*. London: Nick Hern, 2013.

Crystal, David and Ben Crystal. *Shakespeare's Words*. London: Penguin, 2004.

Edelstein, Barry. *Thinking Shakespeare*. New York: Spark, 2007.

Gurr, Andrew. *The Shakespearean Stage 1574-1642*. Cambridge: CUP, 1992.

The Two Noble Kinsmen. By John Fletcher and William Shakespeare. Ed. Lois Potter. The Arden Shakespeare Third Series. Walton-on Thames: Thomas Nelson and Sons, 1997.

Rodenburg, Patsy. *Speaking Shakespeare*. New York: Palgrave, 2002.

Web and Databases:

Oxford English Dictionary Online (available via VUW Library Databases)

<http://www.shakespeareswords.com/> (online edition of Crystal)

The Geoffrey Chaucer Website. <http://sites.fas.harvard.edu/~chaucer/> (includes "The Knight's Tale" from *The Riverside Chaucer*)

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

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
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (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
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- 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
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin

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- 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
- School website: www.victoria.ac.nz/seftms

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COURSE PROGRAMME

WK Date	Mon Class	Wed Class	Assignments/Notes	Other (wkend/evening)
Wk 1 14 JUL	Introduction: The Text, Collaboration, and Conditions of Early Modern English Theatre, Building a Company	Verse and Language Workshop; Read-through of <i>Two Noble Kinsmen</i> , Research	Dreamboard begins Paraphrase Assigned	None
Wk 2 21 JUL	<i>TNK</i> Reading, Paraphrase Workshop	Verse and Language Workshop	Paraphrase DUE: 21 JUL Research Presentation Topics DUE: 21 JUL	Evenings: Audition Workshops Mon+Wed (Sun)
Wk 3 28 JUL	Workshop	Workshop	Journal #1 DUE: 1 AUG, 12PM	Rehearsals TBA: Combat, Plan on 2-3 nights per week (Mon+Wed) + Sun morn
Wk 4 4 AUG	Research Presentations	Research Presentations	Peer Assessment DUE: 8 AUG, 12PM	Rehearsals TBA
Wk 5 11 AUG	Workshop	Workshop	Journal #2 DUE: 15 AUG, 12PM	Rehearsals TBA
Wk 6 18 AUG	Workshop	Workshop	Journal #3 DUE: 22 AUG, 12PM	Rehearsals TBA
Break 25 AUG	Build	Build	Build	Set/costume construction
Break 1 SEPT	Rehearsal	Rehearsal	Rehearsal	Rehearsal M-F 9am-5pm
Wk 7 8 SEPT	Rehearsal Costume Fittings	Rehearsal		M-F Evening + S or S rehearsals
Wk 8 15 SEPT	Rehearsal	Rehearsal		M-F Evening + S or S rehearsals
Wk 9 22 SEPT	Rehearsal	Rehearsal		M-F Evening + S or S rehearsals **Sun 28 SEPT Pack-in, 10am-? ALL CALLED
Wk 10	TECH WEEK (Studio 77)	TECH WEEK(Studio 77)		Plotting during day M-F, actor volunteers

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29 SEPT				needed. REHEARSAL 5-6 NIGHTS.
Wk 11 6 OCT	Tech Rehearsal TBC	No class (eve perf)		Last performance, 11 OCT, Pack-out Saturday night
Wk 12 13 OCT	Reflection + De-brief	Course Wrap-Up	Critique DUE: 17 OCT, 5PM	