

## THEA 206/306 & ENGL 242/342

### Dramaturgies of the World

**Trimester 2 2014**

14 July to 16 November 2014

**20 Points**



Forced Entertainment, *And on the Thousandth Night* (2007). Photo by Hugo Glen Dinning.

#### 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](http://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](http://www.victoria.ac.nz/students/study/exams/aegrotats).

## CLASS TIMES AND LOCATIONS

### Lectures

Mondays and Thursdays                      1.10pm – 2pm                                      MCLT 102

### Seminars

Seminars begin in WEEK 2. Please register for tutorials via the THEA 206/306 & ENGL 242/342 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

## NAMES AND CONTACT DETAILS

**Course Coordinator:** James McKinnon [james.mckinnon@vuw.ac.nz](mailto:james.mckinnon@vuw.ac.nz) 463 6115                      77FT/Room 307

David O’Donnell [david.odonnell@vuw.ac.nz](mailto:david.odonnell@vuw.ac.nz) 463 6828                      77FT/Room 308

Office hours: By appointment

**Tutors:** Sherilee Kahui [sherilee.kahui@vuw.ac.nz](mailto:sherilee.kahui@vuw.ac.nz)

**Course Administrator:** Cathy McCullagh [cathy.mccullagh@vuw.ac.nz](mailto:cathy.mccullagh@vuw.ac.nz) 463 5359                      83FT/Room 202

Staff Office Hours and contact details are also posted on Blackboard. Tutors are best contacted by email.

## COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard will be our primary medium for communicating, posting news and updates, and for disseminating and submitting assignments; in addition, some assignments entail contributing to online discussions on Blackboard. Therefore I strongly recommend that you familiarise yourself with Blackboard and *check the site frequently*. It is your responsibility to arrive punctually and to regularly check Blackboard and notice boards, to ensure all new information is received. Also ensure your correct email address is listed on Student Records, and check your email regularly.

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

## PRESCRIPTION

This course explores avant-garde drama and its theatrical conventions through the theory and practice of dramaturgy. Dramaturgy is the study of how meaning is generated in drama and performance. The heart of the course exposes students to the varied labours of dramaturgy, via a study of selected plays and a series of corresponding articles about dramaturgy. One or two of the plays are to be selected for more detailed study and dramaturgical analysis during the final weeks of the course. This course aims to a) broaden students' exposure to the dramatic literature of the theatrical avant-garde; b) deepen students'

engagement with differing conventions of the avant-garde on stage, and the philosophical underpinnings of those conventions; c) provide students with a critical understanding of and practical experience in dramaturgical work.

## **COURSE CONTENT**

Because *Dramaturgies of the World* emphasizes physical and improvised approaches to dramatic composition (as opposed to text-based dramaturgy), we will often be examining and analysing performances in video or live format, rather than as text. Therefore, lecture attendance will be particularly important in this course, because you will not always be able to read the works we are studying.

## **COURSE LEARNING OBJECTIVES (CLOS)**

Students who pass this course will be able to:

1. identify and perform creative, critical, and communication skills and tasks undertaken by professional dramaturgs, such as script analysis, audience development, adaptation, and programming;
2. discuss the historical context and the philosophical and ideological underpinnings of a range of world dramaturgies and realism;
3. identify and analyse conventions of selected global dramaturgies, and corporeal-based approaches to dramatic and theatrical composition;
4. develop collaborative and communication skills, and an advanced understanding of the nature of creativity and the creative nature of research, by conducting performance-based research projects;
5. develop and practice the ability to articulate useful, context-appropriate evaluations of aesthetic and scholarly writing and performance;
6. (at 300-level) find problems and develop research topics pertinent to dramaturgy using the tools of both literary and performance studies.

## **TEACHING FORMAT**

The course is taught in two one-hour lectures and one two-hour seminar each week.

## **MANDATORY COURSE REQUIREMENTS**

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

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as stated for late submission of work)
- Attend at least 8 seminars

## WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week. Therefore you should expect to spend, on average, about 12 hours per teaching week (apart from class time) in reading, preparation, thinking devising and rehearsing creative projects, and writing. Some students can pass (though not necessarily well) on less, and some of you will find you need or want to do more.

## ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 <b>Performance-Based Dramaturgy:</b> You will collaborate in groups on two practical dramaturgy projects (worth 20% each) which entail creative and performative investigations of the texts on the course. Further instructions discussed in class and on Blackboard. Plan on spending up to 25 hours per performance reading, discussing, planning, rehearsing.	40%	1, 2, 3, 4, 5	Determined in seminar.
2 <b>Critical Reflective Journal:</b> You will write short written responses (~350 words) to assigned readings and in-class content. (1-2 hrs per week + 3 hrs reading time per week = 40-50 hrs) Further instructions discussed in class and on Blackboard. Approx. 3500 words total.	40%	1, 2, 3, 4	Weekly.
3 <b>Peer Feedback:</b> You will give constructive writing feedback to peers. Further instructions discussed in class and on Blackboard. 30 minutes x 10 weeks = 5 hrs.	10%	1, 2, 3, 5	Weekly.
4 <b>Take Home Final Essay:</b> You will write a max. 1000 word response to a question which is either a) selected from a list of options distributed during the last week of classes (at 200-level) or developed by the student (300-level). Further instructions discussed in class and on Blackboard. 10 hrs.	10%	1, 2, 3, 4	17 October.

All assessment is internal. Note that it is possible to complete over 60% of the course assessment before the aegrotat date (29 September).

All 300-level work will be marked at an appropriately higher standard. The parameters for the take-home essay will be slightly different at the 300-level in recognition of the higher expectations.

Further details and guidelines for each assignment are posted on Blackboard.

1. **Group work:** The Performance-Based Dramaturgy project is assessed individually, although it is performed in groups.
2. **Peer assessment:** The Peer Feedback assignment is NOT a peer *assessment* assignment. Your skills at writing feedback will be assessed, but you will not give or receive summative assessment to/from your peers.
3. **Marking criteria** for each assignment are distributed on Blackboard.

## GROUP WORK

This course involves a significant group work component. Twice during the term, you will work with a group of 4-6 classmates in your seminar preparing a ~10 minute performance-based inquiry into a specific aspect of the dramaturgy of the real, and your group will lead a discussion responding to another performance. Although you will work in groups on these projects, you will be marked individually.

## SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

**All assignments except the Performance-Based Dramaturgy project are submitted electronically.**

CRJ responses and Peer Feedback will be completed on the CRJ blog on Blackboard, and feedback from markers will also be given there.

The Take Home Essay is 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 essay will be returned electronically via Blackboard.

## 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. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Monday 20 October.**

### 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

### Performance Attendance

Students will be expected to attend and write about live performance at least once during the course. You will be notified of the times & dates well in advance. The cost will be reasonable, particularly when factored in with the overall cost of materials and texts for the course (see below).

## SET TEXTS

All readings will be distributed via Blackboard or archived online. Some texts consist of audio-visual materials and can be viewed in lectures or at the library.

## 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

The assessment package for this course (see above) reflects and incorporates feedback from previous students. The CRJ assignment, in particular, reflects and incorporates input from THEA 201/ENGL 232 2014 students. Specific refinements made to the 2014 course include:

- More rationale work-to-weighting ratio
- Streamlined CRJ/Peer Feedback process
- Performance Critique folded into CRJ to reduce overall number of writing tasks & improve feedback process
- Coursework distributed more evenly over the term to reduce end-of-term stress

The course content for 2014 is also all-new.

Teaching staff will seek feedback on all aspects of the course, particularly the effectiveness of the assessment and the quality of course content.

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://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](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://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](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

School of English, Film, Theatre, & Media Studies  
THEA PROGRAMME COURSE OUTLINE THEA 206/306 & ENGL 242/342

	Lecture Topics	Plays & Readings	Due
<b>Week 1</b>	Welcome & Introduction to Dramaturgy Origins of Post-Modern Dramaturgy	<ul style="list-style-type: none"> <li>• Cardullo (CR 1);</li> </ul>	
<b>Week 2</b>	Samuel Beckett and the end of “plot”	<ul style="list-style-type: none"> <li>• Beckett, <i>Waiting for Godot</i></li> <li>• Esslin, “Theatre of the Absurd”</li> </ul>	<b>CRJ 1</b>
<b>Week 3</b>	The Wooster Group	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 2</b>
<b>Week 4</b>	Eugenio Barba & Eurasian Theatre	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 3</b>
<b>Week 5</b>	Augusto Boal	<ul style="list-style-type: none"> <li>• Games for Actors &amp; Non-Actors</li> </ul>	<b>CRJ 4</b>
<b>Week 6</b>	Gujarati Street Theatre	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 5</b>
<b>Mid-Trimester Break: August 26 – September 8</b>			
<b>Week 7</b>	Forced Entertainment	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 6</b>
<b>Week 8</b>	Guillermo Gomez Pena	<ul style="list-style-type: none"> <li>• Supernintendo Ranchero</li> </ul>	<b>CRJ 7</b>
<b>Week 9</b>	Contemporary Japanese Performance	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 8</b>
<b>Week 10</b>	Contemporary NZ Performance	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 9</b>
<b>Week 11</b>	Performance of Rapa Nui	<ul style="list-style-type: none"> <li>• TBA</li> </ul>	<b>CRJ 10</b>
<b>Week 12</b>	Take Home Finale		<b>Take Home Essay</b>
<b>Study Break: October 21-27</b>			