

# THEA 323 Special Topic: Intercultural Performance Practices

**Trimester 1 2014**

3 March to 2 July 2014

**30 Points**



Ink painting by Gao Xingjian

Source: [http://www.homabooks.com/general/books/east\\_asia/china/1007.php](http://www.homabooks.com/general/books/east_asia/china/1007.php)

## IMPORTANT DATES

Teaching dates:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	6 June 2014
Withdrawal Dates:	Refer to <a href="http://www.victoria.ac.nz/students/study/withdrawals-refunds">www.victoria.ac.nz/students/study/withdrawals-refunds</a> . If you cannot complete an assignment or sit a test or examination, refer to <a href="http://www.victoria.ac.nz/students/study/exams/aegrotats">www.victoria.ac.nz/students/study/exams/aegrotats</a> .

## CLASS TIMES AND LOCATIONS

### Lectures

MWF	10.00-12.00	Studio 77 (77 FT 102)	Additional rehearsal times tbc
-----	-------------	-----------------------	--------------------------------

## NAMES AND CONTACT DETAILS

**Course Coordinator:** Megan Evans      megan.evans@vuw.ac.nz      463 9793      FT77 303

**Programme Administrator:** Cathy McCullagh      [cathy.mccullagh@vuw.ac.nz](mailto:cathy.mccullagh@vuw.ac.nz)      463 5359      FT83 202

## COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on Blackboard and/or communicated by email. 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 will explore cultural contexts, theoretical foundations and performance techniques of Asian performance. The course combines rigorous in-body training with readings and close analysis of video recordings of performances. Students' work will culminate in a public production.

## COURSE CONTENT

The course will culminate in public performances in Studio 77 in week 10 (20 – 24 May), of the play *Wild Man*, by Gao Xingjian. In preparation for the production, we will have evening rehearsals approximately twice a week before mid-term break, building of set during first week of break, daily rehearsals during week two of the break (though not everyone necessarily called everyday), and nightly rehearsals after break.

## COURSE LEARNING OBJECTIVES (CLOS)

By the completion of this course, students should have:

1. A sound understanding of basic aesthetic principles underlying the Asian forms being studied
2. Investigated a number of major cultural and historical forces at work in the development of the studied forms
3. Gained practical experience in performance techniques of the studied form
4. Gained practical experience in intercultural adaptation of performance techniques and texts
5. Developed their understanding of and skills in acting as an art form
6. Increased their technical theatre skills, in lighting, design, publicity, etc.

## TEACHING FORMAT

The main elements of the course will be:

- 1) Regular training in the performance conventions of Chinese *xiqu*, Japanese Noh/Kyogen, and Suzuki method – approximately three hours per week of class time will be devoted to this training which includes martial arts kicks, gesture sequences, stage walks, and choreography.
- 2) Introduction to cultural and historical contexts and theatrical practices of the above listed forms, through lectures, readings, and video analysis;
- 3) Experimentation with the techniques and ideas encountered in elements 1 & 2 to develop our own theatrical approaches to staging, with the goal of finding staging that is rooted in but not necessarily recognizable as these performance traditions;
- 4) Rehearse and stage a workshop production in Studio 77 of *Wild Man*, by Gao Xingjian during week 10 of the trimester (20 – 24 May).

PLEASE NOTE: This course is very practical and demands consistent commitment and collaboration. It is essential that you **be on time** for all classes and rehearsals. Please wear loose, comfortable clothes which won't restrict your movement. Regular participation in the physical training is utterly essential to the success of the project and constitutes a substantial part of your 'audition' for performance roles.

## MANDATORY COURSE REQUIREMENTS

In order to pass this course, you must complete all assignments. A high standard of attendance, at least 80%, at classes is required. You must attend 100% rehearsals and performances for which you are called unless excused due to illness or other emergency.

## 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, however, to specify precisely the workload of courses which have a high practical and creative content. The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks plus study week, or 20 hours per teaching week. 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, and your research and writing time will need to take place in addition to that. We will try to balance the requirements of the course, but inevitably these hours will be substantially increased during the later phase of rehearsal and the performance period in May. **YOU SHOULD THEREFORE TAKE SPECIAL CARE TO MANAGE YOUR WORKLOAD IN THIS COURSE WITH YOUR OTHER COURSEWORK AND COMMITMENTS.** Also, a standard of professionalism includes **attending to your health and general wellbeing** by getting enough sleep and nutrition to function effectively, especially as performance looms.

**NOTE WELL: expect 2-3 evening rehearsals weeks 2-7, work calls during first week of break, daily rehearsals during second week of break, nightly rehearsals weeks 8 -& 9, tech weekend 17-18 May, performances 19 – 24 May.**

In practical production work, it is vitally important that students support each other in a collective and collaborative spirit. Please **always** be on time to 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.

### ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
Due to significant variations in student learning styles, reading speeds, etc, the following can only be a very rough estimate of time needed for successful completion of the item. You should consider your past academic working process to develop a realistic personal assessment of the preparation time needed for your university work.				
1	10-minute presentation approx 10 hours preparation	20%	1, 2, 4	Tbc
2	Test (50-minutes, in class) 5-7 hours of revision (assumes you have kept up with the reading)	20%	1, 2	30 April
3	Practical work (weekly reflections ~300 words per week, 1500 words total) Approx 1-2 hours writing time (excludes reading time)	20%	3, 4, 5	Weekly
4	Production work See note above	20%	4, 5, 6	Tbc
5	Essay (1500 words) 10-15 hours preparation time	20%	1, 2, 3, 4	6 June

Assessment for this course is internal. More detailed information on each assignment will be given out in class. Assessment was designed to facilitate an holistic integration of theory and practice.

- 1) 10-minute presentation on theme, artist, or Asian performance convention related to the production: 20%  
topics and presentation dates to be selected by 15 March;

presentations given in class during weeks 5-7.

Marking criteria: Framing of topic, interest and reliability of info presented, clarity and organization, creativity in presentation

- |  |     |
|--|-----|
| 2) Test covering readings to date  | 20% |
| 3) Practical work:   | 20% |
| a. training, replication, and experimentation (10%)                        |     |
| b. written reflections, discussion participation (10%)                     |     |
| 4) Production work (artistic contribution, attendance, overall commitment) | 20% |

NOTE: for 3 & 4 above, approximately half the mark will come from your 'performance'; half the mark will come from your preparation and reflection as evidenced by participation in class discussion and weekly written reflections (approx. 300 words each) due each MONDAY of weeks 2-6. The written reflections may be a photocopy of workbook entries or typed/handwritten separate reflections as you choose but must be legible. Questions for reflection will be developed in class.

Marking criteria for written reflections: Thoughtful reflection on previous week's class activities, including integration of ideas from assigned readings. Weekly reflections should be submitted via blackboard.

Marking criteria for practical and production work includes effort and consistency in physical training, initiative and follow-through on production tasks, evidence of solid preparation and response to feedback for replication scene showings. Marking will include input from Cathy McCullagh, Nick Zwart, and other mentors.

You will receive mid-term feedback for your class participation, reflections, training, practical and production work to date.

- |   |     |
|---|-----|
| 5) Essay (1500 word minimum):   | 20% |
| a. Reflection and analysis of the journey of the production and its results in performance, particularly the ways in which conventionalized elements influenced staging choices, and including critique of your own contribution to that process and product. |     |
| b. Marking criteria: clarity, thoughtful integration of theory and practice, articulation of your understanding of aesthetic goals and achievements of the production.  |     |

ESSAY is **DUE Friday 6 June at 5pm and is to be submitted via Blackboard.**

### **Relationship Between Assessment and Learning Objectives**

- 1) The presentation on theme, artist or performance convention will support the company's understanding of important issues related to the production, particularly with regard to cross-cultural issues implicated by the project.

- 2) The test is an opportunity for you to establish how effectively you can identify and discuss essential aesthetic concepts and cultural forces covered in class and in the readings.
- 3) Practical Work: Training in Asian performance techniques, readings, and class discussions will support your understanding of these forms, and some of the major cultural and historical forces at work in their development. Experimentation with these techniques will increase your understanding of acting and intercultural theatrical practice. Weekly written reflections give an opportunity for you to analyse and articulate your progress.
- 4) Production work will increase your skills in technical aspects of theatre—assessment allows your creative contribution and commitment to be acknowledged.
- 5) The essay gives you an opportunity to critique the production, as well as reflect on and articulate your creative contribution and analyse our creative process by drawing connections between theory and practice.

### 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 written work for this course should be 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. Tutors cannot grant extensions.

**No assignment without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 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.

## SET TEXTS

THEA 323 Student Notes (price TBC).

Additional assigned reading to be posted on Blackboard.

You can order student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

## 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](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)

**School of English, Film, Theatre, & Media Studies**  
**THEATRE PROGRAMME COURSE OUTLINE THEA 323**

- 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/resources/subjectcontacts.html>
- 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)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)



**THEA 323 COURSE PROGRAMME**

**WARNING: due to delay of Student Notes, page numbers below may be incorrect, please ask course coordinator if you are unclear from the title of the item what you need to read.**

<b>WK Date</b>	<b>Mon</b>	<b>Wed</b>	<b>Fri</b>	<b>Other (wkend/evening)</b>
Wk 1 3 MAR	Intro Zarrilli "An enactive approach?" (CR: 2-13)	'Interculturalism' What are we doing? (CR: 14-18)	The Intercultural debate: ½ read Bharucha (CR: 19-33); ½ read Fischer-Lichte (CR: 34-44)	
Wk 2 10 MAR	<b>Reflection #1 DUE</b> 'Chinese Theatre' Cambridge (CR 46-56)	Li Ruru 'Training a Total Performer' (CR 77-81)	Jingju play <i>White Snake</i> (CR 91-138) <b>Presentation topics &amp; dates set</b>	Evenings: One evening for read thru
Wk 3 17 MAR	<b>Reflection #2 DUE</b> 'Contemporary China' (CR 139-147)	Jingju play <i>Taking Tiger Mountain by Strategy</i>	Gao Xingjian, "The Potential of Theatre" ON BLACKBOARD!!  <b>Replication Scene choices and casting DUE</b>	Auditions TBA
Wk 4 24 MAR	<b>Reflection #3 DUE</b> 'Japanese Theatre' Cambridge (CR 150-159)	Brazell 'Noh/Kyogen Elements of Performance' (CR: 160-165) Noh play <i>Atsumori</i> (CR: 166-174)	Kyōgen play <i>The Snail</i> (CR 201-121) Noh play <i>Yamamba</i> (CR 175-184)	Rehearsals TBA
Wk 5 31 APR	'Contemporary Japan' (CR 246-259)	Suzuki 'Grammar of the feet' (CR: 199-216)6 2 Presentations	'Suzuki Now' (CR 278-288) 3 Presentations	Rehearsals TBA
Wk 6 7 APR	<b>Reflection #4 Due</b> 3 Presentations	5 Presentations	5 Presentations	Rehearsals TBA
Wk 7 14 APR	Replication Rehearsal	Replication Showing #1	HOLIDAY (Good Friday)	Rehearsals TBA
Mid-Tri Break	Rehearsal/Build	Rehearsal/Build	Rehearsal/Build	Week 1: Set Build Week 2: Rehearsal M-F 9am-5pm tbc

School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 323

<b>WK Date</b>	<b>Mon</b>	<b>Wed</b>	<b>Fri</b>	<b>Other (wkend/evening)</b>
Wk 8  5 APR	Training Test Review	TEST Rehearsal tbc	Rehearsal	M-F Evening + Sat rehearsals <b>Sun 11 MAY</b> <b>Pack-in 10am-?</b> <b>TBC</b> <b>ALL CALLED</b>
Wk 9  12 MAY	Rehearsal	Rehearsal	Rehearsal	Plotting lights during day M-F afternoon, actor volunteers needed  <b>Sat 17 May</b> <b>Sun 18 May</b> <b>Tech rehearsals</b> <b>tbc—KEEP</b> <b>AVAILABLE</b>
Wk 10  19 MAY	Tech Rehearsal TBC (Dress rehearsal & Evening performances 19 – 24 May)	NO CLASS  (Evening performances)	NO CLASS (Evening performances)	Last performance, Pack-out Saturday night
Wk 11  26 MAY	NO CLASS	Training, Reflection & Replication rehearsal  (Brainstorm topics for final essay)	Training & Replication rehearsal	
Wk 12  2 JUNE	HOLIDAY (Queen's Birthday)	Training & Replication rehearsal	<b>Replication Showing #2</b> Course Wrap-up <b>ESSAY Due 5pm</b>	