

THEA 511 Directing Method

Trimester 1+2 2014

3 March to 16 November 2014

30 Points



MTA graduate Willem Wassenaar directing Long Cloud Youth Theatre

IMPORTANT DATES

Trimester dates:	3 March to 16 November 2014
Teaching dates:	3 March to 17 October 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Mid-year break:	3 to 13 July 2014
Mid-trimester break 2/3:	25 August to 7 September 2014
Study week:	20 to 24 October 2014
Last assessment item due:	27 October 2014

Please note: The term dates at Toi Whakaari: NZ Drama School differ from those at Victoria and are as follows:

Term 1:	17 February to 17 April 2014
Term 2:	5 May to 27 June 2014
Term 3:	14 July to 29 August 2014

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Term 4: 22 September to 13 November 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.

NAMES AND CONTACT DETAILS

Course Coordinator: David O'Donnell david.odonnell@vuw.ac.nz 463 6828 FT77 308

The course will also be taught by some guest theatre practitioners and Theatre Programme staff.

Course Administrator Cathy McCullagh cathy.mccullagh@vuw.ac.nz 463 5359 FT83 202

CLASS TIMES AND LOCATIONS

Fridays 10am – 12.50pm and 2.10pm – 5pm 93KP 101

Notes:

- the room is booked from 9am, for classes which require set-up
- Sometimes we will use the entire day for 511 classes, at other times the afternoon slot will be used for presentations and 589 meetings (see course programme attached)

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information, or changes to the course, will be sent via email in the first instance, so it is your responsibility to ensure that the Course Coordinator has your current email address and that you check your emails on a regular basis. The information will also be posted on the Blackboard system. It is recommended therefore that students regularly Blackboard in addition to their 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 investigates a variety of approaches to directing. Fundamental procedures from script analysis to final production are explored in practical workshops, and in the context of weekly seminars and a reading and viewing programme including study of the work of leading contemporary directors.

COURSE CONTENT

This course aims to provide historical, theoretical, and practical approaches to the directing of aesthetic performances. There are practical class exercises and assessed directing projects with performance outcomes, in collaboration with students of both institutions. Seminars, presented/facilitated by staff, guest artists/teachers, and the students themselves, examine methodologies and theatre research, and

place the practical work into a broader context. Methods of documentation of artistic process are directly explored through the keeping of a journal during the length of the course.

LEARNING OBJECTIVES

Students who pass this course should be able to:

1. understand the historical development of theatre styles and dramaturgy as creative contexts for their own work as directors
2. understand and apply historical and contemporary directing methods
3. identify and analyse the approaches and styles of selected leading directors
4. formulate artistic questions, examining them by experimentation, both practical and theoretical, with the ability to provide written and oral critique of their process
5. understand and apply theatre procedures, including script analysis, working with performers, shaping performance space and time, devising, and conceptualisation, as applied to the directorial process
6. work to a specific brief as a director

In the MTA as a whole, the students will also have shared in, and contributed to, the artistic and educational ethos provided by Toi Whakaari and the Victoria Theatre Programme.

TEACHING FORMAT

A regular weekly workshop class, which introduces selected ways in which to structure and apply directorial practice. Questions of 'methodology' will be addressed and explored in practical ways.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must complete all assessment items for a Pass in THEA 511 to be awarded.

EXPECTED WORKLOAD

It is always difficult 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 over the year or 12.5 hours per teaching week. 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. At Masters level it is expected that students will attend every class. If you are going to miss a class through ill health or whatever, please contact the course co-ordinator in advance if possible. Absences due to illness should be documented by a medical certificate.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Presentation on a Director Approx 30 hours	30	2,3,4	In class 9 May
2	Classic Theatre/Dramaturgy project Approx 30 hours	20	1,2,4,5,6	Performance 15 or 17 September
3	Written Report on Classic Theatre/Dramaturgy project 1,000 words Approx 20 hours	20	1,2,3,5	5pm 3 October
4	Written reflection on directing methodologies 2,000 words Approx 30 hours	30	1,2,3,4,5	5pm 27 October

Marking criteria are included in detailed assignment handouts posted on Blackboard.

Please note: Marks for 500 level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Grades gained in individual 500 level courses remain provisional until the overall final classification made by the Theatre Programme examination committee.

SUBMISSION OF WORK

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

Hardcopy assignments are submitted in the drop slot outside the administration office: **83 Fairlie Terrace**. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your course co-ordinator's name.

Your marked assignment will be handed back by your lecturer in class or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

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 will be accepted after Friday 31 October 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

Students should wear comfortable rehearsal clothing, which allows extended movement, to all classes.

Students are encouraged to attend as many theatre productions as possible in order to compare and contrast the work of different directors.

SET TEXTS

Robert L. Benedetti, *The Director at Work*. Upper Saddle River: Prentice-Hall, 1985.

Katie Mitchell, *The Director's Craft: A Handbook for the Theatre*. London: Routledge, 2008.

Twyla Tharp, *The Creative Habit: Learn It and Use It for Life*. New York: Simon & Shuster, 2003.

Jon Whitmore, *Directing Post-modern Theater*. Ann Arbor: University of Michigan Press, 1994.

You can order textbooks online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

RECOMMENDED READING

Maria M. Delgado and Paul Heritage, eds., *In Contact with the Gods? Directors Talk Theatre*. Manchester: Manchester University Press, 1996.

Alison Hodge, ed., *Actor Training* Second edition. London: Routledge, 2010.

Shomit Mitter and Maria Shevtsova, *Fifty Key Theatre Directors*. London: Routledge, 2005.

Rebecca Schneider & Gabrielle Cody, eds: *Re: Direction: A Theoretical and Practical Guide*. London: Routledge, 2002.

It is also recommended that students purchase a good theatre history book. Students will develop their own individual list of readings as part of clarifying their own methodological directions. Reading material will also be introduced during class sessions.

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

Enhancements made to this course, based on the feedback of previous students, will be covered during the course. 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/resources/subjectcontacts.html>

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- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- VUWSA: www.vuwsa.org.nz

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

THEA 511 COURSE PROGRAMME 2014

Trimester 1

Week 1 7 March 10 -1 Creative Contexts: Theatre in Aotearoa NZ [DOD]

Week 2 14 March 10-1: Gods, choruses and community: Ancient Greece and Rome [DOD]

2 - 5 : 589 Self-presentations

Week 3 21 March 2-5: Japanese theatre [Megan Evans]

Week 4 28 March 10-1 Sacred & profane: Medieval theatre [DOD]

Week 5 4 April 10 – 1 Dreams of passion: Shakespeare & Co [Lori Leigh]

Week 6 11 April 10 – 1 Spectacle & illusion: Restoration & melodrama [DOD]

Week 7 18 April **NO CLASS – MARAE NOHO/GOOD FRIDAY**

Mid-Trimester Break: Friday 18 April to Sunday 4 May 2014

Week 8 9 May 10 – 1: Stanislavsky’s Questions 1: Psychology & realism [DOD]

2 – 5 511 Methodology 1 Showing: Director Presentation

Week 9 16 May 10 – 1 Stanislavsky’s Questions 2: Action & rhythm [DOD]

Week 10 23 May 10 – 1 Stanislavsky’s Legacy {DOD}

Week 11 30 May 10 – 1 Meyerhold & Biomechanics {DOD}

2-5 589 class

Week 12 6 June 10 – 5 Michael Chekhov & Sanford Meisner [Hilary Halba]

Mid-Year Break: Thursday 3 July to Sunday 13 July 2014

Trimester 2

Week 1 18 July 10 – 1 Commedia dell-arte [Bronwyn Tweddle]

2- 5 : 589 Showing: Cross-disciplinary

Week 2 25 July 10 – 5 Working with playwrights [IIML Masters in Scriptwriting]

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Week 3	1 Aug	10 – 1 Re-discovering theatricality: Brecht [DOD]
Week 4	8 Aug	10 – 1 Epic and alienation: Brecht’s legacy [DOD] 2-5 589 class
Week 5	15 Aug	10 – 1 Poor theatre : Grotowski, Barba, Brook & Mnouchkine [DOD]
Week 6	22 Aug	10 – 1 Post-dramatic theatre 1 [DOD]
Mid-Trimester Break: Monday 25 August to Sunday 7 September 2014		
Week 7	12 Sept	10 – 5 Viewpoints [Annie Ruth]
Week 8	19 Sept	10 - 1: Post-dramatic theatre 2 [DOD]
Week 9	26 Sept	10 – 5 Directing devised theatre [Aaron Cortesi]
Week 10	3 Oct	10 – 1 Guest director (Miranda Harcourt)
Week 11	10 Oct	10 – 5 589 Final Performance Showing
Week 12	17 Oct	10 – 1 Directing youth theatre [Stella Reid] 2-5 Conclusion – 511 & 589