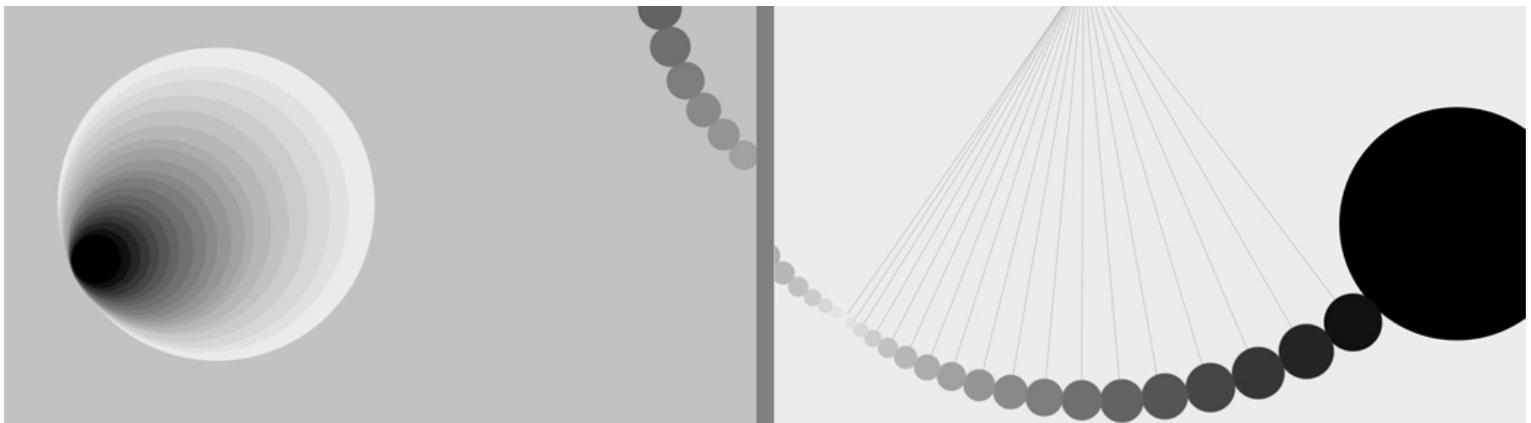




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS1120

Experiencing Theatre

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Jonathan Bollen	j.bollen@unsw.edu.au	Consultation hours: Mondays 11:30am-1:00pm or Wednesdays 10:30pm-12:00pm, during semester. Other times by appointment.	Robert Webster 246D	02 9385 0179

Lecturers

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	By appointment.	Robert Webster 112	02 9385 4865

Tutors

Name	Email	Availability	Location	Phone
Mary-Anne Gifford		By appointment.		

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

Have you ever been moved by an actor's performance? Amazed by the beauty of an image on stage? Or caught a glimpse of something beyond words? This course will develop your ability to understand these experiences and explore how they're made in performance. You'll learn about innovations in theatre production and how to put ideas into practice. This is a foundational course in performance and production. It opens up opportunities for acting, directing and design, backstage production, script writing and reviewing the arts. This is a core Level 1 course in the Theatre and Performance Studies stream.

At the conclusion of this course the student will be able to

1. Describe and interpret a theatre event in terms of its multiple signifying elements and their complex interactions using semiotic terms and concepts
2. Analyse relationships between (a) theatre events, texts, practices and theories, and (b) their social and historical contexts
3. Discuss, compare and contrast the aims and approaches to performance making and audience reception of key practitioners and theorists in twentieth-century Western theatre and contemporary performance
4. Plan, make and present a performance based on collaborative research
5. Operate effectively in the university environment as a self-motivated student of theatre and performance

Teaching Strategies

ARTS1120 is a core Level 1 Theatre and Performance Studies (TPS) course that aims to familiarize students with threshold concepts and useful analytical terms. Its three main sections provide the building blocks for the majority of the courses in the TPS Major, introducing fundamental knowledge and skills in: performance analysis; historical essay writing on performance practitioners and play scripts in context; and group-devised rehearsal and public performance practice.

ARTS1120 is structured as a combination of an 80-minute weekly lecture, and an 80-minute weekly tutorial where discussion, practice-based and student-led learning processes take place. Weeks 1-8 are relatively teacher-led and alternate lecture with tutorial formats. Weeks 9-12 foster skills in self-directed and group-based learning through a series of student-led rehearsals, culminating in a performance presentation event.

Teacher-led learning and facilitation: The course convenor, together with invited guest lecturers and tutors, will offer teacher-led learning throughout the course. Lectures and tutorials will develop your familiarity with the subject and provide a foundation for further study. Teaching staff will also facilitate group presentations by students.

Group-based Self-Directed Learning (SDL): In preparation for the Group Practical Project in Weeks 9-12 students will be involved in managing group-learning and problem-solving both in and out of the weekly

course time slot. There is no required reading set for these last four weeks. Instead, preparatory work will consist of individual research, group meetings and/or group rehearsals.

Assessment

A full description of each assessment activity is provided on Moodle.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Essay	40%	2,000 words	1 May 2017	Submitted on moodle via Turnitin
Individual Contribution to Practical Project	10%		Week 12 tutorial	Submitted at the tutorial in week 12
Practical Project	30%	7 minutes	24 May 2017	Presented at the lecture in week 12
Performance Analysis	20%	1,000 words	27 March 2017	Submitted on moodle via Turnitin

Assessment Details

Assessment 1: Essay

Details: Write one 2,000-word Essay on a topic specified by the Convener. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

Further details including assessment criteria, submission instructions and rationale are provided on moodle.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Analyse relationships between (a) theatre events, texts, practices and theories, and (b) their social and historical contexts
- Discuss, compare and contrast the aims and approaches to performance making and audience reception of key practitioners and theorists in twentieth-century Western theatre and contemporary performance
- Operate effectively in the university environment as a self-motivated student of theatre and performance

Assessment 2: Individual Contribution to Practical Project

Details: Following the presentation of the Practical Project, you will complete a Self-Evaluation and Peer Review form. This will inform the assessment of your contribution to both the process and product of the Practical Project, taking into consideration your level of attendance, quality of participation, contribution to group tasks and final presentation, and fulfilment of group role. This is the final assessment

task. Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade.

Additional details:

Further information including assessment criteria, submission instruction and rationale are provided on moodle.

Learning outcomes:

- Plan, make and present a performance based on collaborative research
- Operate effectively in the university environment as a self-motivated student of theatre and performance

Assessment 3: Practical Project

Details: Work within your tutorial group to create a short performance based in research. Each tutorial group will present one short performance involving all members of the class. The Practical Project will relate closely to the course, and require you to demonstrate a knowledge of how various practitioners approach the different signs, relations and other phenomena addressed in this course. Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade.

Additional details:

Further information including assessment criteria, rationale and project guidelines are provided on moodle.

Learning outcomes:

- Plan, make and present a performance based on collaborative research
- Operate effectively in the university environment as a self-motivated student of theatre and performance

Assessment 4: Performance Analysis

Details: Write a 1,000-word analysis of one recent theatre event (from the list of theatre events provided in class). Your analysis should respond to the following question: What for you were the sensations and experiences created by the production you witnessed and the key meanings generated from them? Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

Further details including assessment criteria, submission instructions and rationale are provided on moodle.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity

reports

Learning outcomes:

- Describe and interpret a theatre event in terms of its multiple signifying elements and their complex interactions using semiotic terms and concepts
- Analyse relationships between (a) theatre events, texts, practices and theories, and (b) their social and historical contexts
- Operate effectively in the university environment as a self-motivated student of theatre and performance

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Lecture: Experiencing theatre – the play on the stage, the elements of performance, and the audience experience (Lecturer: Dr Jonathan Bollen). This lecture will also include an introduction to studying Theatre and Performance at UNSW. Reading: Bert O. States, 'The Phenomenology of the Curtain Call', <i>The Hudson Review</i> , vol. 34, no. 3 (1981), pp. 317-80.
	Tutorial	Tutorial: Group member introductions. What is experienced in theatre? Actors and characters, fictions and realities, the play in performance.
Week 2: 6 - 12 March	Lecture	Lecture: Reading Plays – Performers, Characters and Actions (Lecturer: Dr Jonathan Bollen). This lecture will also include discussion of the UNSW Student Code & Academic Integrity, and Assessment 1: Performance Analysis. Reading: Elinor Fuchs, 'EF's visit to a small planet: some questions to ask of a play', <i>Theater</i> , vol. 34, no. 2, pp. 5-9.
	Tutorial	Tutorial: Discussion of theatrical signs and sign-systems, especially those associated with the actor and/or performing body, including costumes and props. Practical work on the body in space and time. Reading: Gay McAuley, Chapter 3, 'Energized Space: Moving Bodies', <i>Space in Performance: Making Meaning in the Theatre</i> (Ann Arbor: UMI, 1999), pp. 90-125.
Week 3: 13 - 19 March	Lecture	Lecture: Making Sense: Time, Space and Meaning – experiencing time as story,

Date	Type	Content
		reading visual elements in space (Lecturer: Dr Jonathan Bollen). Includes an interview with Triumph designer Paul Matthews. Reading: Andrew Sofer, 'Killing time: Guns and the play of predictability on the modern stage', from <i>The Stage Life of Props</i> (Ann Arbor: University of Michigan Press, 2004), pp. 167-202.
	Tutorial	Tutorial: Discussion of scenography and of how visual/spatial designs and patterns generate meaning and experiences. Discussion of model student Performance Analysis assignment. Reading: Ric Knowles, Chapter 2, 'Theatre', <i>How Theatre Means</i> (Basingstoke: Palgrave Macmillan, 2014), pp. 43-80
Week 4: 20 - 26 March	Lecture	Lecture: Theatrical Realism – Stanislavski and Chekhov's <i>The Seagull</i> (Lecturer: Dr Jonathan Bollen). This lecture will also include Essay Writing 1: Advice on researching your essay (Lecturer: Dr Jonathan Bollen). Reading: Edward Braun, 'Stanislavsky and Chekhov', in <i>The Director and the Stage</i> (London: Methuen, 1982), pp. 59-76. Reading: 'The Seagull', in Nick Worrall (ed.), <i>File on Chekhov</i> (London & New York: Methuen, 1986), pp. 36-44.
	Tutorial	Tutorial: Discussion of Stanislavski's ideas and <i>The Cherry Orchard</i> with regard to the realist tradition. Group work on acting 'as if', the 'given circumstances' and 'subtext' using scenes from the play. Reading: Anton Chekhov, <i>The Seagull</i> (study kit), also available at http://www.gutenberg.org/ebooks/1754

Date	Type	Content
Week 5: 27 March - 2 April	Lecture	Lecture: Social Action – Brecht's Mother Courage (MM) – Epic Drama and Theatre: Brecht's use of contradiction in Mother Courage and Her Children (Lecturer: Dr Meg Mumford). This lecture will also include Essay Writing 2: Advice on planning and writing your essay (Lecturer: Dr Jonathan Bollen). Reading: Robert Leach, 'Bertolt Brecht', in <i>Makers of Modern Theatre</i> (London and New York: Routledge, 2004), Ch.4, pp. 102-150.
	Tutorial	Tutorial: Discussion of Brecht and his ideas about the theatre practitioner as social commentator. Work on drumming scene from Mother Courage. Reading: Bertolt Brecht, <i>Mother Courage and Her Children</i> , trans. John Willett (London: Methuen Drama, 1983)
Week 6: 3 - 9 April	Lecture	Theatre of Cruelty: Antonin Artaud and postdramatic theatre (Lecturer: Prof Ed Scheer). This lecture will also include Essay Writing Part 3: Advice on referencing (Lecturer: Dr Jonathan Bollen). Reading: Antonin Artaud, 'The Theater and Culture' and 'No More Masterpieces', from Antonin Artaud, <i>Collected Works</i> , trans. Victor Corti (London: Calder & Boyars, 1968). Reading: Jerzy Grotowski, 'He wasn't entirely himself', in Scheer, Edward (ed.) <i>Antonin Artaud: A Critical Reader</i> (London & New York: Routledge, 2004)
	Tutorial	Tutorial: Practical task based on Artaud – assembling performance from voice, movement, space and

Date	Type	Content
		text. Practical Project preparation and role allocation, discussion of action/event
Week 7: 10 - 16 April	Lecture	Lecture: Watching theatre, making sense of performance, theatre audiences and the pleasure of the spectator (Lecturer: Dr Jonathan Bollen). This lecture will also include feedback on progress through the course. Reading: Anne Ubersfeld, 'The Pleasure of the Spectator', <i>Modern Drama</i> , vol. 25, no. 1 (1982), pp. 127-139. Viewing: <i>Staging the Audience – Documentary about The Sydney Front and their approach to contemporary performance</i> (Fitzroy, Vic. : Contemporary Arts Media ;, 2012) – streaming video from UNSW Library
	Tutorial	Tutorial: Discussion of Ranciere's 'The Emancipated Spectator' in relation to audience relations in the practical project. Research tasks and planning for practical project. Reading: Jacques Ranciere, 'The Emancipated Spectator', Chapter 1, from <i>The Emancipated Spectator</i> (London & New York: Verso, 2009), pp. 1-24.
Week 8: 24 - 30 April	Lecture	Lecture: Contemporary performance, innovative practices and relational aesthetics (Lecturer: Dr Theron Schmidt). This lecture will also include a meet-and-greet session with Creative Practice Lab Staff Mark Mitchell and Paul Matthews. Reading: Adrian Heathfield, 'Alive', in Heathfield (ed.), <i>Art and Performance: Live</i> (New York: Routledge, 2004), pp. 6-13.
	Tutorial	Tutorial: Discuss and complete the Practical Project Table

Date	Type	Content
		including a plan of your performance, report on research tasks, and map out your rehearsal schedule.
Week 9: 1 - 7 May	Project	Practical Project – Rehearsals 1. No lecture. Work in your group’s assigned venue on the Practical Project. Tutorial: From this week onwards your tutorial venue is lo Myers Studio or Studio One. Review research completed for this week. Commence rehearsing.
Week 10: 8 - 14 May	Project	Practical Project – Rehearsals 2. No lecture: Work in your group’s assigned venue on the Practical Project. Tutorial: Present an Action List and Design Concept to your Tutor & Mark Mitchell. Outline your plan for the actions and movements in your performance. Explain the sequence of events and who is carrying out what (c. 1 x A4 page). Outline how the space and materials are going to be treated. For example, where will the spectator/participant be, as well as props and costumes (c. 1 x A4 page). Outline Technical Requirements: lighting, sound, av (c. 1 x A4 page).
Week 11: 15 - 21 May	Project	Practical Project – Rehearsals 3. No lecture: Work in your group’s assigned venue on the Practical Project. Tutorial: Present your Proposed Blocking/Choreography to your Tutor and Mark Mitchell. Stage a provisional walk-through of the performance (its sequences, arrangements and effects) with your Tutor and Mark Mitchell. The Self-Evaluation and Peer Review form will be distributed during your tutorial.
Week 12: 22 - 28 May	Project	Practical Project – Performance & Reflection. Tech & Dress Rehearsal: Wednesday 24 May 9:00am-12:00noon, lo Myers

Date	Type	Content
		Studio. Performance: Wednesday 24 May 1:00pm-2:30pm, Io Myers Studio. Tutorial: Back in Webster 332 and 334. Debrief on Project and ARTS1120 Course. Submit your Self-Evaluation and Peer Review form to your Tutor.

Resources

Prescribed Resources

Required readings

All required readings are available through Moodle and the UNSW Library. The ARTS1120 Moodle site also includes lecture slides and model student work. Students are expected to undertake the readings before tutorials and to bring their copies of the readings to class.

Recommended Resources

Research further

Check the UNSW library's Theatre and Performance Subject Guide, which can be accessed via the Library main page at <http://subjectguides.library.unsw.edu.au/arts/theatre>

If you are looking for undergraduate library support services, the following website is a helpful starting point: <http://www.library.unsw.edu.au/servicesfor/students.html>

Using the library

There is a first year undergraduate Library tutorial called ELISE that is compulsory and should be done by Week 5 of session. Non-completion will block enrolment for Session 2. When you log into Moodle there is a link for you to access ELISE. You can also go to this site: <http://subjectguides.library.unsw.edu.au/elise>

Course Evaluation and Development

We welcome constructive feedback – especially written feedback (emails, notes etc.) on the course content, structure and assessment methods – not only at the conclusion of the course, but also as we go along. At the end of the course we will invite you to provide feedback using UNSW's course experience survey.

Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the schedule and assessment tasks. For example, in 2015 we introduced longer tutorials (1.5 hours instead of 1 hour) and shorter lectures (1.5 hours instead of 2 hours) in response to student feedback.

Image Credit

UNSW Theatre and Performance students performing in ARTS3123 Solo Performance Making, Io Myers Studio, 2015.