Faculty of Arts and Social Sciences

School of the Arts and Media

ARTS1120

Watching and Making Theatre

Session 1, 2016

Hotel Radio, created from texts by Richard Foreman, curated and directed by Rochelle Whyte, performed by students from ARTS2122 Performance Production 1: Staging the Text, Io Myers Studio, UNSW, Sydney, March 2013

Photographer: Heidrun Löhr
UNSW Course Outline

Staff Contact Details

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Authority</td>
<td>Dr Jonathan Bollen</td>
<td><a href="mailto:j.bollen@unsw.edu.au">j.bollen@unsw.edu.au</a></td>
<td>Tue 9:30-11am Wed 12-1:30pm Other times by appointment</td>
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<td>Dr Meg Mumford</td>
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<td>Two hours following the tutorial</td>
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<td>Dr John Severn</td>
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<tr>
<td>Creative Practice Lab Production Manager</td>
<td>Mark Mitchell</td>
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<td>Prof Edward Scheer</td>
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<tr>
<td>Guest Lecturer</td>
<td>Dr Caroline Wake</td>
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School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: https://www.arts.unsw.edu.au/ttclash/index.php
- Where practical, a student’s attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
• A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

• A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.

• 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/

Class attendance is taken every teaching week, in both lectures and tutorials, and students who arrive more than 15 minutes late or leave more than 15 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Lectures for this course commence at 5 minutes past the hour and conclude 5 minutes before the lecture is scheduled to conclude. Tutorials also begin at 5 minutes past the hour and end 5 minutes before the scheduled end of class.

Explanation of absences, or requests for permission to be absent from forthcoming classes, should be addressed to your Course Authority. Explanation of an absence of more than one week should be addressed in writing to the Registrar, and, where applicable, should be accompanied by a medical certificate. See also: http://my.unsw.edu.au/student/resources/Policies.html

Weekly Readings: you are expected to bring your Study Kit to class each week. You are also expected to arrive at all classes with evidence that you have prepared for the class. Evidence includes marked-up readings, ability to demonstrate your preparatory work through participation in discussion etc. If you cannot provide good cause for not doing your required reading(s), the Course Authority reserves the right to mark you absent.

Essential Information For SAM Students

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

Watching and Making Theatre is one of the two core Level 1 courses in the Theatre and Performance Studies Major. It introduces fundamental principles underpinning the study of Western theatre and contemporary performance, and an analytic vocabulary for reading and making theatre. It provides a foundation for further study by developing your skills in observing and analysing performance; researching and writing about theatre practitioners, plays and productions; and making, rehearsing and presenting performance.

Student Learning Outcomes

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 & Rationale

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

Assessment Items to Learning Outcomes

Performance Analysis
• 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

Essay
• 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

Practical Project
• 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

Individual Contribution to Practical Project
• 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

<table>
<thead>
<tr>
<th>Assessment &amp; Weighting</th>
<th>Length</th>
<th>Due date</th>
<th>Feedback</th>
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<tbody>
<tr>
<td>Performance Analysis (20%)</td>
<td>1,000 words</td>
<td>Thursday 24 March 2016 before midnight</td>
<td>Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade, within 3 weeks of on-time submission</td>
</tr>
<tr>
<td>Essay (40%)</td>
<td>2,000 words</td>
<td>Monday 2 May 2016 before midnight</td>
<td>Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade, within 3 weeks of on-time submission</td>
</tr>
<tr>
<td>Practical Project (30%)</td>
<td>7-minute performance in the Io Myers Studio, and rehearsals = c. 30 hours preparation</td>
<td>At the Week 12 lecture on Tuesday 24 May 2016, 2:00-3:30pm</td>
<td>Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade, within 3 weeks of on-time presentation</td>
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<tr>
<td>Individual Contribution to Practical Project (10%)</td>
<td>Two-page Self-Evaluation and Peer Review form, based on participation in tutorials and practical project.</td>
<td>Handed to tutor at of before the final tutorial in Week 12</td>
<td>Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade, within 3 weeks of on-time presentation</td>
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In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a **SAM requirement**. A full description of each assessment activity is provided below in this handbook and on Moodle.

**Submission of Assessment Tasks**

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

**PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.**

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: https://student.unsw.edu.au/special-consideration

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.


It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the Student Code with respect to academic integrity the University may take disciplinary action under the Student Misconduct Procedure (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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.

**Student Assistance**

If you have any questions, issues affecting your study, or you wish to discuss your progress in the course, contact the course authority, Dr Jonathan Bollen (j.bollen@unsw.edu.au).

Jonathan is always happy to meet with you during his consultation hours (Tue 9:30-11am, Wed 12-1:30pm). Please make an appointment with him before or after the lecture, or send an email to confirm a meeting time. Other times are also possible by arrangement.

You may also find useful information at:

- The Learning Centre: [http://www.lc.unsw.edu.au](http://www.lc.unsw.edu.au)
- Student Equity and Diversity Unit: [http://www.studentequity.unsw.edu.au](http://www.studentequity.unsw.edu.au)
Course schedule

PART ONE: INTRODUCING PERFORMANCE ANALYSIS

Week 1 – Tuesday 1 March – Watching Theatre: The Pleasure of the Spectator

• Lecture: Introduction to Performance Analysis – watching theatre, the pleasure of the spectator and framing elements (Lecturer: Dr Jonathan Bollen). This lecture will also include an introduction to Theatre and Performance Studies at UNSW.
• Tutorial: Group member introductions. What are the pleasures of watching theatre? How is our experience as spectators shaped by framing elements in the theatre?

Week 2 – Tuesday 8 March – Reading Bodies: Performers, Characters and Actions

• Lecture: Performance Analysis: Reading the Bodies – Performers, Characters and Actions (Lecturer: Dr Jonathan Bollen). This lecture will also include discussion of the UNSW Student Code & Academic Integrity.
• 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.
• Performance: Love and Information by Caryl Churchill – Io Myers, 7-12 March, 7:30pm – attendance compulsory

Week 3 – Tuesday 15 March – Analysing Performance: Time, Space and Meaning

• Lecture: Analysing Performance: Time, Space and Meaning – experiencing time as story, reading visual elements in space (Lecturer: Dr Jonathan Bollen). Includes an interview with Love and Information designer Paul Matthews
• Tutorial: Discussion of scenography and of how visual/spatial designs and patterns generate meaning and experiences. Discussion of model student Performance Analysis assignment.

PART TWO: 20C PRACTITIONERS AND PLAY SCRIPTS IN CONTEXT

Week 4 – Tuesday 22 March – Stanislavski and Chekhov

• Lecture: Psychological Realism: Stanislavski and Chekhov’s The Seagull (Lecturer: Dr Jonathan Bollen)
• Tutorial: Discussion of Stanislavski’s ideas and The Cherry Orchard with regard to the realist tradition. Group work on acting ‘as if’, the ‘given circumstances’ and ‘subtext’ using scenes from the play.
York: Methuen, 1986), pp. 36-44. (c) Anton Chekhov, *The Seagull* (study kit), also available at http://www.gutenberg.org/ebooks/1754

- Assessment 1: Performance Analysis – due to Turnitin on Thursday 24 March 2016 before midnight.

**Week 5 – Tuesday 5 April – Meyerhold**

- Lecture: Symbolist and Socialist Total Theatre: Meyerhold (Lecturer: Dr Jonathan Bollen). This lecture will also include Essay Writing 1: Advice on researching your essay.
- Tutorial: Discussion of Meyerhold and his ideas about musical, stylised and non-naturalistic theatre. Work on rhythmic expressiveness and stylisation.

**Week 6 – Tuesday 12 April – Brecht**

- Lecture: 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).
- Tutorial: Discussion of Brecht and his ideas about the theatre practitioner as social commentator. Work on drumming scene from *Mother Courage*.

**Week 7 – Tuesday 19 April – Artaud**

- Lecture: Theatre of Cruelty: Antonin Artaud (Lecturer: Prof Ed Scheer. This lecture will also include Essay Writing Part 3: Advice on referencing (Lecturer: Dr Jonathan Bollen).
- Tutorial: Essay writing task based on the subject of Artaud. Practical Project preparation and role allocation, discussion of action/event (see Assessment below).

**Week 8 – Tuesday 26 April – Contemporary Performance**

- Lecture: Contemporary performance: distinguishing between drama, theatre and performance (Lecturer: Dr Caroline Wake). This lecture will also include a meet-and-greet session with Creative Practice Lab Staff Mark Mitchell and Paul Matthews.
- Tutorial: Discuss and complete the Practical Project Table including a plan of your action or event (see Assessment below), allocate research tasks to be completed before the next tutorial, and map out your rehearsal schedule.
PART THREE: PRACTICAL PERFORMANCE PROJECT

Week 9 – Tuesday 3 May – 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 Io Myers Studio or Studio One. Review research completed for this week. Commence rehearsing.

Week 10 – Tuesday 10 May – 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. (1) 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). (2) 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). (3) Outline Technical Requirements: lighting, sound, av (c. 1 x A4 page)

Week 11 – Tuesday 17 May – 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 – Tuesday 24 May – Practical Project – Performance & Reflection

- Tech & Dress Rehearsal: Tuesday 24 May 9:00am-12:00noon, Io Myers Studio
- Assessment 3 – Performance – Tuesday 2:00pm-3:30pm, Io Myers Studio

Prescribed Resources

All required readings are in the ARTS1120 Study Kit or linked via Moodle. The ARTS1120 Study Kit is available from UNSW Bookshop. Some readings are also available in 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

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
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

At the end of the course we will be using UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process form. http://teaching.unsw.edu.au/catei

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.

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, last year 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.
Assessment 1 – Performance Analysis (20%) (1,000 words)

Task Instructions

Write one 1,000-word analysis of one performance from the list of theatre events. Your analysis should respond to the following question: How did the performance create meaning in the theatre? Describe the actors’ performances (characters, costumes, gestures and/or speech), the elements of design (images, set, lighting and/or sound, venue) and the sequence of events (acts, scenes, plot and/or story), paying attention to the way ideas and emotions emerge from stage action at significant moments, and the framing elements that inform the meanings you perceive.

List of Theatre Events

Written by Alana Valentine, directed by Darren Yap
"It’s Ladies Day at the Broome races and the divinely beautiful Mike is the toast of the track. But amongst the froth and festivity, a brutal act of violence reminds us that life is not just all swishy hemlines, debonair gents and fascinators galore."

• Venue: SBW Stables Theatre (10 Nimrod Street, Kings Cross NSW 2011)
• Company: Griffin Theatre Company
• Dates: 5 February – 26 March
• Times: Monday – Friday 7pm, Saturday 2pm and 7pm
• Costs: Under 35 $35; Concession, Senior, Preview, Groups 8+ $43, Adult $55

Written by Stephen Sewell, directed by Eamon Flack
"Brutality in the workplace, rage in the streets, seething in the home. The vulnerability of political parties when they’ve forgotten why they’re there. The intellectual torpor of modern Australia. How power corrupts."

• Venue: Belvoir Street, Upstairs Theatre
• Company: Belvoir
• Dates: 13 February – 20 March
• Times: Tuesday 6.30pm, Wednesday to Friday 8pm, Saturday 2pm & 8pm, Sunday 5pm
• Costs: Student Saver $37*, Full price $72, Seniors $62, Concession $49, Previews $40
• Student Saver prices are available for Previews, Wednesday evening, Thursday evening, Friday evening, Saturday matinee, Saturday evening.

Written by Tom Stoppard, directed by Richard Cottrell
"In a stately home in the British countryside, poets, tutors, academics and lovers roam the corridors some 200 years apart, each uncovering their own particular mystery. In April 1809, bright young Thomasina and her tutor Septimus are inventing chaos theory a century too early – or perhaps they are simply falling in love? Two hundred years later, two scholars try to piece history together from the puzzling fragments that remain. Along the way, there will be indiscrete affairs, mistaken identities, hermits, duels and … horticulture."
• Venue: Drama Theatre, Sydney Opera House
• Company: Sydney Theatre Company
• Dates: 13 February - 2 April
• Times: Mon 6:30pm, Tue-Fri 8pm, Sat 2pm 8pm
• Costs: Under 30 $78, Saturday evening A Reserve $104, Adult A Reserve $98, Concession $78, Seniors cardholder $89, Preview $76

• Venue: PACT Centre for Emerging Artists, 107 Railway Parade Erskineville NSW 2043
• Company: PACT Centre for Emerging Artists
• Date: Saturday, 12 March 2016, 7pm
• Cost: $10
• BOOK EARLY!

Notes

You must see your chosen production in person. Take notes during the performance (discretely – don’t get seats in the front rows!) and/or immediately after it, and be prepared to analyze it on the basis of what you see and experience. You should not attempt to base your analysis on a reading of a playscript, if one exists. You may want to see the show twice, so factor this in when making your choices and plans.

In describing the actors' performances, elements of design and sequence of events, you should use the terms, concepts and approaches to performance analysis introduced in the lectures, tutorials and readings in Weeks 1-3.

You should also consider the framing elements that inform the meanings you perceive. Framing elements can include the genre, reputation of the theatre and practitioners, theatre architecture and location, audience on the night, publicity, reviews, immediate and broader socio-historical context.

The Analysis should be presented in accordance with the conventions of scholarly writing. See the advice on Writing Skills at https://student.unsw.edu.au/academic-skills

Assessment Criteria

You will be assessed on your ability to:

1. Content – provide clear and careful description of elements of your chosen performance event and your responses to them;
2. Critical Approach – use relevant concepts and approaches from the Weeks 1-3 classes and readings when analyzing your chosen performance event;
3. Structure – organize and unfold your analysis in a logical and coherent manner;
4. Style – produce fluent, accurate and grammatically correct English (spelling, grammar, sentence structure, punctuation, word choice, including all necessary and removing any unnecessary words).
5. Presentation – display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, consistent referencing of sources in footnotes and/or bibliography etc.), fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12-point font, and paginated.

Model student versions of this assignment are available on Moodle.

**Submission Instructions**

Due online to Turnitin via Moodle in **Week 4 on Thursday 24 March 2016 before midnight**. All analyses submitted without permission after midnight will incur late submission penalties. Make sure you keep an electronic and hard copy yourself.

If you have any problems submitting via Turnitin send the course convenor, Jonathan Bollen (j.bollen@unsw.edu.au), a word.doc version of your assignment immediately, and follow the procedure on **Submission of Assessment Tasks** in the course outline.

**Rationale**

The Performance Analysis develops your skills in observing, analysing and writing about performance that are key to the discipline.
Assessment 2 – Essay (2,000 words) (40%)

Task Instructions

Write one 2,000-word essay as follows: Describe, compare and account for the ways in which TWO of the practitioners/companies covered in this course approached the relation between spectators and performers. Your answer should take into consideration the reasons for the practitioners’ different approaches to their art, including their social-cultural contexts and their artistic goals.

Assessment Criteria

You will be assessed on your ability to:

- Content A – provide clear and accurate description of the way the chosen practitioners approached the relation between spectators and performers;
- Content B – consider the reasons for the practitioners’ different approaches, and compare their aims & methods;
- Sources – engage meaningfully with relevant set readings, to extend your reading beyond these set texts, and to employ that research in support of your argument;
- Critical Approach – your ability to negotiate the area(s) of debate your essay question invites you to consider, to analyze the thoughts and practices of theatre makers and of commentators on their work, and to create logical well supported argumentation;
- Presentation – your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines or more in length, consistent referencing of sources in footnotes and/or bibliography etc.), fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12 pt font, and paginated.

Model ARTS1120 student essays from previous years are available on the course Moodle site: https://moodle.telt.unsw.edu.au/login/index.php

Submission Instructions

Due online to Turnitin via Moodle in Week 9 on Monday 2 May before midnight. All essays submitted without permission after midnight will incur late submission penalties. Make sure you keep an electronic and hard copy yourself.

If you have any problems submitting via Turnitin send the course convenor, Jonathan Bollen (j.bollen@unsw.edu.au), a word.doc version of your assignment immediately, and follow the procedure on Submission of Assessment Tasks in the course outline.

Rationale

The Essay provides an opportunity to demonstrate what you have learnt about key practitioners and theorists in twentieth-century Western theatre and contemporary performance helps. It also helps you
develop skills in research, description, analysis, argumentation, and scholarly writing that are key to the discipline of Theatre and Performance Studies.

Help with Essay Writing

For information about how to write essays and document your references, consult The Learning Centre’s writing guides at https://student.unsw.edu.au/academic-skills

The UNSW Library offers many services to students seeking help with their essays and study skills. See http://info.library.unsw.edu.au/web/services/undergraduates.html

If you would like further help with your studies, and your essays in particular, please consult The Learning Centre’s services on http://www.lc.unsw.edu.au

Referencing

Referencing is the way you acknowledge your sources of information. There are two main referencing systems:

• the footnote/bibliography or ‘Oxford’ referencing system – https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system
• the ‘In-Text’ or ‘Harvard’ referencing system – https://student.unsw.edu.au/harvard-referencing

Guidance on referencing will be provided in class. Whichever system you choose, you must be consistent.
Assessment 3 – Group Practical Project (30%)

Task Instruction

Your task is to work within your tutorial group to create a 7-minute performance based in research. Each tutorial group will present one performance involving all members of the class, in the Io Myers Studio in Week 12 on Tuesday 24 May.

Organisation and research will begin in the Week 9 lecture and tutorial slots. This is when each group will allocate roles (see below) and discuss the topic area. From weeks 9 to 11 all lecture slots will become rehearsal slots, with each group having an allocated rehearsal venue. During these weeks all tutorials will be held in Io Myers.

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. The nature of the task will be fully elaborated in the Practical Project Guideline document that is distributed in class and online by Week 5 of the course.

Group Management

You will be expected to communicate and meet with your group members on a regular basis outside scheduled class hours. Your group will need to establish a Communicator who will communicate with your Tutor about the nature and set-up of the Practical Project. You will also need to establish other work roles. If you would rather be a ‘behind-the-scenes’ player than a performer, keep this in mind when choosing your role. Here are some role suggestions. One role may be filled by more than 1 person, though it’s wise not to have more than 2 Facilitators or Outside Eyes or Production Managers:

COMMUNICATOR AND ADMINISTRATOR. Runs group communication i.e. does the minutes and posts them by email, posts research findings from individual group members, establishes days when group members must consult email etc. Forwards relevant information to teaching staff. Administers record of attendance in out-of-class meetings.

ORGANISER AND TIMEKEEPER. Organizes meeting and preparation schedule from now to the Presentation date. Consults with group members and the Creative Practice Lab (CPL: see below) in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule. Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the Presentation date is approaching.

FACILITATORS. Keeps the meetings and preparation sessions moving; makes sure that research activities are evenly distributed and that each member is undertaking research; ensures that all voices are heard and ideas are tried out; helps create a balance between talking and doing.

DRAMATURGS. In the Presentation, if texts are used, this person/these people will select read, analyze and research them, and make significant contributions to the selection and use of text(s) in the performance.
PRODUCTION MANAGER(S). Makes sure any equipment, props, costumes etc. are found and returned, liaises with CPL staff.

OUTSIDE EYE(S). This could be a director figure, which may or may not feature as such in your Presentation. It could also be a choreographer, s/o who could but need not be a dancer, whose role is to observe movement or blocking or interaction with the audience etc.

SCENOGRAPHER. This figure would conceive and possibly also execute aspects of the work’s visual and spatial design, and would communicate with Paul Matthews re issues such as visual and architectural design, use of space and objects and so on.

SOUNDSCAPE GURU. This figure would conceive and possibly also execute the soundscape for the work, and communicate with Mark Mitchell re issues such as auditory design, use of sound effects and music and so on.

TECHNICAL MANAGER. This figure would be responsible for the execution of powerpoints and related audio-visual events created through such technology and would be in communication with Mark Mitchell.

Staff Resources

Staff from the Creative Practice Lab (CPL) – Mark Mitchell (Production Manager) and Paul Matthews (Designer) – as well as your Tutor are there as resources for advice, as sounding boards for your ideas, as assessors of your contributions to the group work and of the final presentations. They are not there to tell you what to think or what to do, but, as you identify what you think and what you wish to do, they are there to provide constructive criticism and help you implement this.

Creative Practice Lab


The CPL supports research and teaching in the creative arts in the School of the Arts and Media (SAM). It is located in Io Myers Studio near Gate 2, where you will also find the School’s other performance space, the more intimate Studio One. Over the year the CPL presents an array of student work as well as showings by resident artists, workshops, peek previews of creative developments and many other exhibitions and events. Every week the SAM newsletter goes to your UNSW email to help you stay in touch or join CPL on Facebook. Mark and Paul will speak to you in the Week 8 lecture about the use of CPL resources. Io Myers Studio will be available for out-of-class rehearsals. Students can book in by emailing the Su Goldfish, CPL Manager, in advance – do get in earlier rather than later her email address is: s.goldfish@unsw.edu.au

Assessment Criteria

The success of the Performance depends upon you being committed to working well and consistently with each other. Note will be taken of attendance through a Group Roster and the extent to which people
are fulfilling research and other responsibilities allocated to them in the group: absenteeism and poor commitment to the collaborative process will be penalized.

The Tutors, together with the Course Convener, will mark each group performance collectively. As process is part of the final performance product, each Tutor's reflections on the quality of the process behind his/her tutorial group’s performance will be taken into consideration during the marking process.

Both staff and students will be asked to evaluate presentations in accordance with these criteria:

- a thoughtful engagement with some relevant theories and/or performance practices of your chosen practitioner(s) with regard to: performing bodies; visual/spatial imagery; auditory imagery; textual materials;
- the quality of a well-rehearsed performance;
- a consideration of the relation(s) between performers and spectators/participants;
- evidence that the outcomes have been delivered through group interaction and problem-solving;
- fulfilling the remit within the given time frame.

The Self-Evaluation and Peer Review form (see below) will inform your mark for the Practical Project in the following way: if it suggests that your Individual Contribution to the Practical Project is more than five marks above or below the overall group mark, and your Tutor agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to you. Instead, an average of your individual mark and the group mark will be entered.

For example: The group mark is 80%. The individual student’s contribution is 86% (more than 5 marks above the group). The final performance mark is 83%. Or: The group mark is 80%. The individual student’s contribution is 74% (more than 5 marks below the group). The final performance mark is 77%. This adjustment is intended to take account of instances where an individual’s contribution to the group’s work is clearly well above or well below the level at which the group was working as a whole.

**Submission Instructions**

Each tutorial group will present ONE performance involving all members of the group, in the Io Myers Studio in Week 12 on Monday 25 May from 9:00am to 10:30am. Just as in the case of an exam, each member of the class must attend.

**Rationale**

The Practical Project helps you to develop skills in group-created research and performance processes, and in evaluating your work and that of your peers in this area. It also gives you an opportunity to experience and coordinate the intersection of research and practical work.
Assessment 4 – Individual Contribution to the Practical Project (10%)

Task Instruction

Following the performance presentations in Week 12, each student will complete a Self-Evaluation and Peer Review form. That form will be distributed in class in Week 11. It is not graded but is mandatory, and if it is not submitted you will not pass the course. The form can also be downloaded from the course Moodle site.

Assessment Criteria

The individual’s contribution to both process and product of the Group Practical Project will be marked by your Tutor. As the Project relates closely to course work, the Project process actually commences as early as Week 1.

When allocating your Individual Contribution mark, your Tutor will take into consideration the following:

• level of attendance at curricular (Weeks 1-12) and extra-curricular sessions;
• quality of participation during those sessions i.e. signs of advance preparation, verbal and physical participation, attentive listening and observing, engagement with peers and Tutor;
• contribution to the set group tasks for Weeks 9, 10, 11 & 12 and the final presentation, and fulfillment of group role (see above).

Your Tutor will closely analyze your Self-Evaluation and Peer Review form, and that of your fellow group members, when finalizing your mark.

Submission Instruction

The Self-Evaluation and Peer Review form must be given to their Tutor at or before the final Week 12 tutorial.

Rationale

See the Rationale for the Group Practical Project above.