Faculty of Arts & Social Sciences

School of the Arts and Media

ARTS1120

Introduction to Theatre and Performance Studies

Session 1, 2015

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
UNSW Course Outline

1. Location of the course

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<thead>
<tr>
<th>FACULTY</th>
<th>Arts and Social Sciences</th>
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<tbody>
<tr>
<td>SCHOOL</td>
<td>School of the Arts and Media, Rm 312, Webster Bldg, Level 3. Tel.: 9385 4856, <a href="http://sam.arts.unsw.edu.au">http://sam.arts.unsw.edu.au</a></td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>ARTS1120</td>
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<tr>
<td>COURSE NAME</td>
<td>Introduction to Theatre and Performance Studies</td>
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<tr>
<td>TIME AND ROOM</td>
<td>Lectures: Monday 9:00am-10:30am</td>
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</tbody>
</table>

   - Weeks 1-8 Electrical Eng G25
   - Weeks 9-11 Various rehearsal rooms: Io Myers, Studio One, Webster 332, 334, 335 (Io Myers will be reserved for Group 4)
   - Week 11 Io Myers Studio, Fri 9am-12pm Technical and dress rehearsal
   - Week 12 Io Myers Studio Mon 9am-10:30am performances

Lectures start in Week 1 and end in Week 8. In Weeks 9-11 the lecture time is devoted to group rehearsals for the Practical Project. The Practical Project is performed in Week 12 in the Io Myers Studio during the Lecture time.

| Tutorials: Tutorials start in Week 1 and end in Week 12. |

   - Weeks 1-8 & 12 in your regular tutorial venue
   - 1. Wednesday, 9:00am-10:30am, Webster 334
   - 2. Wednesday, 10:30am-12:00noon, Webster 334
   - 3. Wednesday, 1:00pm-2:30pm, Webster 332
   - 4. Wednesday, 2:30pm-4:00pm, Webster 332
   - 5. Tuesday, 12:00pm-1:30pm, Webster 334

In Weeks 9-11 Groups 1 and 2 will meet and rehearse in Io Myers Studio and Studio 1. Group 3 will have first hour in Io Myers, last half hour in Studio One. Group 4 will meet and rehearse in Studio One.

You must attend your allocated tutorial slot. You cannot visit other tutorial slots. To find your Tutorial time see myUNSW. Please check that you are correctly enrolled in a tutorial class.

| SESSION | 1 |
| YEAR | 2015 |

2. Table of Contents

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### 3. Staff Contact Details

<table>
<thead>
<tr>
<th>Course Convener</th>
<th>Name</th>
<th>Contact time and availability</th>
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<tbody>
<tr>
<td></td>
<td>Dr Jonathan Bollen</td>
<td>Mondays 11am-12:30pm or Thursdays 2:30-4pm Please make a booking, preferably by email. If Jonathan needs to communicate with you, he will use your student email address (with the format z{student number}@student.unsw.edu.au). If you do not use this address, make sure you set it to redirect mail to the one you use. See: <a href="https://www.it.unsw.edu.au/students/zmail/redirect_external.html">https://www.it.unsw.edu.au/students/zmail/redirect_external.html</a></td>
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<td></td>
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<td>Jonathan’s Staff Website</td>
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<tr>
<th>Course Tutor</th>
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<tr>
<td></td>
<td>Mary-Anne Gifford</td>
<td><a href="mailto:z8715211@student.unsw.edu.au">z8715211@student.unsw.edu.au</a></td>
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<tr>
<th>Guest Lecturer</th>
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<tr>
<td></td>
<td>Dr Caroline Wake</td>
<td><a href="mailto:c.wake@unsw.edu.au">c.wake@unsw.edu.au</a></td>
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<tr>
<th>Creative Practice Lab Staff</th>
<th>Name</th>
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<tr>
<td></td>
<td>Mark Mitchell (Production Manager)</td>
<td><a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a></td>
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<tr>
<td></td>
<td>Paul Matthews (Designer)</td>
<td><a href="mailto:p.matthews@unsw.edu.au">p.matthews@unsw.edu.au</a></td>
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<tr>
<td></td>
<td>Office location</td>
<td>Io Myers Studio</td>
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<tr>
<td></td>
<td>Phone</td>
<td>9385 4863</td>
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<tr>
<td></td>
<td></td>
<td>9385 5378</td>
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<td></td>
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<td></td>
<td>Contact time and availability</td>
<td>Make appointments by email</td>
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</table>

### 4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au
5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

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 9.05am and conclude at 10:25am. Tutorials also begin at 5 minutes past the hour and end at 5 minutes to the hour.

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.

Special Consideration: In the case of more serious or ongoing illness or misadventure, you will need to apply for 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. For information on Special Consideration see: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html

6. Essential Information for FASS/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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/
7. Course Details

Credit Points: 6

Summary of the Course

‘Introduction to Theatre and Performance Studies’ is one of the two core Level 1 courses in the Theatre and Performance Studies Major. It introduces basic principles underpinning the study of Western theatre and contemporary performance, and an analytic vocabulary for reading and making theatre.

In Weeks 1 to 3, the course introduces key terms such as: theatre, drama, performance, playscript, actor, performer, director and scenographer. It then explores how meaning is created by interacting sign systems in performance. These sign systems include the physical location and social setting of the venue, the performers’ actions and appearance, visual and spatial imagery in the performance space, sound and textual materials such as spoken words and song lyrics from a play script of performance text.

In Weeks 4 to 8, the course focuses on the work of European performance innovators since the late nineteenth century to the present day: Stanislavsky, Chekhov, Meyerhold, Brecht, Artaud and contemporary practitioners from Australia. It explores how these practitioners developed different approaches to creating meaning in performance, and the influence of social and historical context on their work.

In Weeks 9 to 12, students work in groups on a Practical Project in which they create and present a short performance. This provides an opportunity to experience theatrical communication from the perspective of the maker, as well as the basic principles of devised performance.

Aims of the Course

The aims of this course are to:

1. introduce you to semiotic analysis of theatre events;
2. introduce you to the analysis of theatre as a social and cultural event;
3. develop your ability to discuss key practitioners and theorists of twentieth-century Western theatre and contemporary performance;
4. initiate reflection on the relationship between theatre and contemporary performance;
5. develop your skills in group-created and devised research and performance; and
6. introduce you to academic study and writing in the field of theatre and performance studies.

Student Learning Outcomes

After participating in the lectures, tutorials and project, and after reading recommended materials and satisfactorily completing all assessment tasks, you should be able to:

1. carefully describe and interpret a theatre event in terms of its multiple signifying elements and their complex interactions;
2. use key semiotic terms and related concepts (such as ‘sign/signifier/signified’, ‘denotation’, ‘connotation’, ‘proxemics’, and ‘kinesics’) when reading and writing about the stage event;
3. analyze relationships between (a) theatre events, texts, practices and theories, and (b) their social and historical contexts;
4. discuss the approaches of key practitioners and theorists in twentieth-century theatre to performance making and audience reception;
5. compare and contrast some of the aims and methods of twentieth-century theatre and contemporary performance makers;
6. plan and carry out the group-created research for and presentation of a Practical Project;
7. demonstrate familiarity with scholarly research practice within the discipline of Theatre and Performance Studies:
   • read academic texts with critical understanding
   • access information and resources relevant to theatre and performance
   • follow the conventions of academic writing, referencing and quotation; and
   • work in an effective, self-motivated way in a university environment.

Graduate Attributes

Graduate attributes are the abilities, understandings, knowledge, skills, capacities and attitudes you as a student gain from your program of study.

The Learning Outcomes of this course relate particularly to numbers 1, 2, 3, 5, 9 and 10 of the Graduate Attributes for the Theatre and Performance Studies (TPS) Major.

The Theatre and Performance Studies Graduate Attributes are:

1. the ability to analyze theatre and performance as social signifying practices;
2. the knowledge and understanding of theories and critical languages and the ability to apply them to the discussion of theatre and cultural performance;
3. the capacity to observe and participate in performance in a self-aware and creative manner, and to use performance vocabularies, skills, structures and working methods;
4. the ability and skills required to analyze and interpret written texts, and to effect thoughtful, imaginative transitions from the page to the performance space;
5. the skills required to negotiate group-devised research and performance projects, and to ethically manage relations within the group and between performers and spectators;
6. the ability to identify and interpret the cultural frameworks that surround performance events and to take these into account when interpreting and/or creating performances;
7. the knowledge and capacity to discuss and debate the relevance of live art in the contemporary information age;
8. the capacity to engage with and merge different theories or paradigms of knowledge from a variety of scholarly disciplines;
9. the skills involved in a variety of verbal, written, and performative modes of public communication;
10. the ability to read texts with critical and historical awareness and to produce coherent written work with appropriate scholarly conventions;
11. the capacity to pursue an independent line of investigation through analytical and creative practice;
12. the ability to carry out self-directed management of learning, time and resources.

8. Rationale for the Inclusion of Content and Teaching Approach

Content Rationale

ARTS1120 is a core Level 1 Theatre and Performance Studies (TPS) course that aims to familiarize you 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.
Learning and Teaching Approach

ARTS1120 is structured as a combination of an 80-minute weekly lecture, and a 50-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 your skills in self-directed and group-based learning through a series of student-led rehearsals, culminating in a performance presentation event.

Summary of Learning Modes in this Course

*Teacher-led learning and facilitation:* Jonathan Bollen, 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. He and his colleagues will also facilitate group presentations by students.

*Group-based Self-Directed Learning (SDL):* In preparation for the Group Practical Project in Weeks 9-12 you 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, your preparatory work will consist of individual research, group meetings and/or group rehearsals.

9. Teaching Strategies

Different strategies for assisting Learning Outcomes will be used throughout the course, including:

- teacher-led lectures in Weeks 1-8 to support Outcomes 1-4 & 6;
- discussion-based tutorials and small group work in Weeks 1-12 to help achieve Outcomes 1-6;
- student-led group performance project sessions Weeks 9-12 to foster Outcome 5 in particular.

10. Assessment

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Course learning outcomes assessed</th>
<th>Discipline Graduate Attributes</th>
<th>Due and Return Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Analysis</td>
<td>1,000 words = c. 20hrs</td>
<td>20%</td>
<td>1, 2, 7, 8</td>
<td>1, 2, 6, 12</td>
<td>Due online to Turnitin in Week 4 on <strong>Monday 23 March</strong> before midnight. Feedback and grade returned within 3 weeks of on-time submission.</td>
</tr>
<tr>
<td>Essay</td>
<td>2,000 words = c. 32hrs</td>
<td>40%</td>
<td>2, 3, 4 &amp; 6</td>
<td>1, 2, 6, 10, 11, 12</td>
<td>Due online to Turnitin in Week 9 on <strong>Monday 4 May</strong> before midnight. Feedback and grade returned within 3 weeks of on-time submission.</td>
</tr>
<tr>
<td>Practical Project</td>
<td>10-minute performance presentation = c. 30hrs preparation</td>
<td>30%</td>
<td>3, 4 &amp; 5</td>
<td>3, 4, 5, 6, 11</td>
<td>1hr Group Rehearsal slot between 9am-12noon on <strong>Fri 22 May</strong> in Week 11. Performance presented in the Io Myers Studio, <strong>9-10:30am on Mon 25 May</strong> in Week 12. Grade returned within 3 weeks of on-time presentation.</td>
</tr>
</tbody>
</table>
Individual Contribution to Practical Project

| Participation Weeks 1-12, and especially Weeks 9-12. (Part of the c. 30hrs for the Practical Project) Completion of Self-Evaluation & Peer Review Form (SEPR). | 10% | 3, 4 & 5 | 3, 4, 5, 6, 11, 12 | Participation Weeks 1-12 and submission of completed Self-Evaluation & Peer Review Form to Tutor at or before the Week 12 tutorial. Grade returned within 3 weeks of presentation. |

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.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

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 FASS assessment protocols at https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/.

Extension Procedure

- A student seeking an extension should apply through the Faculty’s online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Submitting Assignments

All written assignments are submitted to Turnitin on the course Moodle site. You must submit written work in 12-point font, double spaced and paginated. Keep an electronic and hard copy yourself.
If you have any problems submitting via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site: http://teaching.unsw.edu.au/moodle-students-help

If you have trouble logging in to Moodle, or you cannot see your course once you login, please contact the IT Service Centre for assistance.

        IT Service Centre Email: itservicecentre@unsw.edu.au
          Internal: x51333
          External: (02) 9385-1333
          International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

        External TELT Support
          Email: externaltelltsupport@unsw.edu.au
          Internal: 53331
          External: (02) 9385 3331
          International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes: provide a copy to another staff member of the University; and communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

11. 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.

• **Duplication**: 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.


UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

**Student Assistance**

Support for academic skills is available from the Learning Centre ([http://www.lc.unsw.edu.au](http://www.lc.unsw.edu.au)). The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

• Correct referencing practices;
• Paraphrasing, summarising, essay writing and time management; and
• Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Information on relevant Occupational Health and Safety policies and expectations can be found at: [http://www.ohs.unsw.edu.au/](http://www.ohs.unsw.edu.au/)

For further information for students with disabilities, and for more information re the Student Equity and Diversity Unit, consult: [http://www.studentequity.unsw.edu.au](http://www.studentequity.unsw.edu.au)
12. Course Schedule

PART ONE: INTRODUCING PERFORMANCE ANALYSIS

WEEK 1 (2 March) – Introduction to Performance Analysis

Lecture: Introduction to Performance Analysis: Framing the Event (Lecturer: Jonathan Bollen). This lecture will also include an introduction to Theatre and Performance Studies at UNSW.

Tutorial: Group member introductions. What is particular to a theatrical event? What are theatrical framing elements?


Compulsory Performance Attendance

*Memorandum* written by Václav Havel
Translated by Vera Blackwell

Performed by UNSW Theatre & Performance Studies Students
Directed by Rochelle Whyte – Designed by Paul Matthews

*Io Myers Studio*
(on campus, Map Reference D9)

Tickets: Full price $15/ Student tickets $8

Mon 9 March @ 7:30pm - $5 special preview for ARTS1120 students
Tues 10 March @ 7:30pm Opening night
Wed 11 March @ 7:30pm
Thurs 12 March @ 7:30pm
Fri 13 March @ 7:30pm
Sat 14 March @ 7:30pm

This production will be used as an example in lectures for Weeks 1, 2 & 3
For further information, see: [http://unsw.to/memorandum](http://unsw.to/memorandum)

Week 2 (9 March) – Reading the Bodies

Lecture: Performance Analysis: Reading the Bodies (Lecturer: 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.

Week 3 (16 March) – Visual & Spatial Elements

Lecture: Performance Analysis: Reading Visual & Spatial Elements (Lecturer: Jonathan Bollen). Includes an interview with Memorandum 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.

Reading:

PART TWO: 20C PRACTITIONERS AND PLAY SCRIPTS IN CONTEXT

Week 4 (23 March) – Stanislavski and Chekhov

Lecture: Psychological Realism: Stanislavski and Chekhov’s The Seagull (Lecturer: 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.

Reading:

Performance Analysis due to Turnitin on Monday 23 March before midnight i.e. THIS WEEK

Week 5 (30 March) – Meyerhold

Lecture: Symbolist and Socialist Total Theatre: Meyerhold (Lecturer: Jonathan Bollen)

Tutorial: Discussion of Meyerhold and his ideas about musical, stylised and non-naturalistic theatre. Work on rhythmic expressiveness and stylisation.

Reading:

Easter and Mid-Session Break: Friday 3 April – Sunday 12 April
**Week 6 (13 April) – Brecht**

**Lecture:** Epic Drama and Theatre: Brecht’s use of contradiction in *Mother Courage and Her Children* (Lecturer: Jonathan Bollen). This lecture will also include Essay Writing Part 1: Approach to Essay Analysis and Structure

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

**Reading:**

**Week 7 (20 April) – Artaud**

**Lecture:** Theatre of Cruelty: Antonin Artaud (Lecturer: Jonathan Bollen). This lecture will also include Essay Writing Part 2: Research and Referencing.

**Tutorial:** Essay writing task based on the subject of Artaud. Practical Project preparation and role allocation, discussion of action/event (see Assessment below).

**Reading:**

**Week 8 (27 April) – Contemporary Performance**

**Lecture:** Contemporary performance: distinguishing between drama, theatre and performance (Lecturer: 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.

**Reading:**
PART THREE: PRACTICAL RESEARCH PROJECT

Week 9 (4 May) – Practical Project

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 and Studio One.* Review research completed for this week. Commence rehearsing.

Essay due to Turnitin on Monday 4 May before midnight i.e. THIS WEEK

Week 10 (11 May) – Practical Project

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 (18 May) – Practical Project

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.*

**Tech & Dress Rehearsal:** Friday 9:00am-12:00noon, Io Myers Studio

Week 12 (25 May) – Performance

**Performance:** Monday 9:00am-10:30am, Io Myers Studio – presentation of performances

**Tutorial:** Back in Webster 332 and 334. Debrief on Project and ARTS1120 Course. Submission of Self-Evaluation and Peer Review form to your Tutor.

Self-Evaluation and Peer Review Form due to your Tutor in your Week 12 tutorial

13. Expected Resources for Students

**Required readings**

All required readings are in the ARTS1120 Study Kit or Moodle. The ARTS1120 Study Kit is available from UNSW Bookshop and in the Library. The ARTS1120 Moodle site includes some readings, 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.

**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](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](http://www.library.unsw.edu.au/servicesfor/students.html)

Please remember that 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](http://subjectguides.library.unsw.edu.au/elise)

### 14. 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](http://teaching.unsw.edu.au/catei)

We welcome constructive feedback – especially written feedback (emails, notes etc.) on the subject of course content, structure and assessment methods – not only at the conclusion of the course, but 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, this year we have longer tutorials (1.5 hours instead of 1 hour) and shorter lectures (1.5 hours instead of 2 hours) in response to student feedback.

### 15. Description of Assessment Activities

**Performance Analysis (20%) (1,000 words)**

**Task Instructions**

Write a 1,000-word analysis of ONE recent theatre event (from the list of theatre events). 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?

**List of Theatre Events (2–22 March)**


Written by Suzie Miller, directed by Anthony Skuse

“A brilliant surgeon can no longer bear to touch the living. Two voices connect fleetingly over the phone. A desperate mother begs to embrace her son one last time. A young woman seeks atonement.”

- Venue: SBW Stables Theatre (10 Nimrod Street, Kings Cross NSW 2011)
- Company: Griffin Theatre Company
- Dates: 27 February – 11 April
- Times: Monday – Friday 7pm, Saturday 2pm and 7pm
- Costs: Under 30 $35*; Concession, Senior, Preview, Groups 8+ $43, Adult $55. Cheap Monday tickets $20 from 6pm at Griffin box office. All students can access the Under 30s tickets for $35.
Written by Jada Alberts & Anne-Louise Sarks, directed by Anne-Louise Sarks
“The archetypal Greek tragedy told as a modern family drama. Two sisters, a brother and a mother struggle to make sense of a disordered world of war and natural disaster, and find themselves taking extreme actions in an attempt to make right.”
Venue: Belvoir Street, Upstairs Theatre
Company: Belvoir
Dates: 14 March – 26 April
Times: Tuesday 6.30pm, Wednesday to Friday 8pm, Saturday 2pm & 8pm, Sunday 5pm
Costs: Student Saver $39*, Full price $72, Seniors $62, Concession $49, Previews $50
*Student Saver prices at Belvoir are available for Upstairs Theatre performances Tuesday 6:30pm, Thursday 8pm, Saturday 2pm and all previews, subject to availability.

This House is Mine – [http://www.darlinghursttheatre.com/whats-on/this-house-is-mine](http://www.darlinghursttheatre.com/whats-on/this-house-is-mine)
Directed by Paige Rattray
“A tapestry of surprising encounters weaves stories of hope, escape and resilience, created and performed by an Ensemble of Artists who have experienced homelessness and social marginalisation.”
Venue: Eternity Playhouse, 39 Burton Street (Cnr Palmer Street), Darlinghurst NSW 2010
Company: Milk Crate Theatre
Dates: 12 – 22 March
Times: Wed - Sat: 8pm, Sun: 5pm, Wed Matinee: 18 March, 1pm
Costs: Under 30° $30, Preview $30, Concession $38, Standard $45. Under 30 tickets accessible to all students using promo code: UNSW

Artists: Aslam Abdus-samad, Nick Atkins, DA Carter, Marie Chanel, Stephanie King, Ryan McGoldrick, Kevin Ng and Claudia Osborne
“When an issue is so important and current that it demands an immediate response, RAPID RESPONSE TEAM will be there to make art happen. RAPID RESPONSE TEAM is an elite team of emerging artists who will have two days to respond creatively to the stories and events that are shaping their daily lives.”
Venue: PACT Centre for Emerging Artists, 107 Railway Parade, Erskineville NSW 2043
Company: PACT
Dates: 14 March only
Times: 7pm
Costs: tba

Written by Tennessee Williams, directed by Kip Williams
“Something unspeakable happened last summer. And now the dashing, debonair Sebastian Venable is dead. His young cousin is desperate to tell the truth about what happened, even if it finishes her. But his mother will stop at nothing – nothing – to protect his reputation.”
Venue: Drama Theatre, Sydney Opera House
Company: Sydney Theatre Company
Dates: 9 Feb - 21 March
Times: Monday 6:30pm, Tue 8pm, Wed 1pm, 8pm, Thu 8pm, Fri 8pm, Sat 2pm, 8pm,
Costs: Under 30 $58, Saturday evening $99, Adult $94, Concession $75, Seniors cardholder $85, Preview $78

BOOK EARLY!
Notes

You must see your chosen production, take notes (discretely – don’t get seats in the front rows!) during 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, should the performance use such a script. You may want to see the show twice, so factor this in when making your choices and plans.

You should think about and refer to those theatrical framing elements (genre, reputation of the theatre and practitioners, theatre architecture and location, audience on the night, publicity, reviews, immediate and broader socio-historical context etc.) that particularly influenced the way you read your chosen signifying elements.

You should start to work with the language and the approaches to performance analysis used in your lectures and tutorials and the weekly readings in Weeks 1-3.

The Analysis should be presented in accordance with the conventions of university and academic writing. See the Writing Guidelines at http://www.lc.unsw.edu.au/olib.html

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). [Relevant allowances will be made for students who have provided a letter of support from the Student Equity and Disabilities Unit to the Convener Jonathan Bollen. See: http://www.studentequity.unsw.edu.au.]
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 the ARTS1120 Moodle site: https://moodle.telt.unsw.edu.au/login/index.php

Submission Instructions

Due online to Turnitin Performance Analysis site on Monday 23 March (Week 4) before midnight. All Analyses submitted without permission AFTER midnight will incur late submission penalties.

You must submit your work in 12-point font, double spaced and paginated to the Turnitin Performance Analysis section on the ARTS1120 Moodle site.

If you have any problems submitting via Turnitin send Jonathan Bollen (j.bollen@unsw.edu.au) a word.doc version of your assignment immediately and try to re-submit at a later date. Make sure you keep an electronic and hard copy yourself.
**Rationale**

The Performance Analysis helps you to achieve Learning Outcomes 1, 3, 5 & 12. It also helps you to develop skills in observation, analysis and written communication that are key to the discipline.

**Essay (2,000 words) (40%)**

**Task Instructions**

Your task is to 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 audience members 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:

1. **Content A** – provide clear and accurate description of the way the chosen practitioners approached the relation between audience members and performers;
2. **Content B** – consider the reasons for the practitioners' different approaches, and compare their aims & methods;
3. **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;
4. **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;
5. **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 Essay site in Week 9 on Monday 4 May before midnight. All Essays submitted without permission after midnight will incur late submission penalties. These late essays will receive summative feedback only i.e. a grade.

You must submit your work in 12-point font, double spaced and paginated to the Turnitin Essay section on the ARTS1120 Moodle site. If you have any problems submitting via Turnitin send Jonathan Bollen (j.bollen@unsw.edu.au) a word.doc version of your assignment immediately and try to re-submit at a later date. Always keep an electronic and hard copy yourself.

**Rationale**

The Essay helps you to achieve Learning Outcomes 1, 3, 4, 5 & 12. It also helps you to develop skills in research, description, analysis, argumentation, and scholarly writing that are key to the discipline.
Help with Essay Writing

For information about how to write essays and document your references, consult The Learning Centre’s writing guides at [http://www.lc.unsw.edu.au/olib.html](http://www.lc.unsw.edu.au/olib.html)

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](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](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 ([www.lc.unsw.edu.au/onlib/refbib.html](http://www.lc.unsw.edu.au/onlib/refbib.html));
- the ‘In-Text’ or ‘Harvard’ referencing system ([www.lc.unsw.edu.au/onlib/ref.html](http://www.lc.unsw.edu.au/onlib/ref.html)).

Whichever system you choose, the golden rule is to be consistent! Guidance on referencing will be provided in class.

Group Practical Project (30%)

Task Instruction

Your task is to work within your tutorial group to create a 9-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 Monday 25 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 3 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! his 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:

1. 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;
2. the quality of a well-rehearsed performance;
3. a consideration of the relation(s) between performers and spectators/participants;
4. evidence that the outcomes have been delivered through group interaction and problem-solving;
5. 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. The task relates closely to Learning Outcomes 3, 4, 6, 9 & 12.
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:

1. level of attendance at curricular (Weeks 1-12) and extra-curricular sessions;
2. 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;
3. 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.