ARTS1120

Introduction to Theatre and Performance Studies

SESSION 1, 2014
CRICOS Provider Code: 00098G

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

<table>
<thead>
<tr>
<th>FACULTY</th>
<th>Arts and Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL or DEPARTMENT</td>
<td>School of the Arts and Media, Rm 312, Webster Bldg, Level 3. Tel.: 9385 4856</td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>ARTS1120</td>
</tr>
<tr>
<td>COURSE NAME</td>
<td>Introduction to Theatre and Performance Studies</td>
</tr>
<tr>
<td>TIME AND ROOM</td>
<td>Lectures: Tuesday 10-12</td>
</tr>
</tbody>
</table>

Wks 1-8 Colombo Theatre B
Wks 9-11 diverse rehearsal rooms (Webster 331, 334, 335 & Studio 1, Io Myers)
Wk 12 Io Myers Studio (Mon 2-6pm Tech & Dress; Tues 10-12 performances)

**NB:** Tutorials start in Week 1 and end in Week 12. 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. That Project is performed in Week 12 in the Io Myers Studio during the Lecture time.

Tutorials:
Wks 1-8 & 12 in your regular tutorial venue
1) Thursday 10-11 (Webster 335)
2) Friday 9-10 (Webster 335)
3) Friday 10-11 (Webster 335)
4) Friday 11-12 (Webster 331)
5) Friday 12-1 (Webster 331)

Wks 9-11 All tutorial groups will meet and rehearse in Io Myers Studio

**NB:** You must attend your allocated tutorial slot. You can not 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    | 2014 |

2. Table of contents

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<td>21</td>
</tr>
</tbody>
</table>
3. Staff contact details

1. Course Convener

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr Meg Mumford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 4865</td>
</tr>
<tr>
<td>Office</td>
<td>Rm 112 Webster Building</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

Contact time and availability | Wednesdays 9.30-11.30am. Please make an advance booking by email or phone. If Meg needs to communicate with you, she will use your student email account (the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use. See: [https://www.it.unsw.edu.au/students/zmail/redirect_external.html](https://www.it.unsw.edu.au/students/zmail/redirect_external.html)

Meg’s Staff Website | [http://sam.arts.unsw.edu.au/staff/meg-mumford-218.html](http://sam.arts.unsw.edu.au/staff/meg-mumford-218.html)


2. Guest Lecturer

<table>
<thead>
<tr>
<th>Name</th>
<th>Ms Clare Grant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email address</td>
<td><a href="mailto:clare.grant@unsw.edu.au">clare.grant@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

3. Creative Practice Lab Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Mark Mitchell (Production Manager) Paul Matthews (Designer)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 4863 9385 5378</td>
</tr>
<tr>
<td>Office location</td>
<td>Io Myers Studio</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a> <a href="mailto:p.matthews@unsw.edu.au">p.matthews@unsw.edu.au</a></td>
</tr>
</tbody>
</table>

Contact time and availability | Make appointments by email


4. Course details

| Credit Points | 6 |

Summary of the Course

This course is one of the two core Level 1 courses in the Theatre and Performance Studies Major. It aims to introduce you to fundamental principles underpinning the study and practice of Western theatre and contemporary performance. It also aims to provide you with an analytic vocabulary for reading and making theatre.

Section One of the course introduces key performance analysis terms such as: ‘theatre’, ‘drama’, ‘performance’, ‘playscript’, ‘actor’, ‘performer’, ‘director’ and ‘scenographer’. It then explores the rich diversity of sign systems at play in a theatre event, and how semiotic analysis is one way to help the spectator to create an informed interpretation of the cultural meanings of these signs and their interaction. After exploring how the spectator’s reading of a performance is shaped by framing elements – such as the nature and social context of the theatre building or place – the course turns to the issue of the signs generated by the performers, and by the visual and spatial imagery. This section concludes with a
brief consideration of the ways in which textual materials (including spoken, written, sung, and/or recorded words from a 'playscript' or 'performance text') may contribute to the experiences and meanings of a performance.

**Section Two** of the course explores the work of European performance innovators since the late nineteenth century to the present day: Stanislavsky, Chekov, Meyerhold, Brecht, Artaud and contemporary practitioners from Australia. It focuses on these practitioners’ approaches to meaning making, and how they were influenced by their social and historical context.

**Section Three** consists of a group Practical Project, which provides an opportunity to experience theatrical communication from the perspective of the maker, as well as the basic principles of group-devised performance.

<table>
<thead>
<tr>
<th>Aims of the Course</th>
<th>1. The aims of this course are to:</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>1) introduce semiotic analysis of theatre events;</td>
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<td></td>
<td>2) introduce the analysis of theatre as a social and cultural event;</td>
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<td></td>
<td>3) develop the ability to discuss, and analyze the legacy of, key practitioners and theories of twentieth-century Western theatre and contemporary performance;</td>
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<td></td>
<td>4) initiate reflection on the relationship between theatre and contemporary performance;</td>
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<td></td>
<td>5) develop skills in group-created and devised research and performance;</td>
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<td></td>
<td>6) introduce academic study and writing in the field of theatre studies.</td>
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</table>

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>1. After participating in the lectures, tutorials and project, and after reading recommended materials and satisfactorily completing all assessment tasks, you should be able to:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1) carefully describe and interpret a theatre event in terms of its multiple signifying elements and their complex interactions; and 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;</td>
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<tr>
<td></td>
<td>2) analyze relationships between (a) theatre events, texts, practices and theories, and (b) their social and historical contexts;</td>
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<td></td>
<td>3) discuss the approaches of key practitioners and theorists in twentieth-century theatre to performance making and audience reception;</td>
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<td></td>
<td>4) compare and contrast some of the aims and methods of twentieth-century theatre and contemporary performance makers;</td>
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<td></td>
<td>5) plan and carry out the group-created research for and presentation of a group Practical Project</td>
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<td></td>
<td>6) demonstrate familiarity with scholarly research practice within the discipline of Theatre and Performance Studies:</td>
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</tbody>
</table>

* read academic texts with critical understanding
**Graduate Attributes**

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Graduate attributes are the abilities, understandings, knowledge, skills, capacities and attitudes you as a student gain from your program of study. The Learning Outcomes given above relate particularly to numbers 1, 2, 3, 5, 9 of the Graduate Attributes for the Theatre and Performance Studies (TPS) Major. <strong>The TPS Graduate Attributes are as follows:</strong></td>
</tr>
<tr>
<td></td>
<td>1. the ability to analyze theatre and performance as social signifying practices;</td>
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<td></td>
<td>2. the knowledge and understanding of theories and critical languages and the ability to apply them to the discussion of theatre and cultural performance;</td>
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<td></td>
<td>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;</td>
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<td></td>
<td>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;</td>
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<td></td>
<td>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;</td>
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<td>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;</td>
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<td>7. the knowledge and capacity to discuss and debate the relevance of live art in the contemporary information age;</td>
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<td></td>
<td>8. the capacity to engage with and merge different theories or paradigms of knowledge from a variety of scholarly disciplines;</td>
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<td></td>
<td>9. the skills involved in a variety of verbal, written, and performative modes of public communication;</td>
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<td></td>
<td>10. the ability to read texts with critical and historical awareness and to produce coherent written work with appropriate scholarly conventions;</td>
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<td>11. the capacity to pursue an independent line of investigation through analytical and creative practice;</td>
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<td></td>
<td>12. the ability to carry out self-directed management of learning, time and resources.</td>
</tr>
</tbody>
</table>
# 5. Course and reading schedule

## PART ONE: INTRODUCING PERFORMANCE ANALYSIS

### WEEK 1 (4 March)  
**Lecture:** Introduction to Performance Analysis: Framing the Event  
[Lecturer: Meg Mumford]

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

<table>
<thead>
<tr>
<th>Compulsory Performance Attendance</th>
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<tbody>
<tr>
<td><em>Monkey</em> written by Les Winspear</td>
</tr>
<tr>
<td>Directed by Ben Winspear</td>
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<tr>
<td><em>Io Myers Studio</em></td>
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<td>(on campus, Map Reference D9)</td>
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<tr>
<td>Tickets: Full price $15/ Student tickets $8</td>
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</table>

- **Mon 10 March @ 7.30pm - $5 special preview** for ARTS1120 students
- **Tues 11 March @ 7.30pm Opening night**
- **Wed 12 March @ 7.30pm**
- **Thurs 13 March @ 7.30pm**
- **Fri 14 March @ 7.30pm**
- **Sat 15 March @ 7.30pm**

**NB:** This production will be used as an example in the Wks 1, 2 & 3 lectures

For further information, see:
- [https://sam.arts.unsw.edu.au/events/monkey/](https://sam.arts.unsw.edu.au/events/monkey/)

### Week 2 (11 March)  
**Lecture:** Performance Analysis: Reading the Bodies  
[Lecturer: Mumford]

- **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 (18 March)  
**Lecture:** Performance Analysis: Reading Visual & Spatial Elements  
[Lecturer: Mumford]

- Includes an interview with *Monkey* 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:**

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**PART TWO: 20C PRACTITIONERS AND PLAYTEXTS IN CONTEXT**

| Week 4 (25 March) | **Lecture:** Psychological Realism: Stanislavski and Chekhov’s *The Cherry Orchard*  
**[Lecturer: Mumford]** |
<table>
<thead>
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<tbody>
<tr>
<td><strong>Tutorial:</strong> Discussion of Stanislavski’s ideas and <em>The Cherry Orchard</em> with regard to the realist tradition. Group work on acting ‘as if’, the ‘given circumstances’ and ‘subtext’ using scenes from the play.</td>
<td></td>
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</tbody>
</table>

Performance Analysis due to Turnitin before midnight on Monday 24 March i.e. **THIS WEEK**

| Week 5 (1 April) | **Lecture:** Symbolist and Socialist Total Theatre: Meyerhold  
**[Lecturer: Mumford]** |
<table>
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<tbody>
<tr>
<td><strong>Tutorial:</strong></td>
<td>Discussion of Meyerhold and his ideas about musical, stylised and non-naturalist theatre. Work on rhythmic expressiveness and stylisation.</td>
</tr>
</tbody>
</table>
| **Reading:**    | - Jonathan Pitches, ‘Meyerhold’s Key Writings’, in *Vsevolod Meyerhold* (London and New York: Routledge, 2003), pp. 43-76.  

| Week 6 (8 April) | **Lecture:** Epic Drama and Theatre: Brecht’s use of contradiction in *Mother Courage and Her Children*  
**[Lecturer: Mumford]** |
<table>
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<tbody>
<tr>
<td><strong>Tutorial:</strong></td>
<td>Discussion of Brecht and his ideas about the theatre practitioner as social commentator. Work on drumming scene from <em>Mother Courage</em>.</td>
</tr>
</tbody>
</table>
Reading:


**Week 7 (15 April)**

**Lecture:** Theatre of Cruelty: Antonin Artaud [Lecturer: Mumford]

*This lecture will also include Essay Surgery Part 1: Approach to Essay Analysis and Structure [Lecturer: Mumford]*

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

**Reading:**


**EASTER AND MID-SESSION BREAK: GOOD FRIDAY 18 APRIL TO ANZAC DAY 25 APRIL**

**Week 8 (29 April)**

**Lecture:** Contemporary performance: distinguishing between drama, theatre and performance [Lecturer: Clare Grant]

*This lecture will also include Essay Surgery Part 2: Referencing [Lecturer: Mumford] and a meet-and-greet session with Creative Practice Lab Staff Mark Mitchell and Paul Matthews.*

**Tutorial Task:**

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.

**NB:** From this week onwards your tutorial venue is Io Myers Studio.

**Reading:**

PART THREE: PRACTICAL RESEARCH PROJECT

Week 9 (6 May)  
No lecture. Work in your group’s assigned venue on the Practical Project.

Tutorial Task:  
Complete Practical Project Table and Planning  
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. Commence rehearsing.

Essay due to Turnitin before midnight on Monday 5 May i.e. THIS WEEK

Week 10 (13 May)  
No lecture. Work in your group’s assigned venue on the Practical Project.

Tutorial Task:  
Present a Provisional Action List & Design Concept to your Tutor & Mark Mitchell
1) Outline your provisional 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 (20 May)  
No lecture. Work in your group’s assigned venue on the Practical Project.

Tutorial Task:  
Present your Proposed Blocking/Choreography to your tutor & Mark Mitchell  
Stage a provisional walk-through of the performance (its sequences, arrangements and effects) with your Tutor and Mark Mitchell

NB: The Self-Evaluation and Peer Review form will be distributed during your tutorial.

Week 12 (27 May)  
Presentation of Projects in Jo Myers Studio.  
Monday 2-6pm Tech & Dress Run; Tuesday 10-12 performances

Tutorial: 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 Wk 12 tutorial
6. 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 playtexts in context; and group-devised rehearsal and public performance practice.

**Learning and Teaching Approach**
ARTS1120 is structured as a combination of 2 x 50-minute weekly lectures, and of 1x 50-minute weekly tutorials 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:**

1. **Teacher-led learning and facilitation:** Meg, together with invited Guest Lecturers and Tutors, will offer teacher-led learning throughout the course via lectures and tutorials in order to provide you with a sufficient familiarity with the subject matter. She and her colleagues will also facilitate group presentations.

2. **Group-based SDL:** in preparation for the Group Practical Project in Wks 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 little to no obligatory reading set for these seminar weeks. Instead, your preparatory work will consist of individual research, group meetings and/or group rehearsals.

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7. Teaching strategies

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

- teacher-lead lectures Weeks 1-8 to support Outcomes 1-4 & 6.
- discussion-based tutorials and small group work in Wks 1-12 to help achieve Outcomes 1-6;
- student-led group performance project sessions wks 9-12 to foster Outcome 5 in particular.
### 8. 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 before midnight on Monday 24 March in Wk 4. 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 before midnight on Monday 12 May in Wk 10. Feedback and grade returned within 3 weeks of on-time submission.</td>
</tr>
<tr>
<td>Practical Project</td>
<td>10-minute performance presentation</td>
<td>30%</td>
<td>3, 4 &amp; 5</td>
<td>3, 4, 5, 6, 11</td>
<td>1hr Group Rehearsal slot between 2-6pm on Mon 26 May. Presented 10am-12 on Tues 27 May in the Io Myers Studio, Wk 12. Grade returned via SAM main office within 3 weeks of on-time presentation.</td>
</tr>
<tr>
<td>Individual Contribution to Practical Project</td>
<td>participation Wks 1-12, and especially Wks 9-12. (Part of the c. 30hrs for the Practical Project)</td>
<td>10%</td>
<td>3, 4 &amp; 5</td>
<td>3, 4, 5, 6, 11, 12</td>
<td>Participation Wks 1-12 and submission of completed SEPR Form to Tutor at or before the Wk 12 tutorial. Grade returned via SAM main office within 3 weeks of presentation.</td>
</tr>
</tbody>
</table>

Please note that in order to pass this course you must make a reasonable attempt at and submit ALL assessment tasks. Failure to complete one or more assessment task will result in automatic failure of the course. This is a School of the Arts and Media requirement.
### Class Attendance, Participation and Submission Procedures

#### Attendance and Participation 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/](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 10.05am and conclude at 11:55am. Tutorials also begin at 5 minutes past the hour and end at 5 minutes to the hour.

**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 Convener (Meg Mumford) reserves the right to mark you absent.

Explanation of absences, or requests for permission to be absent from forthcoming classes, should be addressed to your Convener. 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](http://my.unsw.edu.au/student/resources/Policies.html)

#### 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html](https://my.unsw.edu.au/student/atoz/SpecialConsideration.html)

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.

#### 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 FASS assessment protocols at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

In this course, late work will not receive detailed feedback.

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site.

You must submit written work in 12-point font, double spaced and paginated. Do 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

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

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

For enrolment and login issues contact:
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: externalteltsupport@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
* 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.

### Extension Procedure

- A student seeking an extension should submit a SAM extension application form to the Course Authority (Meg Mumford) before the due date.
- 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/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/)

### Description of Assessment Activities

#### 1. Performance Analysis (20%) (1,000 words)

**Task Instructions**

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

#### Theatre Event List

Production: *Once in Royal David’s City* written by Michael Gow, directed by Eamon Flack  
Venue: Belvoir Street at Upstairs Theatre  
Company: Belvoir Street Theatre  
Dates: 8 Feb – 23 March  
Times: Tues 6.30pm, Wed to Friday 8pm, Sat 2pm & 8pm, Sun 5pm  
Costs: Adults $68; Concession $48; Student Rush $35.  
Production: *Jump for Jordan*, written by Donna Abela, directed by Iain Sinclair
Venue: The Stables
Company: Griffin Theatre
Dates: 14 Feb – 29 March
Times: Mon-Frid 7pm, Sat 2pm & 7pm
Costs: Adults $49; Concession/Student: $30; Under 30 $32.

OR:

Production: *Ganesh versus the Third Reich*,
Venue: Carriageworks
Company: Back to Back Theatre
Dates: 12-15 March
Times: 8pm
Costs: General Admission - $35

**BOOK EARLY!**

**Notes:**

1. 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.

2. 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.

3. 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.

4. 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#1](http://www.lc.unsw.edu.au/olib.html#1)

**Assessment Criteria:**
You will be assessed on your ability to:

- a) Content – provide clear and careful description of elements of your chosen performance event and your responses to them;

- b) Critical Approach – use relevant concepts and approaches from the Wks 1-3 classes and readings when analyzing your chosen performance event;

- c) Structure – organize and unfold your analysis in a logical and coherent manner;

- e) Style – produce fluent, accurate and grammatically correct English (spelling, grammar, sentence structure, punctuation, word choice, including all necessary and removing any unnecessary words). [NB: relevant
allowances will be made for students who have provided a letter of support from the Student Equity and Disabilities Unit to the Convener Meg Mumford. See: [http://www.studentequity.unsw.edu.au](http://www.studentequity.unsw.edu.au).

f) Presentation – your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, consistent referencing of sources in footnotes and/or bibliography etc.), complete E-Cover sheet, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12 pt font, and paginated.

Submission Instructions:
Due online to Turnitin Performance Analysis site before midnight, Monday 24 March (Wk 4). All Analyses submitted without permission AFTER midnight will incur late submission penalties

NB: Model student versions of this assignment are available on the ARTS1120 Moodle site: [https://moodle.telt.unsw.edu.au/login/index.php](https://moodle.telt.unsw.edu.au/login/index.php)

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 Meg Mumford (m.mumford@unsw.edu.au) a word.doc version of your assignment immediately and try to re-submit at a later date. **DO keep an electronic and hard copy YOURSELF.**

Rationale:
This assignment helps you to achieve Learning Outcomes 1, 3, 5 & 12. It also helps you to begin rehearsing the types of skills in observation, analysis and written communication that are key to the discipline.

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

Task Instructions:
Write ONE 2,000-word Essay in response to the following task:

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.

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

Assessment Criteria:
You will be assessed on your ability to:

a) Content A – provide clear and accurate description of the way the chosen practitioners approached the staging of text;

b) Content B – consider the reasons for the practitioners’ different approaches, and compare their aims methods;

c) Sources – engage meaningfully with relevant set readings, to extend your reading beyond these set texts, and employ that research in support of your argument;

d) 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;

e) 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.), completed E-Cover sheet, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12 pt font, and paginated.

Submission Instructions:
Due online to Turnitin Essay site before midnight on Monday 12 May (Wk 10). All Essays submitted without permission AFTER midnight will incur late submission penalties. These late essays will receive summative feedback only i.e. a grade.

NB: Model student versions of this assignment are available on the ARTS1120 Moodle site: https://moodle.telt.unsw.edu.au/login/index.php

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 Meg Mumford (m.mumford@unsw.edu.au) a word.doc version of your assignment immediately and try to re-submit at a later date. DO keep an electronic and hard copy YOURSELF.

Rationale:
This assignment helps you to achieve Learning Outcomes 1, 3, 4, 5 & 12. It also helps you to begin rehearsing the types of skills in description, analysis, argumentation, research, and scholarly writing that are key to the discipline.

ESSAY WRITING SUPPORT SERVICES
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#1

REFERENCING SYSTEMS
There are two main referencing systems: the footnote/bibliography or ‘Oxford’ referencing system - see www.lc.unsw.edu.au/olib/refbib.html and the ‘In-Text’ or ‘Harvard’ referencing system – see www.lc.unsw.edu.au/olib/ref.html
Whichever system you choose, the golden rule is to be consistent!
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

3. Group Practical Project (30%)

Task Instruction
You must work within your tutorial group to create a 10-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 27 May. The organisatory and research process will begin in the Week 9 lecture and tutorial slots. This is when each group will finalize role allocation (see below) and discuss the Project topic area. From weeks 9 to 11 all lecture slots will become rehearsal slots, with each group having an allocated rehearsal venue. During the same 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**

By Wk 9 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:

1. **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.

2. **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.

3. **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.

4. **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.

5. **PRODUCTION MANAGER(S)**
   Makes sure any equipment, props, costumes etc. are found and returned, liaises with CPL staff.

6. **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.

7. **SCENOGRAHER**
   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 etc.

8. **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 etc.

8. **IT Manager**
   This figure would be responsible for the execution of powerpoints and related av events created through such technology and would be in communication with Mark Mitchell.

You will be expected to communicate and meet with your group members on a regular basis outside scheduled class hours.
**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.

Mark and Paul will speak to you in the Week 8 lecture about the use of CPL resources.

NB: Io Myers Studio will be available for out-of-class rehearsals. Students can book in by emailing the Manager of CPL, Su Goldfish, in advance – do get in earlier rather than later! Her email address is: s.goldfish@unsw.edu.au.

**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.

**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 tute 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: 1a) performing bodies; 1b) visual/spatial imagery; 1c) auditory imagery; 1d) 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.

**Self-Evaluation and Peer Review (SEPR):** on Moodle you will find a SEPR form to fill out regarding your own and your peer’s contribution to the performance process. The SEPR form is to be submitted to your Convener at your group’s Wk 13 tutorial. The form is neither mandatory, nor marked, but provides an important guide for your markers.

**NB:** The Self-Evaluation and Peer Review form will inform your mark for the Presentation in the following way: if it suggests that your Individual Contribution to the Practical Project (see below) 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:

Group mark: 80%
Individual student’s contribution: 86%
Final Performance mark: 83%

OR

Group mark: 80%
Individual student’s contribution: 74%
Final Performance mark: 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 Wednesday 29 May. Just as in the case of an exam, each member of the class must attend.

Rationale
This task 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.

4. Individual Contribution to the Practical Project (10%)

Task Instruction
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 Wk 1. When allocating your Individual Contribution mark, your Tutor will take into consideration the following:

1) level of attendance at curricular (Wks 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 Wks 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
Following the performance presentations in Wk 12, each student will complete a Self-Evaluation and Peer Review form that must be given to their Tutor at or before the final Week 12 tutorial. That form will be distributed in class in Wk 11. It is not graded but is mandatory, and if it is not submitted you will not pass the course. Spares can be downloaded from the course Moodle site.

Rationale
See the Rationale for Assessment No. 3 above.
9. Expected resources for students

<table>
<thead>
<tr>
<th>Readings</th>
<th>Recommended websites and local archives</th>
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<tbody>
<tr>
<td>ARTS1120 Study Kit available from UNSW Bookshop</td>
<td>Do check the UNSW library’s Theatre and Performance Subject Guide, which can be accessed via the Library main page at <a href="http://subjectguides.library.unsw.edu.au/content.php?pid=28489&amp;sid=208061">http://subjectguides.library.unsw.edu.au/content.php?pid=28489&amp;sid=208061</a></td>
</tr>
<tr>
<td>ARTS1120 Moodle site that includes readings, lecture slides and model student work</td>
<td>If you are looking for undergraduate library support services, the following website is a helpful starting point: <a href="http://www.library.unsw.edu.au/servicesfor/students.html">http://www.library.unsw.edu.au/servicesfor/students.html</a></td>
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IMPORTANT: 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)

10. Course evaluation and development

At the end of the course I will be using UNSW’s Course and Teaching Evaluation and Improvement (CATEI) Process form. For further information on CATEI see:


Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the nature and sequence of assessment tasks. For example, this year a longer period for the Group Practical Project is being trialed as a direct response to aspects of student feedback.

I 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.

11. Other information to be included

School and University regulations and procedures are available on the web. You are assumed to be familiar with them. The main websites are

[https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/)

[https://my.unsw.edu.au/student/resources/Policies.html](https://my.unsw.edu.au/student/resources/Policies.html)

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 of misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

[https://my.unsw.edu.au/student/resources/Policies.html](https://my.unsw.edu.au/student/resources/Policies.html)
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 acknowledgment.

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, 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


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

• Correct referencing practices;
• Paraphrasing, summarizing, 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.

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.

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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)

Have a great time in this course!!