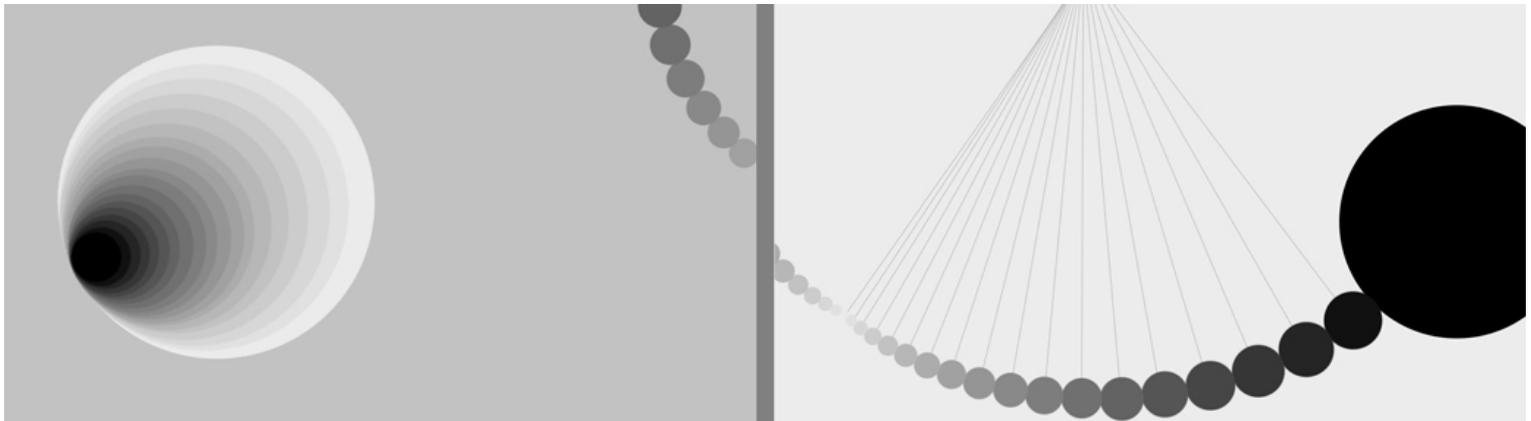




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2121

Theatre and Current Events

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Caroline Wake	c.wake@unsw.edu.au	Consultation hours, Monday 2-4pm. Other times are available by appointment - please email.	Room 246E, Level 2, Robert Webster	9385 0720

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

Attendance Requirements

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

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

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

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

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

Essential Information

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

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

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

Artists always respond to the issues of their time. And theatre makers are often the first to respond when an issue emerges. In this course, you will explore how artists have created works that engage audiences in current events and contemporary debates. With each issue, you will explore its social origins and key thinkers, and the methods that theatre-makers have used to respond. With the skills you develop, you will be able to analyse how theatre-makers intervene in our culture and devise performances that engage audiences in issues that concern you today. The aim is to learn how the world works within theatre and how theatre works in the world. This is a core Level 2 course in the Theatre and Performance Studies stream.

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

1. discuss the specified theoretical frameworks and how they have influenced performance making and reception;
2. explain how the artistic case studies embody changes in the form, content, and politics of Western performance since the 1960s.
3. analyze and experiment with contemporary performance approaches to text, space, time, performing and spectating.
4. assess the way your own exposure to contemporary theory and performance practice has impacted on your approach to the nature and functions of live performance

Teaching Strategies

Performance can never be divorced from its social, cultural, historical, and material circumstances. Hence to study a performance text is to study its context too. These twin tasks, to learn how to read texts and contexts, require multiple methods, some teacher-directed and some student-led. This course uses a combination of lectures with screenings, tutorials, and a facilitated creative process and presentation. In addition, students are expected to work independently, outside of class time, reading, taking notes, watching video clips, planning practical activities, and attending live performances. The lectures set out general theoretical frameworks and introduce particular theatrical works. The tutorials are opportunities for the group to discuss and reflect on these concepts and case studies. In Weeks 10-12, the lecture and tutorials are replaced by student-led, creative process and presentations. This develops their awareness of their own abilities and responsibilities as cultural producers.

Theatre and Current Events extends knowledge of both theatre studies, as covered in the gateway course *ARTS1120 Experiencing Theatre*, and performance studies, as covered in the gateway course *ARTS1121 The Life of Performance*. It extends the curricula of these courses by focusing on a variety of performance genres, including dramatic plays, postdramatic theatre, performance art, and stand-up comedy. It integrates self-reflexive and performative learning and teaching strategies in both pedagogy and assessment.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Essay	50%	2000 - 2300 words	Sunday, 14 May 2017 by 11:59pm (Week 10)	This assignment is submitted through Turnitin
Group Performance	30%	10 minutes	Monday, 22 May 2017 9-11am (Week 12 Lecture)	In person, in performance!
Reading Summary	20%	500-750 words	Thursday, 23 March 2017 by 11.59pm. (Week 4)	This assignment is submitted through Turnitin

Assessment Details

Assessment 1: Essay

Details: Your essay will be on a specified topic and must be between 2,000 and 2,300 words. You will receive annotations, a completed rubric and a grade within c. 3 weeks of the day you submit your Essay.

Additional details:

Essay (50%) (2000 - 2300 words)

The Essay should be between 2000 and 2300 words. Please observe these word limits. You must answer **one** of the following **two** questions:

- **Either:** Write an analysis of ONE of the Case Studies with reference to TWO of the Critical Perspectives.
- **Or:** Write an analysis of TWO of the Cases Studies with reference ONE of the Critical Perspectives.

You will be drafting your essay question in class, for final approval from the Course Convenor.

Recall that the Case Studies are:

- Wooster Group, *Rumstick Road* (1977/2013);
- Caryl Churchill, *Top Girls* (1982)
- Annie Sprinkle, *Post Porn Modernist* (1990)
- Zoe Coombs Marr, *Trigger Warning* (2016)
- William Shakespeare, *The Tempest* (1611)
- My Darling Patricia, *Posts in the Paddock* (2011)
- Dalisa Pigram, *Gudirr Gudirr* (2013)
- Kris Verdonck, *END* (2008) or *ACTOR #1* (2010)
- National Theatre, *War Horse* (2007)

Recall that the Critical Perspectives are:

- Postmodernism and/or the postdramatic

- (Post)feminism
- Postcolonialism
- Posthumanism

Assessment Criteria

You will be assessed on your ability to:

1. Content – provide clear and careful description of elements of your chosen Case Study or Studies;
2. Critical Approach – use relevant concepts and approaches from the Weeks 1-9 classes and readings when analysing your chosen performance event(s);
3. Structure – organise and unfold your analysis in a logical and coherent manner;
4. Style – produce fluent, accurate and grammatically correct English (spelling, grammar, sentence structure, punctuation, word choice, including all necessary and removing any unnecessary words).
5. Presentation – display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, consistent referencing of sources in footnotes and/or bibliography etc.), fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12-point font, and paginated.

Submission Instructions

Due online to Turnitin via Moodle in **Week 10 Sunday, 14 May 2017 before midnight**. All analyses submitted without permission after midnight will incur late submission penalties. Make sure you keep an electronic and hard copy yourself. If you have any problems submitting via Turnitin send the course convenor, Caroline Wake (c.wake@unsw.edu.au) a word.doc version of your assignment immediately, and follow the procedure on **Submission of Assessment Tasks** in the course outline.

Rationale

This essay provides an opportunity to demonstrate what you have learned about contemporary theories and practices of theatre and performance. It encourages you to conduct independent and in-depth research and to make connections between theories and case across the course. It also helps you develop skills in description, analysis, argumentation, and scholarly writing that are key to the disciplines of Theatre and Performance Studies.

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

Learning outcomes:

- discuss the specified theoretical frameworks and how they have influenced performance making and reception;
- explain how the artistic case studies embody changes in the form, content, and politics of Western performance since the 1960s.
- assess the way your own exposure to contemporary theory and performance practice has impacted on your approach to the nature and functions of live performance

Assessment 2: Group Performance

Details: You will be a member of a tutorial group (max c. 23 students) that creates a short (c. 10min) Group Performance. This is the final assessment task in this course. You will receive a Group Presentation assessment form with a rubric and grade within c. 3 weeks of the screening. Self-evaluation and peer review is taken into account and may result in an individual mark being given instead of a group mark in cases of discrepant contribution.

Additional details:

Task Instructions

You will be asked to participate as a member of a group that presents a **Group Performance Presentation** on the UNSW Main Walkway in the lecture slot of Week 12. You will create a short performance (**10 mins**) to be presented at your group's chosen site (or a back-up site in the event of poor weather) between JG's Café and Scientia. The audience will include all ARTS2121 staff and students, and all passersby on the walkway. Each group will consist of 8 to 12 tutorial members (groups will be organised during the first weeks of tutorials). Each group will be responsible for devising, setting up, managing and dismantling its Presentation.

In your groups create a "work-in-progress" event which will include:

1. engagement with ONE OR MORE theoretical issues raised during the course (examples include: *feminism in the postmodern era, the function of the object etc*)
2. engagement with ONE OR MORE dramaturgical practices raised during the course

Both of these can be enabled by engaging the following in the UNSW space:

1. a progression through space: (a) ceremonial, procession, or
2. 'simply' an entrance AND/OR exit
3. an 'action'
4. an object
5. a piece of 'furniture' – table, chair, bollard, bench (brought in or in situ)
6. specifically chosen garments (self-provided)
7. any extra object or 'set'
8. some spoken words – **and** perhaps written ones
9. close relationship to given aspects of your chosen site/venue

The aim of this task is to investigate and present ways to activate the ideas you have met in the course within a visible (public) practical performance event. You are invited to come to some conclusions about what relationships are created between 'theory' and 'practice'. How do ideas work to inform what is produced and how you work – i.e., the group strategies of 'making'? The project also exercises your ability to collaboratively create a conceptually informed performance work through a considered developmental process.

Group Management

In order to work in a group, you will need to establish work roles. Here are some role suggestions, although the collaborative nature of making processes can also lead to many dramaturgical eyes and voices. The trick is to keep your group balanced and the ideas flowing ...

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. Administers record of attendance in out-of-class

meetings.

2. **Organiser and Timekeeper.** Organises meeting and rehearsal schedule. Consults with group members in order to finalise date/time/space details for meetings and/or rehearsals outside class hours. Gives group members meeting and/or rehearsal schedule. Keeps track of balance between tasks set and time available.
3. **Facilitators and Speakers.** Keeps the meetings and/or rehearsals moving; makes sure that all voices are heard and ideas are tried out; helps create a balance between talking and doing.
4. **Text Advisor.** Leads the work with and/or devising of text(s) for the presentation.
5. **Space and Time Advisor.** Leads the approach to interaction with and creative use of space and time.
6. **Spectator Advisor.** Leads the consideration of the performers' relation to the variety of spectators in the given location.
7. **Production/IT Manager.** Makes sure any av equipment, props, costumes etc. are found and returned, liaises with CPRU staff.
8. **Outside Eye(s).** This could be a director, who 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. Roles would include observation of sequence of events, relation of ideas and creative practice, moving bodies and their interaction with the audience etc.

Re **Attendance**: if you are ill or for any (serious) reason have to miss a group meeting and/or rehearsal, **please notify all members of your group as well as the Convener as soon as possible.** (You may find your role has vanished when you return – time moves on so the process cannot be held up for you. This is a fact inherent in the making of public presentations and its relation to time, not a 'punishment'!)

Staff, Resources & the Creative Practice Lab

<https://sam.arts.unsw.edu.au/about-us/our-school/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. 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. Io Myers Studio will be available for out-of-class rehearsals. Students can book in by emailing the Su Goldfish, CPL Manager, in advance – do get in earlier rather than later her email address is: s.goldfish@unsw.edu.au

Assessment Criteria

The convener will assess the group's developmental process and the execution of the process in the form of a **group mark**, taking into consideration the following factors:

To what extent has the group:

- Engaged with ideas and practices addressed in the course, and with the relationship of theoretical and creative practice;
- Engaged in thoughtful experimentation with the materials of live (and mediated) performance, especially text, time and space, performing and spectating bodies;

- Negotiated group process i.e. found creative solutions to problems, incorporated individual's ideas effectively, managed the evolution of each stage of the project.

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 main walkway in Week 12 on Monday 22 May 2017. 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 collaborative research and performance process as well as in evaluating your work and that of your peers. It also gives you an opportunity to experiment with new approaches to research and practice, written and spoken text, fictional and actual time and space, performing and spectating.

Learning outcomes:

- analyze and experiment with contemporary performance approaches to text, space, time, performing and spectating.
- discuss the specified theoretical frameworks and how they have influenced performance making and reception;

Assessment 3: Reading Summary

Details: Your Reading Summary must address ONE of the specified course readings and be c. 500 words. The due date will usually fall within the end of the first third of the course and will be specified in week 1. You will receive annotations, commentary, a grade and completed rubric within c. 3 weeks of the day you submit your assignment.

Additional details:

Reading or Dramaturgical Summary (20%) (500-750 words)

Task Instructions

Write **either** a Reading Summary **or** a Dramaturgical Summary (500-750 words)

Reading Summary. This is a concise assessment of an academic book chapter. Your summary should address three main points: (1) What is the author's central idea or argument?; (2) Which artists,

artworks and scholars does the author reference in pursuit of this idea or support of this argument?; and (3) What, if any, are the shortcomings, blind spots or problems inherent in this concept?

In this summary, you must address **one** of the following course readings:

- **Either** Auslander, Philip. "Postmodernism and Performance." *Cambridge Companion to Postmodernism*. Ed. Steven Connor. Cambridge: Cambridge U Press, 2004. 97–115.
- **Or** Lehmann, Hans-Thies. *Postdramatic Theatre*. Trans. Karen Juers-Munby. London: Routledge, 2006. 82–107.

Dramaturgical Summary. This is a concise assessment of a theatre work. Your summary should address three questions: (1) What is the work's central idea or argument?; (2) Which artists, artworks and scholars does the performance reference in pursuit of this idea or support of this argument; and (3) What, if any, are the shortcomings, blind spots or problems inherent in this concept?

In this summary, you must address:

- **Either** Wooster Group, *Rumstick Road*, available as a DVD from the School Office.
- **Or** Sydney Front, *First and Last Warning*, available via Artfilms Streaming Collection from the UNSW Library.

Assessment Criteria

You will be assessed on your ability to:

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

Model student versions of this assignment are available on Moodle.

Submission Instructions

Due online to Turnitin via Moodle in **Week 4 on Thursday 23 March 2017 before midnight**. All analyses submitted without permission after midnight will incur late submission penalties. Make sure you keep an electronic and hard copy yourself.

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

Rationale

The Reading or Dramaturgical Summary develops your skills in reading and analysing a text (whether printed or performed) and articulating a careful, reflective response to it.

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

Learning outcomes:

- assess the way your own exposure to contemporary theory and performance practice has impacted on your approach to the nature and functions of live performance
- discuss the specified theoretical frameworks and how they have influenced performance making and reception;

Submission of Assessment Tasks

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

Turnitin Submission

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

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

Late Assessment Penalties

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

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

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

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

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

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

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

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

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

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Performance in a Time of Posts and Isms (Lecturer: Dr Caroline Wake)
	Tutorial	Readings. Schechner, Richard, et al. "Concerning <i>Theory for Performance Studies</i> ." <i>TDR: The Drama Review</i> 53.1 (2009): 7–46. Auslander, Philip, and Richard Schechner. "Philip Auslander Responds to Concerning <i>Theory for Performance Studies</i> ." <i>TDR: The Drama Review</i> 53.3 (2009): 7–8.
Week 2: 6 - 12 March	Lecture	Postmodernism and Postdramatic Theatre (Lecturer: Dr Caroline Wake)
	Tutorial	Readings. Auslander, Philip. "Postmodernism and Performance." <i>Cambridge Companion to Postmodernism</i> . Ed. Steven Connor. Cambridge: Cambridge U Press, 2004. 97–115. Lehmann, Hans-Thies. <i>Postdramatic Theatre</i> . Trans. Karen Juers-Munby. London: Routledge, 2006. 82–107.
Week 3: 13 - 19 March	Lecture	Case Studies (Lecturer: Dr Caroline Wake) Wooster Group, <i>Rumstick Road</i> ; Sydney Front, <i>First and Last Warning</i> .
	Tutorial	Readings. Gray, Spalding, and Elizabeth LeCompte. "Play: <i>Rumstick Road</i> ." <i>TDR: The Drama Review</i> 3.2 (1978): 92–115. Hamilton, Margaret. "Transforming the Lexicon of 'Theatre' in Australia." <i>Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia</i> . Amsterdam: Rodopi, 2011.

Date	Type	Content
		181–205. Xin Zhou. "The Theater of Outlaws: The Wooster Group's <i>Rumstick Road</i> ." <i>Brooklyn Rail</i> 2 April 2014.
Week 4: 20 - 26 March	Lecture	(Post)feminism (Lecturer: Dr Meg Mumford)
	Tutorial	Readings. Dolan, Jill. "The Discourses of Feminism: The Spectator and Representation." <i>The Feminist Spectator as Critic</i> . 2nd edn. Ann Arbor: U of Michigan Press, 2012. 1–18. Solga, Kim. "Feminism, Postfeminism, and Neoliberalism." <i>Theatre and Feminism</i> . Basingstoke: Palgrave Macmillan, 2016. 4–14.
Week 5: 27 March - 2 April	Lecture	Case Studies (Lecturer: Dr Caroline Wake) Caryl Churchill, <i>Top Girls</i> ; Annie Sprinkle, <i>Post Porn Modernist Show</i> ; Zoe Coombs Marr, <i>Trigger Warning</i> .
	Tutorial	Readings. Schneider, Rebecca. <i>The Explicit Body in Performance</i> . London: Routledge, 1997. 11-20.
Week 6: 3 - 9 April	Lecture	Postcolonialism (Lecturer: Dr Jonathan Bollen)
	Tutorial	Readings. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. <i>Key Concepts in Post-colonial Studies</i> . New York: Routledge, 2000. (Entries on "colonialism", "hybridity", and "postcolonialism") Gilbert, Helen. "Introduction." <i>Sightlines: Race, Gender, and Nation in Contemporary Australian Theatre</i> . Ann Arbor: U of Michigan Press, 1998. 1–25. Shakespeare, William. <i>The Tempest</i> . Ed. Aiden T. Vaughn and Virginia Mason Vaughn. 3rd ed.

Date	Type	Content
Week 7: 10 - 16 April	Lecture	Case Studies (Lecturer: Dr Caroline Wake) My Darling Patricia, <i>Posts in the Paddock</i> .
	Tutorial	<p>Readings. Britton, Clare. "Posts in a Paddock: Revisiting the Jimmy Governor Tragedy, Approaching Reconciliation and Connecting Families through the Medium of Theatre." <i>Journal of the European Association for Studies of Australia</i> 4.1-2 (2013): 143-157.</p> <p>Screenings. Message Stick: Posts in the Paddock. 10 June 2012.</p>
Week 8: 24 - 30 April	Lecture	Posthumanism (Lecturer: Professor Edward Scheer)
	Tutorial	<p>Readings. Schneider, Rebecca. "New Materialisms and Performance Studies." <i>TDR: The Drama Review</i> 59.4 (2015): 7–17.</p> <p>Van Baarle, Kristof. "The Critical Aesthetics of Performing Objects." <i>Performance Journal</i> 20.2 (2015): 39–48.</p> <p>Screenings. Kris Verdonck, <i>END</i>. Kris Verdonck, <i>ACTOR #1</i>.</p>
Week 9: 1 - 7 May	Lecture	Case Studies (Lecturer: Dr Caroline Wake) National Theatre, <i>War Horse</i>
	Tutorial	<p>Readings. Stafford, Nick, from an original work by Michael Morpurgo. <i>War Horse</i>. London: Faber and Faber, 2007.</p> <p>Parker-Starbuck, Jennifer. "Animal Ontologies and Media Representations: Robotics, Puppets, and the Real of <i>War Horse</i>." <i>Theatre Journal</i> 65.3 (2013): 373–393.</p> <p>Screenings. "Making War Horse." Dir. Marianne Elliott and Tom Morris. <i>Australian Broadcasting Corporation</i>, 2011.</p>
Week 10: 8 - 14 May	Lecture	Practical Project (Lecturer: Dr

Date	Type	Content
		Caroline Wake)
	Tutorial	Practical Project
Week 11: 15 - 21 May	Lecture	Practical Project (Lecturer: Dr Caroline Wake)
	Tutorial	Practical Project
Week 12: 22 - 28 May	Lecture	Presentation of Practical Project (Lecturer: Dr Caroline Wake)
	Tutorial	Reflection on Practical Project

Resources

Prescribed Resources

The set readings for Weeks 1-9 are available in the course Moodle site and via the UNSW main library. There is no Study Kit for this course.

Recommended Resources

The recommended readings for Weeks 1-9 are available in the course Moodle site and via the UNSW main library. Students are also encourage to check the UNSW Library's Theatre and Performance Subject Guide: <http://subjectguides.library.unsw.edu.au/arts/theatre>

For further study resources, see also the UNSW Library's Study page: <https://www.library.unsw.edu.au/study>

Course Evaluation and Development

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

We welcome constructive feedback – especially written feedback (emails, notes etc.) on the course content, structure and assessment methods – not only at the conclusion of the course, but also as we go along.

Many aspects of this course are the result of innovative student feedback from previous years. For example, the number and genre of case studies in this course has been changed in response to student feedback.