



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2121

Critical Perspectives on Theatre and Performance



Session 1, 2016

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Convener	Dr Meg Mumford	m.mumford@unsw.edu.au	Thurs 11am-1pm	Room 112, Webster Bldg	9384 4865
CPL Staff	Mark Mitchell	m.mitchell@unsw.edu.au	By email appointment	Io Myers Studio	9385 4863
CPL Staff	Paul Matthews	p.matthews@unsw.edu.au	By email appointment	Io Myers Studio	9385 5378

School of the Arts and Media Contact Information

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

Course Time Slots and Locations

Lectures (Wks 1-7, 9-10):	Monday 12-2pm, Lecture Theatre M11, Chemical Sciences
Lecture slot rehearsal (Wks 11 & 12)	TBC in Wk 10
Tutorials (Wks 1-7, 9-13):	Monday 3-4pm, Matthews 311 Monday 4-5pm, Matthews 311

Please note: attendance is compulsory and attendance will be taken at both lecture and tutorial slots. There is no teaching in Wk 8 due to the ANZAC Day holiday on Monday 25 April.

Attendance Requirements

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate

supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

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

Course Details

Credit Points: 6

Summary of the Course:

ARTS2121 is the core course for the Theatre and Performance Studies Major. It investigates the current state of the field of Theatre and Performance Studies regarding critical reception, repertoire and performance making. The course focuses on theoretical perspectives that have had considerable impact on contemporary Western theatre and performance. Perspectives may include: postmodernism, poststructuralism, cultural materialism, feminism, psychoanalysis, postcolonialism etc. Aspects of these frameworks explored in this course include: their relation to the countercultural movements and arts practices of the 1960s and 70s; their usefulness as analytical tools for performance commentators; and the varied ways in which they have been played out in seminal experimental works by playwrights and performance companies from contemporary Europe, North America and Australia.

Student Learning Outcomes:

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 & Rationale

Rationale:

The emphasis on more complex critical thinking in ARTS2121 reflects the aim to enhance students' capacity for analytical excellence. It is also designed to deepen their level of engagement with their chosen medium and with topical aesthetic, political and social questions. The emphasis on recent forms of performance and performance commentary, especially in the case study lectures, expresses an intention to teach topics that are relevant and significant for the discipline. This emphasis is also designed to broaden students' understanding of the vitality and inventiveness in the cultural world and to strengthen their understanding of contemporary cultural life. The varied modes of delivery include lectures with screenings, tutorials, and facilitated group presentation processes. They are designed to encourage the combination of conceptual and embodied understanding that is characteristic of students' main object of study, cultural performance. The incorporation towards the end of the course of a student-led Group Presentation aims to develop their own inventiveness as a cultural producer.

Teaching Strategies:

As ARTS2121 is a core course it attracts a high number of students. Therefore, the teaching strategies are tailored to ensure that large-group teaching is carried out in a manner that is most effective and relevant in terms of the needs of the discipline. In addition to large-group strategies such as a weekly 2hr lecture accompanied by a 1hr tutorial, the course includes a phase from weeks 10-12 where the lectures and tutorial slots are replaced by student-led small-group preparatory time for Group Presentations. The combination of staff-led with student-led learning is also designed to encourage the development of independent research and management skills.

Assessment

Assessment & Weighting	Length	Due date	Feedback
Reading or Dramaturgical Summary (20%)	500-750 words	Due online to Moodle before 8pm on Sunday 3 April (just before Wk 5)	Completed rubric, formative feedback and grade provided via Turnitin within 3 weeks if assignment is submitted on time. Rubric and grade only if submitted late with no good cause.
Essay (50%)	2000-2300 words	Due online to Moodle before 8pm on Sunday 15 May (just before Wk 11)	Completed rubric, and grade provided via Turnitin within 3 weeks. It may take longer than 3 weeks to return work submitted late.
Group Performance (30%)	10mins	In the Wk 13 lecture slot i.e. Monday 12-2, 30 May.	Completed mark sheet provided via Main Office within 3 weeks of Wk 13 lecture slot i.e. by Mon 20 June.

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Assessment Items to Learning Outcomes

Essay

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

Reading Summary

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;

Group Performance

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;

Description of Assessment Activities

1) Reading or Dramaturgical Summary (20%)

Due online to Moodle before Sunday 3 April (just before Wk 5)

Task Instructions

In this course you must submit EITHER a (A) Reading Summary or a (B) Dramaturgical Summary (of 500-750 words).

(A) A Reading Summary is a succinct assessment of the varied components of a writer's argument. This Summary should also contain a reflection on your response to the arguments. The issues you need to address are:

- * what are the main concerns addressed in this text?
- * what key ideas does the writer introduce and what arguments does s/he put forward?
- * what case studies/examples are used to further the arguments?
- * If relevant, how has the text led you to examine and/or question familiar assumptions about the nature of live performance?

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

EITHER:

Nick Kaye, 'Chapter 1. From Postmodern Style to Performance', in *Postmodernism and Performance* (Houndmills: Macmillan, 1994), pp. 5-23, 147-9

OR

Frederic Jameson, 'Postmodernism and Consumer Society', in Ann E Kaplan (ed.) *Postmodernism and its Discontents: Theories, Practices* (London: Verso, 1988), pp. 13-20

(B) A Dramaturgical Summary is a succinct assessment of the varied components of a theatre work. This means close and precise attention to the work's various theatrical or compositional mechanisms (and how they interact) as well as a reflection on the purpose and effectiveness of those mechanisms. The components you need to address are:

- * what are the main theatrical or compositional mechanisms utilised in this performance?
- * what key ideas does the work introduce and what arguments does it put forward?
- * what is specific or unique about how these mechanisms interact to create specific effects?
- * If relevant, how has the work led you to examine and/or question familiar assumptions about the nature of live performance?

In this summary, you must address *Hamletmachine*, by Robert Wilson and Heiner Müller, available as a DVD from the main office.

Assessment Criteria:

You will be assessed on:

- a) Accuracy, relevancy and succinctness of points raised
- b) Evidence of critical thinking beyond mere description
- c) Evidence of personal engagement i.e. clarification of what you found useful, or intriguing, or frustrating etc. and why
- d) Generic aspects of scholarly writing i.e. writing style, citation practice, structure.

Rationale:

The pedagogic aim of this assessment task is to ensure you attain familiarity with key ideas of contemporary theory and with how theatre and performance commentators and practitioners have responded to them. It is also an opportunity to rehearse careful reading of texts, and to reflect on your own relation to them. This task encourages you to engage with Learning Outcomes 1, 2 and 5 in

particular.

2) Major Essay (50%)

Due online to Moodle before 8pm on Sunday 15 May (just before Wk 11).

Task Instructions

The Essay should be 2000-2,300 words. Please try to stay within these word limits. You must select 1 of the following 2 Essay questions:

1. Write an interpretation of ONE of the Case Studies addressed in this course. Your interpretation should engage with TWO of the following critical perspectives: postmodernism and/or the postdramatic; poststructuralism; feminism; postcolonialism.

OR

2. Write an interpretation of TWO of the Case Studies addressed in this course. Your interpretation should engage with ONE of the following critical perspectives: postmodernism and/or the postdramatic; poststructuralism; feminism; postcolonialism.

Here is a reminder of the Case Studies addressed in the course:

- * *Hamletmachine* (1986) by Robert Wilson and Heiner Müller (DVD copy available in SAM Main Office)
- * *Speak Bitterness or Emanuelle Enchanted* by Forced Entertainment (DVDs in library or excerpts on echo lecture recording)
- * *Top Girls* by Caryl Churchill (available in Short Loan section of Main Library)
- * *Post Porn Modernist Show* (1990) by Annie Sprinkle, interactive script found online – links via lecture;
- * *Posts in the Paddock* (2011) by My Darling Patricia, excerpts on echo lecture recording or DVD available for borrowing from SAM Main Office
- * *Gudirr Gudirr* (2013) by Dalisa Pigram, excerpts on echo lecture recording or email Meg for password to watch whole work

Assessment Criteria:

The convener will observe the nature and quality of the content, sources, critical approach, structure, presentation and style of your essay.

Rationale:

The aim of this task is to give you the opportunity to: carry out independent and relatively in-depth research into one or more critical frameworks: to practice applying the framework/theories to the analysis of performance work; and/or to learn how to recognize independently the influence of such frameworks/ theories on the work of selected contemporary performance makers. The task encourages you to engaged with potentially all of the 5 Learning Outcomes, depending on your choice of question.

3) Group Presentation (30%)

Presented in main walkway in Week 13 lecture slot (Mon 30 May); feedback forms to be submitted in tutorials in Week 13.

A ROOM SCHEDULE FOR REHEARSALS (Wks 11 & 12) DURING LECTURE SLOTS WILL BE POSTED IN MOODLE IN WK 10

Task Instruction

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 Wk 13. You will create a short performance (10mins) 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 c. 8-12 tutorial members.

Group Allocation will be finalized 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 that will include:

- engagement with ONE OR MORE theoretical issues raised during the course (examples include: activism in a postmodern age, the problems of presence and author-ity, the oppressions of binary thought, and boundary crossing etc)
- 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:

a progression through space
ceremonial, procession, or
'simply' an entrance AND/OR exit
an 'action'
an object
a piece of 'furniture' – table, chair, bollard, bench (brought in or in situ)
specifically chosen garments (self-provided)
any extra object or 'set'
some spoken words – and perhaps written ones
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.

NOTE: The Creative Practice Lab (CPL) can help you develop your work with the following materials: small cassette players, boom boxes, megaphone, microphone going into a boom box, possibly some cd players and a few props from the store. The use of materials must be arranged with Paul Matthews [p.matthews@unsw.edu.au]. Any materials you use should enhance your intentions rather than make up for deficiencies in skill or planning!

As well as attending your group's meetings and/or rehearsals, and the final presentation event, you must also submit a **Group Presentation Self-Assessment & Peer Review Form** in your Wk 13 tutorial. This form will help the Convener to assess whether you will receive the Group Presentation mark or a lower or higher mark (please see further explanation below).

Presentation Assessment Criteria:

Your 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.

Group Presentation Rationale:

This task gives you the chance to undertake student-led and independent analysis and/or experimentation with contemporary ideas and with new approaches to written and spoken text, to fictional and actual time and space, to performing and spectating. It also offers an opportunity to

explore ideas and cultural practices that may not already have been addressed in the course, and thus to expand your engagement with contemporary performance. It addresses Learning Outcomes 1, 3, 4 and 5 in particular.

Note on Group Management

In Wks 9-12 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

Organizes meeting and rehearsal schedule. Consults with group members in order to finalize 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 ADVISER

Leads the work with and/or devising of text(s) for the presentation.

5. SPACE AND TIME ADVISER

Leads the approach to interaction with and creative use of space and time.

6. SPECTATOR ADVISER

Leads the consideration of the performers' relation to the variety of spectators in the given location.

7. PRODUCTION/IT MANAGERS

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'!)

Note re the Self-Evaluation and Peer Review Form

This form is mandatory, but not marked. It may inform your mark for the Group Presentation in the following way: if it suggests that your individual contribution is more than five marks above or below the overall group mark, and Meg 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. How your achievement of each assessment criteria compared with that of your group will be made clear on the Presentation Assessment form.

Submission of Assessment Tasks

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

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

Late Submission

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

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

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an

extension of more than five days should complete an application for Special Consideration.

- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

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

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

Academic Honesty and Plagiarism

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

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another

university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

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

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

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

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

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

Course Schedule

NB: All set and recommended readings are available from UNSW library. Links are provided in the Content and Resources section in Moodle. There is therefore no separate Study Kit for this course. Tutorial tasks are also given in the Content and Resources section in Moodle.

Week 1 (29 Feb)

Introduction: Critical Perspectives on (and within) Theatre & Performance Studies

- course particulars
- defining 'Critical Perspectives' and 'Critical Theory'
- why both commentators and performance makers care about critical perspectives and/or theory
- the role of both in western Theatre Studies and Performance Studies since the 60s
- examples of critically engaged contemporary performance making

Recommended Readings

Mark Fortier, 'Introduction' in *Theatre/Theory: An Introduction*, 2nd ed. (London and New York: Routledge, 1997 [2002], pp. 1-16.

Terry Eagleton, 'The Rise and Fall of Theory' *After Theory* (London: Penguin, 2003), pp. 23-40

Jonathan Pitches and Sita Popat (eds.), *Performance Perspectives: A Critical Introduction* (Houndmills, Basingstoke: Palgrave, 2011)

Week 2 (7 March)

Postmodernism and Postdramatic Theatre

- what is postmodernism and how is it related to the countercultural movements of the 60s and 70s?
- what's the difference between postmodernism and postmodernity?
- is postmodernism a critical theory and/or an art practice?
- Is postmodernism better than modernism?
- how many postmodernists does it take to change a light bulb?
- why has postmodernism been demonized by right and left?
- why does Nick Kaye think performance is a primary postmodern mode?
- does postmodern performance have a particular look and sound?

Essential Readings:

1. Linda Hutcheon, 'Postmodernism', in Simon Malpas and Paul Wake (eds.), *The Routledge Companion to Critical Theory* (London and New York: Routledge, 2006), pp. 115-26.

And EITHER:

2. Nick Kaye, 'Chapter 1. From Postmodern Style to Performance', in *Postmodernism and Performance* (Houndmills: Macmillan, 1994), pp. 5-23, 147-9.

OR:

Frederic Jameson, 'Postmodernism and Consumer Society', in Ann E. Kaplan (ed.), *Postmodernism and its Discontents: Theories, Practices* (London: Verso, 1988), pp. 13-20.

Week 3 (14 March)

Case Study: Does Heiner Müller's *Hamletmachine* embody, embrace and/or resist a postmodern perspective?

Essential Readings:

1. Heiner Müller, *Hamletmachine*, in W.B. Worthen, ed. *The Wadsworth Anthology of Drama* [4th edition]. Boston, Mass.: Thomson Wadsworth, 2004, pp. 819-21 and editorial notes pp. 816-18.
2. Hans-Thies Lehmann, 'Panorama of postdramatic theatre', in *Postdramatic Theatre*, trans. Karen Jürs-Munby (London and New York: Routledge, 2006), pp. 68-107.

Optional Reading:

3. David Barnett, 'Resisting the Revolution: Heiner Müller's *Hamlet/Machine* at the Deutsches Theater, Berlin, March 1990', *Theatre Research International*, 31, 2 (2006): 188-200.

Week 4 (21 March)

Postructuralism: Text and Presence

- what is poststructuralism and who is Derrida?
- what connections can be drawn between poststructuralism and: a) postmodern art; b) postdramatic theatre?
- how has deconstructive thought influenced approaches to the 'presence' of the performer and to the visibility and nature of the written text in contemporary performance?

Essential Readings:

1. Catherine Belsey, 'Poststructuralism', in Simon Malpas and Paul Wake (eds.), *The Routledge Companion to Critical Theory* (London and New York: Routledge, 2006), pp. 43-54.
2. Elinor Fuchs, 'Presence and the Revenge of Writing: Re-thinking Theatre After Derrida', *Performing Arts Journal*, 9, 2/3 (1985): 163-73.

NB: The Reading or Dramaturgical Summary is due online to Moodle before 8pm on Sunday 3 April (just before the Lecture 5 slot)

EASTER AND MID-SESSION BREAK: GOOD FRIDAY 18 APRIL TO 4 APRIL

Week 5 (4 April)

Case Study: Deconstructive play in Forced Entertainment's *Emanuelle Enchanted*

Essential Reading:

1. Tim Etchells, 'On Performance Writing', in *Certain Fragments: Contemporary Performance and Forced Entertainment* (London and New York: Routledge, 1999), pp. 98-108.
2. Tim Etchells, performance text *Emanuelle Enchanted (or a Description of this World as if it Were a Beautiful Place)*, in *Certain Fragments: Contemporary Performance and Forced Entertainment* (London and New York: Routledge, 1999), pp. 142-7.
3. Sara Jane Bailes, 'Struggling to Perform: Radical Amateurism and Forced Entertainment', *TheatreForum*, 26 (1005): 56-65.

NB: You should have handed your Reading or Dramaturgical Summary in before 8pm last night.

Week 6 (11 April)

Feminism on Page and Stage

- what was the relation between second wave feminism and sixties' counterculture?
- how can feminism be defined, and is it a singular theory and perspective?
- in what ways did second wave feminism impact on British theatre culture, particularly the work of Caryl Churchill?
- how does feminist criticism of patriarchal binary thought inform contemporary theatre and performance making and spectating?

Essential Reading:

1. Jill Dolan, 'The Discourse of Feminisms: The Spectator and Representation', *The Feminist Spectator as Critic* (Ann Arbor: UMI, 1988), pp. 1-18, 123-6.
2. Act 1 from Caryl Churchill's *Top Girls* in *Plays: 2* (London: Methuen Drama, 1990), pp. 52-83.

Week 7 (18 April)

Case Study and Essay Writing Skills: *Post Porn Modernist Show*: Feminist Practitioners on the Terror of Binary Thinking

In the second half of this week's lecture, the Convener will discuss a model student essay on *Post Porn Modernist Show* in order to address Essay Writing Skills. Group Presentation allocation will be finalized in your tutorial this week.

Essential Reading:

1. Annie Sprinkle, *Post Porn Modernist Show* at <http://www.bobsart.org/sprinkle/act1.html>
2. Student model essay re *Post Porn Modernist Show* on Moodle site

and EITHER 3 OR 4 below:

3. Rebecca Schneider, excerpt on binary terror in *The Explicit Body in Performance* (London and New York: Routledge, 1997), pp. 11-20.
4. Rebecca Schneider, 'After us the Savage Goddess: Feminist performance art of the explicit body staged, uneasily, across modernist dreamscapes', in Elin Diamond (ed.), *Performance and Cultural Politics* (London and New York: Routledge, 1996), pp. 155-76.

Week 8 (25 April)

*** There are no lectures or tutorials this week because of the Anzac Day celebration holiday.

Week 9 (2 May)

Postcolonial Commentary and Performance

- when and in what contexts did the critical approach called 'postcolonialism' emerge?
- what goals and methods do feminist and postcolonial activists have in common?
- how have contemporary performance writers and makers used not only language, but also visual signification and (re) enactment to dismantle imperialism?
- when do strategies such as intercultural performance run the risk of reinforcing rather than countering imperialism?
- can non-indigenous performance in the Australian context be regarded as postcolonial?

Essential Reading

1. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, entries on 'colonialism', 'hybridity', and 'postcolonialism' in *Key Concepts in Post-Colonial Studies* (London and New York: Routledge, 1998), pp. 45-51, 118-21, and 186-92.

2. Helen Gilbert, 'Introduction', in *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (Ann Arbor: The University of Michigan Press, 1998), pp. 1-25.

Week 10 (9 May)

Case Study: My Darling Patricia's *Posts in the Paddock* and Marrageku Theatre's *Gudirr Gudirr*

During this lecture we work through a comparative dramaturgical discussion between My Darling Patricia's *Posts in the Paddock* and Marrageku Theatre's *Gudirr Gudirr*. You will also be introduced to Creative Practice Lab (CPL) staff, Mark Mitchell and Paul Matthews, and informed about the room schedule and timetable for Wks 11-13.

Essential Reading:

Clare Britton, 'Posts in the Paddock: Revisiting the Jimmy Governor Tragedy, Approaching Reconciliation and Connecting Families through the Medium of Theatre', *Journal of the European Association for Studies of Australia*, 4, 1 (2013): 143-57.

Andrew Filmer, 'Re-imagining Suburbia with My Darling Patricia', *Australasian Drama Studies*, 61 (October 2012): 3-47.

NB: Essay is due online to Moodle before 8pm on Sunday 15 May, just before the lecture 10 slot.

Week 11 (16 May) Group Presentation Preparation

- a. In the 2hr lecture slot: Wednesday 12-2pm [Preparation spaces tbc in Wk 10]
- b. In your 1hr tutorial slot [Prepare in your regular tutorial room]

NB: You should have handed your Reading or Dramaturgical Summary in before 8pm last night.

Week 12 (23 May) Group Presentation Preparation

- a. In the 2hr lecture slot: Wednesday 12-2pm [Preparation spaces tbc in Wk 10]
- b. In your 1hr tutorial slot [Prepare in your regular tutorial room]

Week 13 (30 May) Group Presentations and Feedback Forums

- a. **Lecture slot:** Performance presentations on the UNSW walkway [schedule to be distributed in Wk 12]
- b. **Tutorial slot:** Feedback Forums and return of Self-Evaluation and Peer Review form in regular tutorial spaces

Prescribed Resources

The set readings for Wks 1-9 are available in the course Moodle site and via the UNSW main library. There is therefore no Study Kit for this course. The books containing set course readings are available in the Short Loan section of the UNSW library.

Additionally, we will be referring extensively to the course **TEXTBOOK**, which is **Simon Malpas and Paul Wake (eds.), *The Routledge Companion to Critical Theory* (London and New York: Routledge, 2006).**

You may wish to purchase this from the UNSW bookshop, but it is also available online from the UNSW library website.

Other - Required Readings

Extra readings that apply to weekly topics and that are available in the UNSW library, will be referred to in the weekly lecture slides available on Moodle.

Some audio-visual resources will be made available in a resources box in the SAM Main Office for repeat viewing closer to week 10. Many are now available via streaming sources and these are indicated in the weekly schedule.

Recommended Resources

Do check the UNSW library's Theatre and Performance Subject Guide, which can be accessed via the Library main page at

<http://subjectguides.library.unsw.edu.au/arts/theatre>

If you are looking for undergraduate library support services, the following website is a helpful starting point:

<http://www.library.unsw.edu.au/servicesfor/students.html>

Course Evaluation and Development

Student feedback is gathered throughout this course both by informal feedback sessions, by CATEI processes and via student assessments which, particularly in the case of performances in this course are designed to indicate how students have understood and responded to course content. For example, as positive feedback was received in relation to tutorial exercises, these will continue to be closely structured to follow either readings or making practices in alternative weeks.

Other Information

Information on relevant Occupational Health and Safety policies and expectations can be found at:

<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>

Have a great time in this course!!