



THE UNIVERSITY OF
NEW SOUTH WALES

ARTS2122 PERFORMANCE PRODUCTION 1: Staging the Text

**CRICOS Provider no. 00098G
SESSION 1, YEAR 2015**

1. Location	
FACULTY	Arts and Social Sciences
SCHOOL or DEPARTMENT	The Arts and Media
COURSE CODE	ARTS2122
COURSE NAME	Performance Production 1: Staging the Text
Venue and Times	Io Myers Studio; 9.30 am – 5.30 pm (rehearsal period); evenings weeks 1 & 2 Session 1 (see calendar and other relevant documents at: http://unsw.to/arts2122-2015-info)
SESSION	One YEAR 2015
ESSENTIAL INFORMATION for ALL STUDENTS	<i>NB It is assumed that the FASS Protocols document, relating to attendance, late submission of work, applications for Special Consideration has been read and understood by all students in this class.</i> Please view and make sure you fully understand the SAM protocols available at: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
School website	https://sam.arts.unsw.edu.au
Course website	NOT Updated at the time of printing

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3. Staff contact details	
1. Course Convener	
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Contact time and availability	(TBC)
2. Other Teaching Staff – Production Director, Io Myers staff	
Name (1)	Rochelle Whyte , Director
Phone	c/- Mark Mitchell; 9385 4863
Office location	Io Myers Studio
Email address	m.mitchell@unsw.edu.au ,
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Name (2)	Mark Mitchell ; Production Manager
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Office location	Io Myers Studio
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Contact time and availability	Daily in rehearsal and by appointment

4. Course details	
Credit Points	6 UOC;
Summary of the Course	<p>Practical, studio-based work creating a publicly-presented production of a performance text, providing experience of the production process with a professional director, and of the evaluation of that experience.</p> <p><i>Performance Production 1: Staging the Text</i> enables students to participate in a professional public production run by a professional director, external to the school. During this process, students are exposed to:</p> <ol style="list-style-type: none"> (1) The practical, aesthetic and dramaturgical conditions of making theatre (2) Some processes of devised theatre-making and collaborative creative exchange (3) A selection or combination of physical, text-based or character-based performance techniques (4) Aspects of production/design/dramaturgy (5) Processes of reflection, analysis and critical contextualization (6) The specific creative practice of the selected Director. <p>Students are required to commit to a four-week rehearsal process and a two-week production and performance timeline in order to complete the course.</p> <p>This year's Performance Production 1: Director – Rochelle Whyte The project – a public production of <i>The Memorandum</i> by Vaclav Havel.</p>

Aims of the Course

This course will enable students to:

1. engage in theatre-making practice as a way of embedding critical knowledges of the discipline, possibly including:
 - (1) contemporary and/or historical aspects of theatre discourse;
 - (2) applied performance making processes and skills;
 - (3) aspects of theatrical or cultural theory;
 - (4) analytical and reflective theatre criticism
2. demonstrate these knowledges in a theory/practice/research/reflection nexus within a public performance context.
3. develop and refine their dramaturgical, interpersonal and performance skills in relation to the closely-defined creative approaches to the making of theatre within the parameters of a specific performance project,
4. construct experientially-grounded reference points from which to develop a self-directed, independent and informed foundation for future performance and theoretically-based academic practice (eg at Undergraduate, Honours and Post-Graduate level)
5. evaluate these knowledges through a written reflective response

Student Learning Outcomes

At the conclusion of this course students will be able to:

1. critically contextualize aspects of contemporary performance practice within broader domains of theatre practice and theory through the employment of a dramaturgical vocabulary appropriate to the terms of the production being mounted
2. demonstrate a physical/textual/production vocabulary for the successful performance production of a newly devised work
3. negotiate the complex group dynamics of a diversely constituted group process to enable their own and others' fruitful participation in a creative process
4. demonstrate an appreciation for, and knowledge of, technologies of the theatre (including care of props and costumes, production management issues and communications across the ensemble)
5. manage the time constraints of a given rehearsal period, adjusting the pragmatics of the given circumstances to the concept and the economies in which the given aesthetics operate
6. reflectively appraise the process undergone and the product produced through careful maintenance of a production journal/log book

Graduate Attributes (TPS):

This course supports all the TPS Graduate Attributes:

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

The UNSW Graduate Attributes are available at:
<https://teaching.unsw.edu.au/graduate-capabilities>

Further Course Details:

Course schedule (see detailed schedule below and as available on Day 1)					
Topic NB this sequence may be altered by the director	Date	Location	Lecture content	Tutorial/lab content	Suggested readings
Approaching the text and the choric body	Week 1	All rehearsals will take place in Io Myers	Performance Training and Rehearsal	n/a	See below, and as provided in class
Developing an approach to performance	Week 2	Studio unless in specified 'breakout'	Performance Training and Rehearsal		
Devising and rehearsing	Week 3	Spaces as required	Performance Training and Rehearsal		
Rehearsing and Blocking	Week 4		Performance Training and Rehearsal		
Technical Rehearsal	Week 5		Lighting plots; dress rehearsal etc		
Performance	Week 6		Performance		

Textbook details (Title; publisher; edition; year of publication)	Script: <i>The Memorandum, by Vaclav Havel</i> , provided by Io Myers Studio Costumes, props etc supplied by Io Myers Studio
Library website	http://info.library.unsw.edu.au/web/services/services.html > http://info.library.unsw.edu.au/web/services/services.html
Additional Reading	Articles (on Wordpress site): White, R. Kerry; "Dramaturgy": <i>An Annotated Dictionary of ... Terms Relating to Theatre and Drama</i> ; Edwin Mellin Press; Lewiston; 1995. Barba, Eugenio and Savarese, Nicola; "Dramaturgy": <i>A Dictionary of Theatre Anthropology</i> ; Routledge; NY, 1991. Proust, Sophie; "Written Documents of the Assistant Director: A Record of Remaking"; <i>Theatre Research International</i> , vol 33, no. 3 (2008), pp 289-306 http://search.proquest.com/docview/221502883?accountid=12763 Crain, Caleb; "Havel's Specter: On Vaclav Havel" "Notes From the UNDERGROUND"; no 203; November 17; 2009: Vaclav Havel Introductory notes from the Director See Wordpress site for further reading lists. Further references may be offered at the discretion of the director (by email or during the course of rehearsals) as the need arises in rehearsals.

Course evaluation and development
Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course are communicated to subsequent cohorts of students taking the course, thus: 1. in 2015 we continue the use of Wordpress 'Blog' to create a daily blog (which supplements and supports the students' individual work with their journals and final analysis); this has been found to be very popular with students as a means of keeping focus on the ongoing development of the dramaturgy of the work; more direction will be offered for approaches to writing in 2015 in the form of an extra, short, writing exercise designed to support your final analysis writing. 2. we focus on the key behaviours that assist the group to achieve the dramaturgical aims of the project (see Expectations of Conduct below and Assessment details in section 3.) <i>NB: In a performance rehearsal process, verbal feedback is integral to the ongoing negotiation between performer and director.</i>

Other information
To repeat: NB It is assumed that the FASS Protocols document, relating to attendance, late submission of work, applications for Special Consideration has been read and understood by all students in this class. See: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/ Make particular note of points about attendance and late submission of work. You are expected to have read this document.

Performance Production 1: Staging the Text Course Outline

EXPECTATIONS OF CONDUCT IN THIS COURSE, and its RELATION TO ASSESSMENT

This course operates as a professional production, culminating in a public performance and led by a professional team of artistic and Production-based practitioners, so your professionalism, especially in the service of the key intentions of the project, is a major issue in this course. While 'Participation' is no longer a criterion for assessment in FASS courses, the following behaviours are likely to assist you to demonstrate your contribution to the dramaturgy within the final performance production (**see also Assessment policies**). Those who demonstrate these behaviours will be most likely to achieve stronger grades, not only for the assessed category Contribution to Dramaturgy, but also the Blog/Journal and Analysis, as *strong achievement in these activities is directly related to your awareness of and engagement in every aspect of the dramaturgical processes undertaken in the course:*

1. ARRIVE ON TIME every time, prepared and committed to contribute to a team project. You are expected to be ready to begin work at the designated starting times (this means arriving a little early, especially if you are to be the designated Stage Manager for the day), to take responsibility for the care of the working space and materials, and to maintain contact by phone with the staff (via **Production Manager**) if, for any reason, you are unable to be at the rehearsal venue within 10 minutes of the start of rehearsal time. If you are ill, running late or for some reason it is impossible for you to attend a rehearsal or production session, it is your responsibility to contact the Production Manager as soon as possible! Failure to do so will be treated as non-attendance. It is also a courtesy to your fellow cast and crew members, and vital to the successful completion of a live performance project. If non-attendance is due to ill health, a medical certificate may be required. *NB If you are late or absent you will miss certain key moments of experience, connection (to persons or ideas) or understanding that cannot be reproduced. In this way lack of attendance and punctuality for whatever reason is likely to impact on your assessment, as it is an experiential course. Unfortunately the production cannot wait for you! But extra work and strong and present focus can help you catch up.*

2. BE CONSISTENTLY ALERT TO THE CHANGING AND DEVELOPING NEEDS of the production process and **ask questions** (out of curiosity or lack of understanding!) whenever you feel the need; notice changes in the functioning of the group – dips as well as rises – as well as the constant changes in your own comprehension of and command within the work; notice the small evolutions in your own and your colleagues' developments – physical, vocal, performance quality, ingenuity etc; notice strategies and practices employed by the director in different phases of the process and closely observe the impact this has on your own and your colleagues' developing understanding and performance. Use your journal consistently to record these observations.

3. SUPPORT YOUR COLLEAGUES', THE PROJECT LEADERS', AND YOUR OWN LEARNING PROCESSES at all times. Be closely attuned to the needs of the final performance and what is needed to achieve its aims.

Rehearsal processes can become stressful and intense. You should notify staff (**Production Manager and/or Director**) if you have any personal or physical difficulties during this process. In the final instance, please talk to the **Course Convenor**.

ATTENDANCE REQUIREMENTS: General School Policy

To pass this course you are required to attend at least 80% of lectures, screenings and tutorials. Failure to meet the minimum attendance requirement will result in failure of the course. If you are more than 10 minutes late, you are deemed not to have attended.

Attendance in ARTS2122 will be recorded daily. If you experience a prolonged illness or misadventure that prevents you from meeting the 80% attendance requirement you should contact your course convenor immediately. You may be advised to withdraw from the course. See notes below about specific issues in relation to this course.

Attendance at REHEARSALS + PERFORMANCES

*We expect you to be available 100% of the time but 80% is the minimum UNSW requirement during this rehearsal period. This requirement is strictly maintained. **Mark Mitchell must be notified immediately in the case of any delay in attendance.***

Standard Rehearsals: Monday 2 February to Fri 27 February, 2015

4 week rehearsal period: Mon to Fri 9.30am to 5.30pm

Please note some of you may need to be available on Thursday 26 Feb or Friday 27 February from 5.30pm to 8.30pm to rig and focus lights.

Production Week: Monday 2 March to Saturday 7 March 2015 (Wk 1 Session 1)

Mon to Thurs - 5.30pm to 9.30pm, Friday Dress rehearsal 3pm to 9.30pm and a Saturday Dress Rehearsal from 1pm to 5pm.

Production week is the time when technical aspects of the production are integrated into the show. As this is during session time, all rehearsals will be held in the evenings with a final Dress Rehearsal scheduled on the Saturday 7 March.

ALL cast and crew are expected to attend all rehearsals in this period, so do not neglect to arrange leave from work. No excuses can be accepted.

Performance Week: Monday 9 to Saturday 14 March 2015 (Wk 2 Session 2)

Monday 9 March at 7.30pm - Preview

Tuesday 10 March at 7.30pm (Opening Night)

Wed 11 March at 7.30pm

Thurs 12 March at 7.30pm

Fri 13 March at 7.30pm

Sat 14 March at 7.30pm

Attendance by all students at all performances is compulsory!

PRODUCTION WORK

All students are expected to contribute to the non performance aspects (set, props and wardrobe construction, publicity, lighting, sound etc.) of the production. Without your contribution in this area the physical elements of the production may not be possible.

Contribution in this area is reflected in your assessment.

REHEARSAL & PERFORMANCE VENUE

Generally all rehearsals will be held at Io Myers Studio. **Access via Stage Door at rear of building.** Sometimes, we will need to use other venues, so please be sure to check the noticeboard backstage in Io Myers Studio regularly. This will be your information centre and you are required to check the board every day. All notices posted **are deemed to have been read.**

BUMP-OUT

The bump-out will be held on Saturday night, following the final performance. After changing out of your costume you can visit friends/family briefly in the front foyer, and then all cast and crew must commence bump-out work within 20 minutes of the show's finish time. *Participation in the bump-out is not negotiable, and constitutes the final part of your contribution - hence assessment.* Being the host of any closing party is not an excuse to avoid the bump-out! Please note you must bring sensible shoes for the bump out. Closed toe shoes only!

Occupational Health and Safety

You are expected to take guidance on matters of OH and S from the staff and associated personnel on this project, but especially Mark Mitchell Production Manager.

VERY IMPORTANT:

If you are chronically ill, pregnant, asthmatic, seriously allergic to anything, taking medication, or have any spinal or other injury please advise Course Convener & Production Manager immediately. This information will be kept confidential and will not affect your assessment.

Those students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their needs with the Course Convener or Production Manager prior to the commencement of the course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or <http://www.equity.unsw.edu.au/disabil.html>).

5. Rationale for the inclusion of content and teaching approach

Rationale for inclusion of content: This course consolidates and expands the introduction to theatre and performance principles from first year, providing an experience of close text work and an insight into the processes involved in the selection, embodiment, interpretation and public presentation of a given text – in this case *The Memorandum*, by Vaclav Havel – which acts as a platform for further study later in 2nd and 3rd years of the Major. The choice of the specific text provides a counterpoint to the content of other courses in the Major.

Teaching approach: You are encouraged to view this project as a chance to both observe and engage with a team of experienced practitioners at work, within the framing of her/his own aesthetic fascinations and research interests, in a process that models a performance research process. The process aims to bring complex aesthetic ideas to fruition in performance in a short space of time, and to produce original performance actions within the given conceptual frameworks of the piece. Within that director-instigated conceptual framework, you will play an integral part in the production of original performance material, indeed you are required to contribute to the creative content. While the short rehearsal period often precludes the possibility for extensive input to the shape of the final performed product, your suggestions and perspectives on the enquiry are relied-upon at all times. That is, the course engages a mixture of leading/ initiative-taking and contribution modes. Part of your task is to navigate this complex process with generosity and imagination.

This course offers a rare opportunity within the BA in Theatre and Performance Studies to closely examine and manifest a complex response to an extant performance text.

From the ROCHELLE WHYTE, Director, re the production of THE MEMORANDUM

Here are a few 'sound-bites' from the director:

- I love this play because it's a great combination of good fun and food for thought.
- It feels familiar because it was the genesis of the kind of English absurdist political comedies that my parents loved.
- It's the kind of play you won't see on main-stage theatre in Australia because the cast is too large.
- I looked around at our current political and business climate and thought I'd heard it somewhere before.
- I'm interested in exploring the use of the camera and real time film projection in the production of this material. Will it affect the way we use the language? Where will the stage be? Where will the frame be? Will it get in the way or take over? How do we mitigate that?

6. Teaching strategies

As this is an experiential course, you will work as you would within a professional theatre production. This involves engaging in a number of activities, such as discussions, group readings, physical training and preparatory activities as follows:

1. vocal work: a) technique b) textual analysis
2. dramaturgy; ie, analysis of contemporary context, interpretation, the (theatre) 'laws' behind the composition of the performance actions
3. performance training/ensemble skills: movement improvisation, approach to character and story-telling
4. production and publicity work as required

In sum: you will be introduced to and preparing for various aspects of self-directed learning as it operates in several of the Upper Level courses, and you will be experiencing one form of the complex group work that is typical of ethical professional performance practice and which is thus a major part of your studies, both theoretical and practical, as you proceed through the Theatre and Performance Studies program.

7. Assessment Summary					
NB In order to pass this course, you must make a serious attempt at ALL assessment tasks.					
Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Contribution to dramaturgy		45%	1, 2,3,4, and 5	2, 3, 4, 5, 10 and 11	<i>Developed throughout and as manifested in performance</i>
2. a. Journal i. (Not Graded) Process reflection & self-assessment OF JOURNAL ii. (Graded) Journal hard copy	i. 3-500 words See supplied form in this document ii. Suggestion: minimum 20 pages	20%	1,2,3 and 6	1,2,3, 4, 5 and 10	a. i. February 17 in class
2.b. Class Blog (indiv. contribution) (append hard copy of OWN blog to journal)	1-2 pages (equiv)	[15%]	1,2,3 and 6	1,2,3, 4, 5 and 10	ii. 30 March, 2015 School Office
3. Reflective Analysis	2000-2500 words	[5%]	1,4,5,6	1,2,3,4,6,7,9,10,11, and 12	b. On appointed day(s) in Wordpress
		5%	1, 2 and 6	1,2,3, 4,6,7,8,9,10,11, and 12	March 30, 2015 to MOODLE site

Detailed Description of Assessment:

1. Contribution to Dramaturgy

(Capacity built up throughout the rehearsal and performance period)

NB: Fundamental to this assessment (though not assessed in themselves) are the following:

- attendance and production-readiness: **commitment and engagement**
- attitude within the group: positive support of **others' process**; and ability to **negotiate conflicting ideas**

Assessment Criteria: Breakdown of components:

- 'creative approach': how far you **develop original ideas, and take risks – reflected in (eg):** 15%
degree of command of own role in relation to the whole work;
presence to other performers;
timing and sense of spatiality;
ability to communicate text;
command of objects, materials
- development *throughout* process: sense of process' progression and **ability to take direction** 15%
- support of conceptual intentions: **comprehension of project dramaturgy; ability to make offers contributing to it** 15%

2. Reflective Analysis: 2000-2500 words March 30, 2015

(submit to MOODLE site by 23:59)

[Guidelines for writing this paper will be distributed separately during the rehearsal period.]

Assessment criteria:

1. Originality and clarity of argument (perspective, proposition)
2. Clear idea of how, and how far the project's initial intentions were achieved in performance: (eg rehearsal strategies; stylistic choices)
3. Awareness of development process: the work undertaken on various planes
4. Awareness of development process: group composition and dynamics
5. Awareness of class reading and course notes: the conceptual context
6. Referencing, layout, and presentation
7. Clarity of expression, style, grammar spelling and punctuation

3. JOURNAL, including 'Blog' entries

1. All students are expected to keep a JOURNAL throughout the rehearsal and performance period *recording your personal observations* (see above).

The JOURNAL aspect of this writing task keeps your own record of events but particularly **reflects your own personal shifting observations about and perspectives on the evolving production process**. Its reflective aspect should be enhanced by the existence of the GROUP BLOG. The DAILY JOURNAL writing will be *vital to the preparation of your production analysis*, and your analysis is expected to reflect your on-going, developing awareness of the process and its results.

In both its aspects it will be an ongoing source and reference point for all your future work as theatre and performance practitioner and scholar.

2. With regard to the various functions of writing in a rehearsal process, you are expected to have read the Proust document (see Additional Reading in Section 1.) and I **will expect to see notes on this reading in your journals**. (See Appendix 1 p 11 of this document.)

- a. (i) **Process Reflection and Journal Self-Assessment Sheet ONLY:** February 17, 2015 (to Mark Mitchell in Io Myers Studio by 9.30 am.)
Do not hand in your logbook itself. NB This task is not graded. (See Appendix 2 'self-assessment form' on p. 10 of this outline.)
(ii) **Journal: approx. 20 process pages** March 30, 2015 (submit to MOODLE site by 23:59)

Assessment criteria:

- Degree of reflection/analysis on individual process esp. re shifting phases, impact of exercises and activities
- Degree of individual exploration: research (eg record of notes from Readings); propositions offered
- Persistence - consistency

In relation to the following:

- names and *responds to* exercises;
- notes and *responds to* group discussions
- *responds to* **developing dramaturgy** esp. on-the-run comments
- notes phases of and *responds to* collaborative processes

- b. **Contribution to Group 'Blog':** see below Due: 1. **On your assigned days.** 2. **Hard copy of your indiv. contribution: 30 March**

The importance of the GROUP BLOG: is that it acts as a vital *aide-memoire*, especially as a record of the changing phases of the process, and does not contain your personal reflections. *With your own reflections and responses recorded daily AND DATED in your JOURNAL* the blog will provide **the primary building blocks of your analysis**. It should be a record of exercises and activities, key discussion points, records of meetings and ALL note sessions that occur during the process. The aim of the Blog is to free you up to make more complex entries in your journal. Remember: good Strategies are 1. to create 3 questions at the end of the day, and 2. to return to a previous day and 'over-write' your entry with new observations. You should also **date any new entries**.

Here is a comment on the use of the journal from a previous, third-year student

Admittedly, keeping the logbook initially felt tedious and kind of time consuming, however I soon became aware that the ideas and realisations I had as a result of forcing myself to write would not have been available any other way. Having a chance to simply consolidate all the flittings [sic] of ideas, unreasoned compulsions, and resonate concepts, not to mention the rich inspirations from the many shows and events and whatnot we experience throughout the week, became essential. The true magic of the logbook process was not really apparent until the end though, when leafing back through it. I was able to trace a process that I had not really been conscious of as I was undertaking it, [italics: Course Convenor] and could only recognise it through encountering it as a whole by re-reading and remembering it through the logbook. I had three tries at writing my final reflective analysis, the first too removed from my actual experience more of a report on performativity, the second a critical rant that didn't pay tribute to my process whatsoever. The third - finally an honest investigative response to what I had learnt - was only possible because I could refer to the logbook.

Submission Procedures and Details: [See also Essential Information for Students as referenced above]

When students are asked to submit their work to the Main Office they must submit it into the locked assignment boxes outside the School Office, Room 311U, Level 3, Robert Webster Building by 4 pm on the due date. If they are asked to submit work in class it must be given to the Course Convenor by the agreed time and date. If the work is to be submitted to Turnitin (this will also be confirmed on Day 1 of the project, depending on whether the Moodle site has been established) it must be submitted by one minute before midnight on the date of submission.

Please also note:

- A School Assignment Coversheet must be securely attached to ALL submissions, including Turnitin, with your details clearly marked.
- Journal Self-assessment sheets do not require a cover sheet and are to be handed to Mark Mitchell in the Io Myers Studio.

DO NOT SUBMIT the blog or analysis electronically by email to the Convenor, unless there seems to be a problem with Moodle. However, DO keep an electronic copy YOURSELF in case there is a problem with the hard copy.

(NB: there is no need to re-type the journal – hand in in original form.)

Performance Production 1: Staging the Text Course Outline

Appendix 1

School of The Arts and Media, UNSW; Session 1, 2015
ARTAS2122 Performance Production 1: Staging the Text

Notes on Sophie Proust Reading: "Written Documents of the Assistant Director: A Record of Remaking"

(See Wordpress site for this article, or <http://search.proquest.com/docview/221502883?accountid=12763>)

- Make notes on your responses/comments in your journal.
- You should return to this article frequently during the process and record your shifting perspectives on its content.

Questions:

1. Who takes the role of Assistant Director if no-one is specifically assigned to it?
2. To what extent are you responsible for that role? Why? How?
3. How does your logging, blogging and journalizing of the process support this role?
4. What other roles are alluded to in the article? Name them and comment on their function.
5. What does this article tell us about the various processes that each of the roles (as discussed in the article) is there to sustain?
6. What does this article tell us about the developing/evolving processes of producing a piece of theatre?
7. How much of the material referred to in the article have you been able to observe/record in your journal? How much does the ability to do this wax and wane during the period of rehearsal? Why?
8. What key ideas struck you on the first reading?
9. Are there processes of which you hadn't previously been aware or which were unexpected?
10. How has this article influenced your view of the rehearsal process?

Appendix 2

School of The Arts and Media, UNSW
 ARTAS2122 Performance Production 1: Staging the Text, Session 1, 2015

Reflection Point 1

Process Reflection and Self- assessment of your entries in your Individual Journal/Log

Marking Sheet

Due 17 February, to Mark Mitchell, by 9.30 am.

Name:

A: Process Reflection: Drawing on examples from your journal and memory, write 3-500 words comprising **observations on your understanding of the rehearsal process** re the following [*Staple your typed responses to this form and submit to Mark Mitchell on 17 March in class. This will be returned to you, with comments, within 2 weeks and may be useful to you in assisting you to develop your reflective analysis. Keep an electronic copy of your writing.*]:

- the constant changes in your own comprehension of and command within the rehearsal work;
- the small evolutions in your own and your colleagues’ developments – physical, vocal, performance quality, ingenuity etc;
- strategies and practices employed by the director in different phases of the process to date
- close observations on the impact this has on your own and your colleagues’ developing understanding and performance
- the function of writing within this process (see Proust article on the Wordpress site and notes on reading in Course Outline).
- the use of stage strategies that most interest you

B: Self-assessment of your journalizing process: Using the following graph, record how well do you feel **your recording of unfolding experiences and realisations is progressing** in relation to the given criteria? (NB this is distinct from – although often related to - the class blog) *at this stage of the process?*

Grade [Tick the overall grade you would give YOURSELF for the regular and thoughtful maintenance of your journal.]:

	(Needs Work) FL	(OK) PS	(Good) CR	(Very Good) DN	(Great) HD
Engagement – responds to exercises;					
Engagement – responds to group discussions					
Engagement – notes and responds to developing dramaturgy esp on-the-run comments					
Engagement – notes and responds to group processes					
Degree of reflection/analysis on individual process esp re risk-taking					
Degree of individual exploration: research					
Persistence - consistency					

YOUR OWN General Comments:

[This section records your **own** observations about what you are doing well IN YOUR JOURNAL WRITING (not in the rehearsal process) and what you can do more thoroughly.]

Note: all areas of this production support the development of appropriate graduate attributes; the logbook specifically develops attributes 1,2,3,4,5,10.