



UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2122

Performance Production

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	By appointment	Room 112, Webster Bldg	9385 4865

Tutors

Name	Email	Availability	Location	Phone
Tessa Leong (Director)	m.mitchell@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 4863 (c/o Mark Mitchell)
Mark Mitchell (Production Manager)	m.mitchell@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 4863
Paul Matthews (Designer)	p.matthews@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 5378
Su Goldfish	s.goldfish@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 5684

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*

This practical studio-based course gives you the opportunity to be involved in the creation of a public theatre production. You will take part in an exciting and intensive process of staging a performance text with a professional director, designer, manager and production manager. This course offers an authentic experience of working as a theatre-maker, as well as the opportunity to develop analytical methods for observing and reflecting on production processes. This course is part of the Theatre and Performance Studies stream.

At the conclusion of this course the student 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

Teaching Strategies

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. These experiences and insights provide a platform for further study in many of the Level 2 and 3 Theatre and Performance Studies courses.

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 helps you to learn both to take direction from a professional practitioner, and to lead and initiate decisions and actions. 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.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Reflective Analysis	35%	2000-2500 words	Monday 27 March 2017	Your Analysis must be submitted before midnight on Monday 27 March to Turnitin.
Contribution to Production	45%	From the first rehearsal for the production to the final performance	NA	See Assessment item additional information below.
Journal	15%	3a) 300-500 words; 3b) c. 1000-1300 words	3a) Self-assessment form: Monday 13 February; 3b) Selected Journal Segments: Monday 13 March.	See Assessment item additional information below.
Class Blog	5%	Variable (c. 300-700 words)	Before midnight on the day you have been assigned to do a Class Blog (Stage Manager's Report).	You will be informed on the first day of the course as to which days you have been allocated to do a Blog. The Blog is to be submitted before midnight that day to the Wordpress site. Any Blog you want the Convener to assess that is posted after midnight on the rehearsal day it records, will start accruing lateness penalties in accordance with the Faculty's late submission policy.

Assessment Details

Assessment 1: Reflective Analysis

Details: 2000-2500 words. This is the final assessment task. Formative and summative feedback

received within 3 weeks of submission.

Additional details:

Task Instructions:

Write a 2000-2500 word paper that critically reflects upon the rehearsal process and final performance work. Provide observations and analysis of some of the following elements: meaning-making, training and/or performance techniques; requirements of a rehearsal process; themes and conceptual frameworks that have informed the work; how the work fits within a broader theatre and performance studies context (performance traditions, theoretical approaches, key concepts). Don't forget that you should make reference to the Journal Segments that you submit for task 3b.

NB: This is a rough indication of the kinds of things you could write about, rather than a complete list of things you must address. You may wish to develop your own area of critical inquiry with regard to the performance/rehearsal process. You may also find the post-show debrief session a useful source of ideas.

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 (e.g. rehearsal strategies; stylistic choices);
3. Awareness of development process 1: the work undertaken on various planes;
4. Awareness of development process 2: 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.

Rationale:

This task develops skills in reflective vocabulary and appraisal that are crucial to the development of performance understanding and practice.

Examples of model student Reflective Analyses are available in Wordpress.

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

Learning outcomes:

- 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
- demonstrate a physical/textual/production vocabulary for the successful performance production of a newly devised work
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Assessment 2: Contribution to Production

Details: Developed throughout rehearsal process and public performances. Formative and summative feedback received within 3 weeks of final performance.

Additional details:

Task Instructions:

Throughout the rehearsals and performances for *Triumph* you must contribute to the conceiving, making and presenting of your group's text-based theatre production. To this end you must show aspects of production-readiness such as punctual and strong attendance, preparedness, commitment and engagement. You must also positively support the process of others and work well towards negotiating conflicting ideas and attitudes.

Assessment Criteria:

When assessing your contribution, your Director and Convener will jointly be looking at:

1) 'creative approach' (15%): how far you develop original ideas, and take risks – reflected in, for example, your:

- command of your own role in relation to the whole work;
- relation to other performers;
- your timing and sense of spatiality;
- ability to communicate text;
- command of objects, materials.

2) development *throughout* process (15%): your growing ability to respond appropriately and creatively to direction, and your sense of the progression of the process

3) support for conceptual intentions (15%): your comprehension of and ability to make offers to the meaning-making and experience-building processes, as well as to other forms of engagement with the audience

Rationale:

This is the main assessment task in this production-based course and is crucial to the achievement of the majority (nos. 1-5) of the course learning objectives.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- 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
- demonstrate a physical/textual/production vocabulary for the successful performance production of a newly devised work
- negotiate the complex group dynamics of a diversely constituted group process to enable their own and others' fruitful participation in a creative process
- 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)
- 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

Assessment 3: Journal

Details: 1) 300-500 word Self-Assessment form (not graded). Formative feedback received within 2 weeks of submission. 2) Selected Journal Segments of two typed A4 pages (c.1000-1300 words). Formative and summative feedback received within 3 weeks of submission.

Additional details:

Task Instruction:

Throughout the rehearsal and performance period you are expected to keep a daily Journal *recording your personal observations*. The Journal consists of:

- 1) your own record of events and discussions
- 2) your own reflective, personal, and shifting observations on the production process and its results
- 3) some references to/notes on the functions of writing in a rehearsal process. Please read the

Proust document and accompanying question-page available on Wordpress.

The Journal should be kept in a notebook of your choice and you may find it helpful to bring it to each rehearsal. For example, it could be A4 or A3 in size, have ruled and/or blank pages. Your records and reflections, particularly those you wish to have assessed, should be expressed in written form. However, you can also include other visual materials such as images, diagrams, maps if you find such material valuable for your observation and reflection process.

Some Good Journal Strategies

1. create 3 questions at the end of the day, and
2. return to a previous day and 'over-write' your entry with new observations. You should also **date any new entries**.

Submission Instructions:

Two components for submission:

1) Journal Self-Assessment Form (NOT GRADED): submit by 9.30am to Mark Mitchell on Monday 13 February, 2017. The form is available in the Assessment section in Wordpress.

Note: Do not hand in your Journal to Mark, only your completed Self-Assessment Form

2) Selected Journal Segments (GRADED): submit before midnight to Turnitin on Monday 13 March, 2017.

For assessment, select the most relevant extracts from your Journal (based in great part on their importance to your Reflective Analysis) and type into a document (approximately 2 x A4 pages = c. 1000-1300 words). 1 of the segments should contain some reference to the Proust document (see above). You will be expected to make reference to some of the material in your chosen Journal Segments in your Reflective Analysis.

Assessment Criteria:

When assessing your Journal components, your Convener will be looking at:

1. the clarity and quality of your recording of and responding to exercises and group discussions;
2. the degree and quality of your reflection on/analysis of individual and collaborative *processes*, especially with regard to shifting phases, and the impact of exercises and activities;
3. your willingness and capacity to explore, including your demonstration of research (e.g. record of notes from Readings such as the Proust etc.), and the propositions you offer.

Rationale:

The daily Journal writing is vital to the preparation of your Reflective Analysis. It will also be an ongoing source and reference point for all your future work as theatre and performance practitioner and scholar.

Examples of model student Journal Segments are available in Wordpress.

The following reflection on the Journal from a previous third-year student raises the key functions and goals of the Journal, both within and beyond this course:

'Admittedly, keeping the logbook [Journal] 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 resonant 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.'

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

Learning outcomes:

- 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
- demonstrate a physical/textual/production vocabulary for the successful performance production of a newly devised work
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- reflectively appraise the process undergone and the product produced through careful maintenance of a production journal/log book

Assessment 4: Class Blog

Details: 3 entries (c.300-700 words each entry) Summative feedback received within 3 weeks of submission.

Additional details:

Task Instructions:

This Class Blog (Stage Manager's Report) should be an organised and factual record of exercises and activities, key discussion points, of meetings, and/or ALL note sessions that occur during the rehearsal and performance days you have been assigned to cover. Each of your Blogs should be c. 300-700 words. Unlike your Journal (see below) it does not contain your personal reflections. Each rehearsal day 2 students will be allocated as bloggers for that day, with 1 student taking the pre-lunch slot, and 1 taking the post-lunch slot. Each performance event, 1 student will be allocated as a blogger for that event. You will be allocated c. 3-4 slots to blog throughout the production. One of the key functions of the Blog is to provide an accurate and useful *aide-memoire* for each participant in the production as to what the performance ensemble has done and discussed on one day of rehearsal or performance and/or what it needs to prepare or correct for the next day.

On Monday **13 March**, **3 of your best Blog entries must be available before midnight in Wordpress** for the Convener to mark. For many students, there will only be three entries to choose from. Students who have more entries can select the best three for assessment and must write 'preferred entry' into the relevant Blog in Wordpress.

Assessment Criteria:

When assessing your Blog, your Convener will be looking at:

1. the clarity and precision of your written expression including your mastery of spelling, grammar, punctuation and word choice
2. the clarity and cohesiveness of the way you have structured the Blog

Rationale:

The importance of the Class Blog (Stage Manager's Report) is that it acts as a vital *aide-memoire* for each participant in the production as to what the performance ensemble has done and discussed on one day of rehearsal or performance, as well as across the rehearsals. It also provides a stimulus that will enable you to make more complex entries in your Journal, and provides building blocks for your Reflective Analysis.

Examples of professional Stage Manager Reports for both rehearsals and shows are available in Wordpress.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- 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
- 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)
- 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
- reflectively appraise the process undergone and the product produced through careful maintenance of a production journal/log book

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		This course runs in February and March and mainly prior to the commencement of Session 1. The equivalent of the Course Schedule is titled Course Calendar and is available in Wordpress. In addition, the Director will also distribute a rehearsal shedule for each week of the rehearsals and near the beginning of each week.

Resources

Prescribed Resources

Sophie Proust, "Written Documents of the Assistant Director: A Record of Remaking", *Theatre Research International*, 33, 3 (2008): 289-306.

(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?

Recommended Resources

For resources (commentaries, images etc.) relating specifically to this year's playtext and production, please see the Wordpress site. New creative and research resources will be added to Wordpress throughout the rehearsal period by both staff and students.

Course Evaluation and Development

Student evaluative feedback on the course is gathered periodically, using among other means the UNSW myExperience online student course survey facility (see <https://teaching.unsw.edu.au/myexperience>). Your feedback is taken seriously, and continual

improvements are made to the course based in part on such feedback. In 2017 the most significant change made to the course is streamlining of the Class Blog (Stage Manager's Report) in order to make the task more manageable and the report easier to use by the production ensemble.