



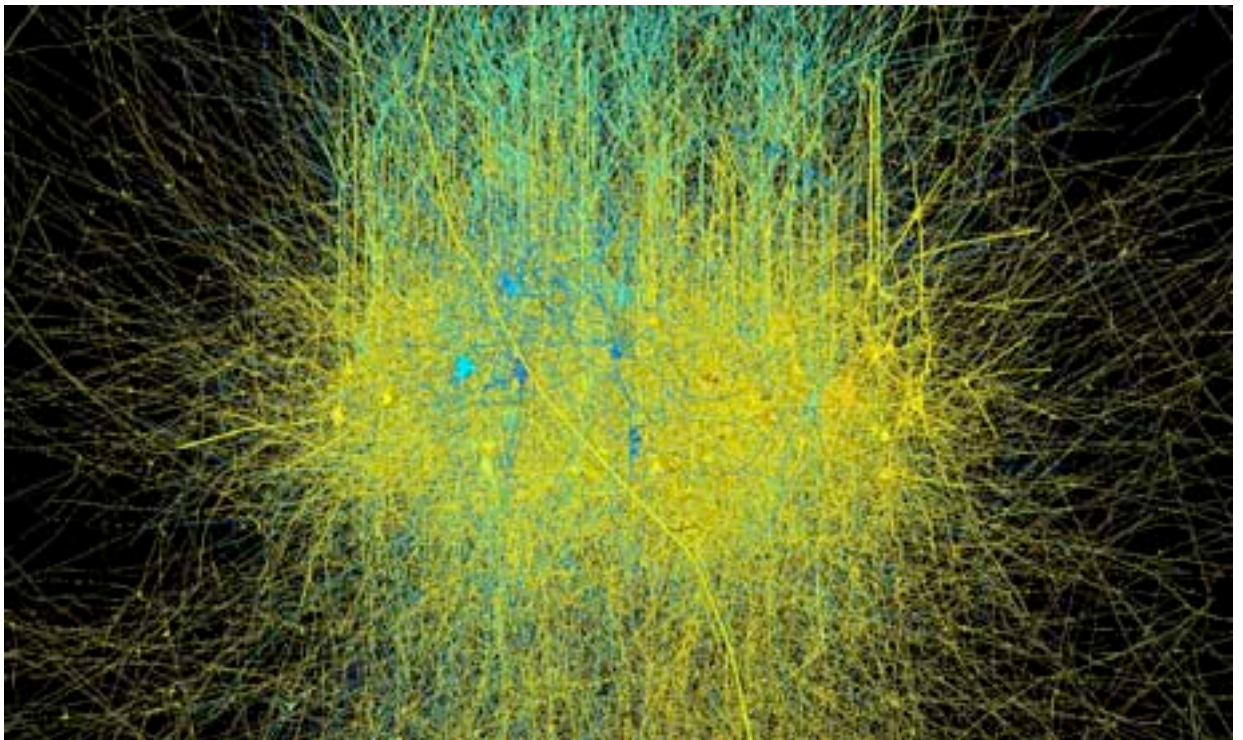
# Faculty of Arts & Social Sciences

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**School of the Arts & Media**

**ARTS2122**

**Performance Production 1: Staging the Text**



sciencevisuals.com, <https://tellemagain.files.wordpress.com/2012/09/love-and-information-0081.jpg>

**Convener: Meg Mumford**

**Director: Tessa Leong**

**Session 1, 2016**

1. Location		
<b>FACULTY</b>	Arts and Social Sciences	
<b>SCHOOL or DEPARTMENT</b>	The Arts and Media	
<b>COURSE CODE</b>	ARTS2122	
<b>COURSE NAME</b>	Performance Production 1: Staging the Text	
<b>Venue and Times</b>	Io Myers Studio; 9.30 am – 5.30 pm (rehearsal period); evenings in weeks 1 & 2, Session 1 (see calendar and other relevant documents at: <a href="https://loveandinformation.wordpress.com/">https://loveandinformation.wordpress.com/</a> )	
<b>SESSION</b>	One	<b>YEAR 2016</b>
<b>ESSENTIAL INFORMATION for ALL STUDENTS</b>	<b><i>NB. It is assumed that the SAM policies and guidelines webpage, relating to attendance, late submission of work, &amp; applications for Special Consideration has been read and understood by all students in this class.</i></b>  See <a href="https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/">https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/</a>	
<b>School website</b>	<a href="https://sam.arts.unsw.edu.au">https://sam.arts.unsw.edu.au</a>	
<b>Course website</b>	<a href="https://loveandinformation.wordpress.com/">https://loveandinformation.wordpress.com/</a>	

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3. Staff contact details	
1. Course Convener	
Name	Meg Mumford
Email address	<a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a>
Contact time & availability	During selected rehearsal sessions and by appointment
2. Other Teaching Staff – Production Director, and Creative Practice Lab (CPL) staff	
<b>Name (1)</b>	<b>Tessa Leong</b> , Director
Phone	c/- Mark Mitchell; 9385 4863
Office location	Io Myers Studio
Email address	<a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a>
Contact time & availability	Daily in rehearsal and by appointment
<b>Name (2)</b>	<b>Mark Mitchell</b> ; Production Manager
Phone	9385 4863
Office location	Io Myers Studio
Email address	<a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a>
Contact time & availability	Daily in rehearsal and by appointment
<b>Name (3)</b>	<b>Paul Matthews</b> ; Designer
Phone	9385 5378

Office location	lo Myers Studio
Email address	p.matthews@unsw.edu.au
Contact time & availability	Daily in rehearsal and by appointment
<b>Name (5)</b>	<b>Su Goldfish</b> ; Manager, CPL
Phone	9385 5684
Office location	lo Myers Studio
Email address	s.goldfish@unsw.edu.au
Contact time & availability	Daily in rehearsal and by appointment

#### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building  
 Phone: 9385 4856  
 Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

4. Course details	
<b>Credit Points</b>	6 UOC;
<b>Summary of the Course</b>	<p><b>Practical, studio-based work creating a public production of a performance text, providing experience of the production process with a professional director, and of the evaluation of that experience.</b></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.</p> <p>During this process, students are exposed to:</p> <ol style="list-style-type: none"> <li>(1) The practical, aesthetic and dramaturgical conditions of making theatre</li> <li>(2) Some processes of devised theatre-making and collaborative creative exchange</li> <li>(3) A selection or combination of physical, text-based or character-based performance techniques</li> <li>(4) Aspects of production/design/dramaturgy</li> <li>(5) Processes of reflection, analysis and critical contextualization</li> <li>(6) The specific creative practice of the selected Director.</li> </ol> <p>Students are required to commit to an <i>intensive</i> 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:  <b>Director – Tessa Leong</b>  <b>The project – a public production of <i>Love and Information</i> by Caryl Churchill</b></p>

#### Aims of the Course

This course will ask you to:

1. engage in theatre-making practice as a way of embedding critical knowledge areas 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 knowledge areas in a theory/practice/research/reflection nexus within a public performance context.
3. develop and refine your 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 (e.g. at Undergraduate, Honours and Post-Graduate level)
5. evaluate these knowledge areas through a written reflective response

#### Student Learning Outcomes

1. critically contextualize aspects of contemporary performance practice within broader domains of theatre practice and theory through the employment of a

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

- 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 your 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 and blog

**Further Course Details:**

<b>Course Schedule (see detailed schedule below and Wordpress version)</b>					
<b>Topic NB this sequence may be altered by the director</b>	<b>Date</b>	<b>Location</b>	<b>Lecture content</b>	<b>Tutorial/lab content</b>	<b>Suggested readings</b>
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' spaces as required	Same as above		
Devising & rehearsing	Week 3		Same as above		
Rehearsing & Blocking	Week 4		Same as above		
Technical Rehearsal	Week 5		Lighting plots; dress rehearsal etc.		
Performance	Week 6		Performance		

**Standard Rehearsals: Monday 1 February to Friday 26 February, 2016**

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

*Please note some of you may need to be available on Thursday 25 Feb or Friday 26 February from 5.30pm to 8.30pm to rig and focus lights.*

**Production Week: Monday 29 Feb to Saturday 5 March 2016 (Wk 1 Session 1)**

Mon to Thurs - 5.30pm to 9.30pm, Friday Dress Rehearsal 5.30 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 5 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 7 to Saturday 12 March 2016 (Wk 2 Session 1)**

Monday 7 March at 7.30pm - Preview

Tuesday 8 March at 7.30pm (Opening Night)

Wed 9 March at 7.30pm  
 Thurs 10 March at 7.30pm  
 Fri 11 March at 7.30pm  
 Sat 12 March at 7.30pm

**Attendance by all students at all performances is compulsory!**

**Production debrief session: Wednesday 16 March 1-2pm, Io Myers Studio**

**Expected Resources:**

<b>Textbook details</b>	<p><b>Script: <i>Love and Information</i> by Caryl Churchill.</b> Purchase of the script by each student in the ARTS2122 S1 2016 course is <u>obligatory</u>. Copies are available from UNSW bookshop. The Creative Practice Lab (CPL) will also provide you with a working script for your rehearsals.</p> <p>Costumes, props etc. are supplied by Io Myers Studio</p>
<b>Library website</b>	<p><a href="https://www.library.unsw.edu.au/">https://www.library.unsw.edu.au/</a></p>
<b>Additional Reading</b>	<p>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.</p> <p>Please see also the reading lists and materials given in the Wordpress site:  <a href="https://loveandinformation.wordpress.com/">https://loveandinformation.wordpress.com/</a></p> <p>Further references may be offered at the discretion of the director (by email or during the course of rehearsals) as the need arises.</p>

**Other information**

***To repeat: It is expected that the SAM policies and guidelines webpage – relating to attendance, late submission of work, and 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/>

**School of the Arts & Media (SAM) Attendance Requirements Relevant to this Course**

- *You are expected to attend all class contact hours*
- *Your attendance will be recorded*
- *A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority [Meg Mumford] 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 [Meg Mumford] 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 fail 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 [Meg Mumford], and where applicable, should also provide an original or certified copy of a medical certificate or other form of appropriate evidence.*

### **ARTS2122 ADDITIONAL ATTENDANCE REQUIREMENTS**

1) ARTS2122 has c.190 contact hours including rehearsals, technical rehearsals, dress rehearsals, and performances. This figure is based on the assumption that the performances will run from 7.30-9.30pm and that there will be a 1-2pm lunch break during Wks 1-4. The figure includes a 1hr debrief session held in the week immediately after the final show. This figure does not include the invitation to help rig lights, an additional 2.5-5hrs. Such contact hours (c. 190) give students an invaluable experience of professional theatre production work conditions, and are for this and other reasons crucial for the achievement of the course learning objectives.

As the creation of an ensemble production requires a firm commitment to team work, we expect that students **aim to achieve 100% attendance**. Such an aim is particularly crucial in the final two weeks of the preparatory process i.e. 29 Feb to 12 March. Also, we **expect that any absence, however, brief, be explained via email to the Course Convener, with documentation attached where relevant**. Wherever circumstances permit, such notification should occur **before the absence**.

2) Your attendance will be recorded on a daily basis by our Production Manager, Mark Mitchell. If you know you will be absent, please phone Mark Mitchell (9385 4863) AND email the Course Convener, Meg Mumford ([m.mumford@unsw.edu.au](mailto:m.mumford@unsw.edu.au); 9384 5865). Failure to do so will be treated as non-attendance.

3) If you experience a prolonged illness or misadventure that prevents you from meeting the 80% attendance requirement, you should contact the Convener (Meg Mumford) immediately. You may be advised to withdraw from the course.

### **CONDUCT EXPECTATIONS 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. Thus, the following behaviours are likely to assist you to demonstrate your contribution to the theatre-making within the final 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 Production, but also the Blog, Journal, and Reflective 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:** be 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 **Production Manager** (Mark) and by email with the **Course Convener** (Meg) if, for any reason, you are unable to be at the rehearsal venue within 15 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 these 2 people as soon as possible! Such notification is vital to the successful completion of a live performance project. If non-attendance is due to ill health, a medical certificate is usually 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. For this reason, lack of attendance and punctuality 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 your 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 THE LEARNING PROCESSES OF YOUR COLLEAGUES, THE PROJECT LEADERS, AND OF YOURSELF** 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**.

#### 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 is via Stage Door at the rear of The 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 the Course Convenor & 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 Convenor 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 *Love and Information* by Caryl Churchill. These experiences and insights provide a platform for further study in the Theatre and Performance Studies (TPS) curriculum, particularly for courses such as: ARTS2121 Critical Perspectives on Theatre and Performance Studies, ARTS2125 Acting and Performance on Stage, ARTS2127 Great Plays, ARTS2120 Writing for Theatre, ARTS3124 Performance Production 2, ARTS3013 Performing Arts Internships, ARTS3122 Program and Repertoire, and ARTS3123 Solo Performance Making.

**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 Theatre and Performance Studies curriculum to closely examine and manifest a complex response to an extant performance text.

## 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: i.e., 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 Theatre and Performance studies pathway.**



Assessment Task	Length	Weight	Learning Outcomes Assessed	Due Date
1. <b>Contribution to Group Production</b>		<b>45%</b>	1, 2,3,4, and 5	Throughout production period i.e. 1/2/16 -16/3/16. Mark and feedback received by 4 April.
2. <b>Class Blog</b> (indiv. contribution)	<b>3 entries</b> c. 300-700 words per blog	<b>5%</b>	1,4,5,6	On/near allocated day(s) in Wordpress Three best Blogs must be in Wordpress before 8pm on Mon 14 March. Mark received at debrief session.
3. <b>Journal</b>			1, 2, 3, and 6	
a) <b>Self-Assessment Form</b> <b>(NOT GRADED)</b>	c. 300-500 word			Due Mon 15 Feb by 9.30am <b>in class</b> . Formative feedback within 2 weeks.
b) <b>Selected Journal Segments</b> <b>(GRADED)</b>	<b>2 typed A4 pages</b> (c. 1000-1300 words, see detailed description on p. 10 of outline)	<b>15%</b>		Journal Segments: before 8pm on Mon 14 March <b>to Turnitin</b> . Mark and feedback by 4 April via Turnitin
4. <b>Reflective Analysis</b>	<b>2000-2500 words</b>	<b>35%</b>	1, 2 and 6	Before 8pm on Mon 28 March <b>to Turnitin</b> Mark and feedback by 18 April via Turnitin.

#### Detailed Description of Assessment:

#### 1. CONTRIBUTION TO GROUP PRODUCTION (45%)

##### Task Instructions:

Throughout the rehearsals and performances for *Love and Information* 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.

**2. CONTRIBUTION TO CLASS BLOG (5%)**

Task Instructions:

This Blog (c. 300-700 words each) should be an organised and factual record of exercises and activities, key discussion points, of meetings, and ALL note sessions that occur during the rehearsal days you have been assigned to cover. 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. 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.

Submission Instructions:

The Blog is to be posted to the Wordpress site. It should be posted preferably on the evening of your assigned day. You will be informed on the first day of the course as to which days you have been allocated. Any Blog you want the Convener to assess that is posted more than 3 days after the rehearsal day it records, will start accruing lateness penalties in accordance with the Faculty's late submission policy (see p. 13 below).

On Monday **14 March, 3 of your best Blog entries must be available before 8pm in Wordpress** for the Convener to mark. For most 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
- 2) the clarity and cohesiveness of the way you have structured the Blog
- 3) your mastery of editorial skills such as attention to spelling, grammar, punctuation, and word choice.

Rationale:

The importance of the Class Blog 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, 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 model student Group Blogs are available in Wordpress.*

## 2. JOURNAL (15%)

### 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 (see Appendix 1, p. 14 below).

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 Mon 15 February, 2016. The form is Appendix 2 in this outline (see p. 15 below).

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

2) Selected Journal Segments (GRADED): submit before 8pm to Turnitin.

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.'

#### **4. REFLECTIVE ANALYSIS (35%)**

##### 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.*

##### Submission Instructions:

Your Analysis must be submitted before 8pm on Monday 28 March to Turnitin.

##### 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 is crucial to the achievement of learning objectives 1, 2 & 6. It 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.*

## Submission Procedures and Details:

All written work must be submitted in 12-point font, double spaced and paginated. All of your assignment submissions (bar one) must contain a cover sheet with your details clearly marked. The School cover sheet can be found at: <https://sam.arts.unsw.edu.au/students/resources/forms/>). 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 your written assignments electronically by email to the Convener, unless there seems to be a problem with Wordpress or Moodle. However, DO keep an electronic copy YOURSELF in case there is a problem with the hard copy.*

### Submission to Turnitin

The 3 best Blogs, Journal Segments, and Reflective Analysis are to be submitted to Turnitin on the course Moodle site (which will become active when S1 starts).

If you have any **problems submitting** via Turnitin, send your Convener (m.mumford@unsw.edu.au) a word.doc version of your assignment **immediately**, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<https://student.unsw.edu.au/contacts-and-where-get-moodle-help>

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

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

For enrolment and login issues contact:

IT Service Centre Email: [itservicecentre@unsw.edu.au](mailto:itservicecentre@unsw.edu.au)

Internal: x51333

External: (02) 9385-1333

International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support

Email: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au)

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

Once you have submitted via Turnitin you should receive a **receipt** to confirm that you have successfully submitted. **If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

### Late Submission

**PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN THE FACULTY OF ARTS & SOCIAL SCIENCES**

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 Faculty assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Extension Procedure

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

2. A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website <https://sam.arts.unsw.edu.au/students/resources/forms/>) to the Course Authority [Meg] before the due date.
4. The Course Authority [Meg] should respond to the request within two working days of the request.
5. The Course Authority [Meg] can only approve an extension up to five days. A student requesting an extension of greater than five days should complete an application for Special Consideration.
6. 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.

### Course evaluation and development

Student evaluative feedback on the course is gathered periodically, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Your 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 students taking the course, thus:

1. in 2016 we continue the use of Wordpress 'Blog' to create a daily blog (which supplements and supports your individual work with your journal and final analysis); the blog has been found to be very popular as a means of keeping focus on the ongoing development of the dramaturgy of the work;
2. in order to further clarify Expectations of Conduct and Assessment criteria, we give more focus to the key behaviours that assist the group to achieve the dramaturgical aims of the project

*NB: In a performance rehearsal process, verbal feedback is integral to the ongoing negotiation between performer and director.*

## Appendix 1

**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: ARTS2122 Performance Production 1: Staging the Text, Session 1, 2016**

**Journal: Self-Assessment Form**

Due: Monday 15 February, to Mark Mitchell, by 9.30 am.

**Name:**

*NB: Staple your typed responses to this form and submit to Mark Mitchell on Monday 15 February in class. This will be returned to you, with comments from the Course Convener, within 2 weeks and may be useful to you in assisting you to develop your Reflective Analysis. Keep an electronic copy of your writing.*

**A: Rehearsal Process Reflection:** Drawing on examples from your Journal and memory, write 300-500 words comprising **observations on your understanding of the rehearsal process** re the following:

- 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 in Course Outline);
- the use of stage strategies that most interest you.

**B: Journalizing Process Reflection:** Using the following graph, record how well you feel **your journal recording of unfolding experiences and realisations is progressing** in relation to the given criteria at this stage of the process. (NB this is distinct from – although often related to - the Class Blog)

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

	(Needs Work) <b>FL</b>	(OK) <b>PS</b>	(Good) <b>CR</b>	(Very Good) <b>DN</b>	(Great) <b>HD</b>
Engagement – responds to exercises;					
Engagement – responds to group discussions					
Engagement – notes and responds to <b>developing dramaturgy</b> 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					