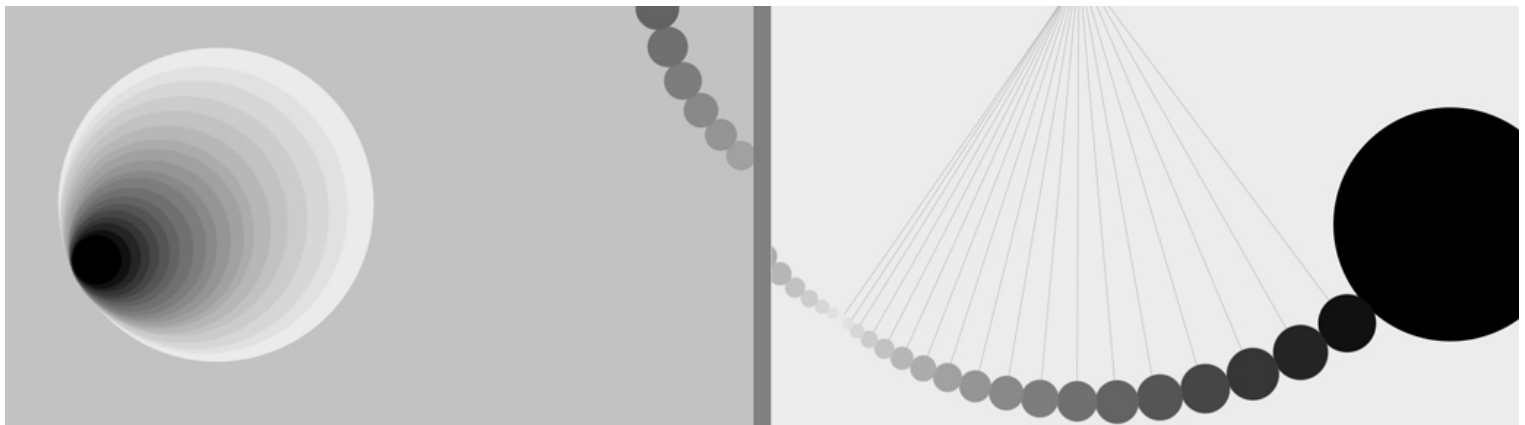




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2123

Musicals, Dance and Popular Culture

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Jonathan Bollen	j.bollen@unsw.edu.au	Mondays 11:30am-1:00pm or Wednesdays 10:30pm-12:00pm, during semester, or by appointment.	Robert Webster 246D	02 9385 0719

Lecturers

Name	Email	Availability	Location	Phone
Erin Brannigan	e.brannigan@unsw.edu.au	By appointment.	Robert Webster 119	02 9385 7854

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 course can also be studied in the following specialisation: *Media, Culture and Technology*

This is a course about popular performance in contemporary culture. You will learn about live entertainment across media and the arts in a wide range of genres, including musicals, dance, comedy, festivals and parades. With each genre, you will explore where it has come from, who it appeals to, and how it is performed in our culture today. The aim is to learn how cultural industries produce live entertainment with widespread appeal. This course is part of the Theatre and Performance Studies stream. It can also be studied in as part of Media, Culture and Technology.

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

1. Discuss popular performance and the contexts in which it is produced, performed and consumed
2. Explain the historical traditions, contemporary conventions and cultural politics of popular performance
3. Construct an evidence-based argument about the significance of popular performance in contemporary culture
4. Integrate scholarly and creative research into popular performance and access resources independently

Teaching Strategies

Studying popular culture and live performance is an important part of understanding the contemporary world, and requires a mixture of different activities, some teacher-directed and some self-directed. This course uses a combination of lecture/presentations and tutorials. In addition to this students are expected to work independently, outside class time, reading, preparing, taking notes, planning practical activities, etc. These include: going to live performances, reading and reflecting through discussion and writing. The lectures are intended to lay out the issues of the week and set the agenda for tutorial discussion. Lectures provide some information but are expected to research extra material in preparation for class discussion. The tutorials are opportunities for group discussion and reflection.

Performance and Popular Culture extends knowledge of performance studies theory and methodology covered in the gateway course ARTS1121 Reading Performance and the level 2 core course ARTS2121 Critical Perspectives in Theatre and Performance Studies. It extends the curricula of these courses by focusing on popular performance, considering the popular along a continuum of social, cultural and aesthetic events, and integrating self-reflexive and performative learning and teaching strategies in both pedagogy and assessment.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major Essay	55%	2,500 words	2 May 2017	Submitted on moodle via Turnitin.
Group Presentations	25%	5 minute group presentation, 500 words per student	Presented at the lecture in Week 12 on 22 May 2017.	Submitted at the tutorial in Week 12.
In Class Test	20%	40 minutes	Held in the lecture of week 5 on Monday 27 March 2017.	Submitted in class.

Assessment Details

Assessment 1: Major Essay

Details: Your task is to write a 2,500 word essay that analyses a popular performance, paying close attention to conventions of participation, strategies of operation, cultural meanings, story lines and experiential effects. You must attend and document the performance, supporting your documentation with fieldwork notes, and contextualising your experience with scholarly research. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

In preparing to write your essay, use your observations and research as evidence to describe in note form the meanings, functions and effects that are active in the performance and the experience of spectating or participating (where meaning = what's it about? function = why do it? and effect = how does it feel?).

Your essay should develop a convincing interpretation of how this performance inherits the past (as genre, tradition, lineage) and engage an audience by addressing the present (through innovation, adaptation, transformation). That is, your essay should answer the following questions: **What is the performance doing in popular culture today? How did it get here? Who is it for? And where is it going?**

Suitable performances, research methods and approaches to writing the essay will be discussed in the tutorials in weeks 5 and 6. To broaden your learning, the performance you choose for your essay must be in a different genre from your group presentation.

The essay is individual work, but you may attend a performance with other students and collaborate on the research – in which case, you should acknowledge your collaborators in a note at the end of the essay.

Assessment criteria:

Your essay will be assessed on:

- Content – your ability to document a performance and undertake research on its history and context in support of your analysis;
- Sources – your ability to extend readings given in class to other relevant scholarly texts, and to research further in support of your argument;
- Critical Approach – your ability to analyse a performance with an awareness of its complexity as a cultural form, and to make connections between that form and aligned areas of critical debate;
- Structure – your ability to organize your ideas in a way that clearly builds your argument;
- Style – your ability to write fluent, grammatically correct English that demonstrates a consistent authorial voice, and the ability to appropriately mark and engage with the voices of others; and
- Presentation – your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines of more in length, consistent referencing of sources in footnotes and bibliography etc.), with title page indicating the number of the essay question you are addressing, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 11/12 pt font, and paginated.

Rationale: The major essay assesses your ability to reflect upon, critically extend and analyse key ideas raised throughout the course in writing. You are invited to develop a complex critical approach to a popular performance of relevance to the course, and to demonstrate that approach within a well-crafted and thoroughly researched scholarly argument.

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

Learning outcomes:

- Discuss popular performance and the contexts in which it is produced, performed and consumed
- Integrate scholarly and creative research into popular performance and access resources independently
- Construct an evidence-based argument about the significance of popular performance in contemporary culture
- Explain the historical traditions, contemporary conventions and cultural politics of popular performance

Assessment 2: Group Presentations

Details: Your task is to work in a group of 2-4 students to create an entertaining five-minute performance, suitable for inclusion in a variety show, drawing on a genre of popular entertainment covered in the course. Each group will submit a written report (500 words per student), documenting the research undertaken and each student's contribution, and providing a list of references for the group's work. Each student will also complete a peer review. This is the final assessment task. Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade.

Additional details:

The task is to create an entertaining five-minute performance, suitable for inclusion in a variety show. The performance should draw on a genre of popular entertainment covered in the course – song, dance, music, comedy, burlesque, drag, exhibit and so on. You can use costume, make-up and sound or music. But keep the performance light-weight – so that you can perform on a bare stage, at a moment's notice,

without complex set-up, elaborate props or lighting effects.

Groups of students will be formed in tutorials, and the first task is to allocate roles and responsibilities. You can choose from the following roles – writer, director, performer, designer, musician/sound – whatever combination will enable you to realise the performance. Not everyone has to perform, but each student must have a defined role, and their contribution to researching and creating the performance must be described in the group report.

The performances will be presented in the lecture in Week 12 which will run as an audition for a variety show. Arrive at the lecture ready to perform. There will be no backstage area or time for preparation. The order will be called on the day and assessments will be made by a panel of producers. Performers will form the audience for each act and entrances/exits will be made from/to the audience. Attendance is compulsory. If you cannot for any reason attend the audition you will be required to apply for special consideration in order to be eligible for alternative assessment.

This task requires the following steps:

1. In groups, decide on an idea for a performance, drawing on one of the genres of popular entertainment covered in the course.
2. Allocate roles to each member of the group and develop a plan for research and rehearsal that will realise the performance.
3. Fulfil the roles allocated to you in collaboration with your group, including undertaking individual research, attending group rehearsals and the performance in week 12.
4. Document your contribution to researching and creating the performance, and collate your documentation into a group report due at the tutorial in week 12.
5. Complete the peer review feedback sheet due at the tutorial in week 12.

See the guidelines on moodle for further advice on how to undertake the practical project.

Assessment criteria

The performance, group report and peer review will be used to assess your work on this task against the following assessment criteria:

- Critical engagement: the extent to which the performance demonstrates an informed response to ideas raised in the course;
- Research: the extent to which the performance has been informed by research. Research can include watching performance, archival sources and scholarly research;
- Entertainment: the extent to which your performance realises the potential for entertainment. How do you make your performance fresh and compelling for an audience today?
- Presentation: the extent to which you demonstrate a commitment to excellence in performance. This will include adequate preparation and rehearsal; attention to timing and precision; performance presence and entertainment value; and
- Collaboration: Evidence of sound, purposeful and constructive collaboration with peers.

Rationale

This task enables you to experience the qualities of entertainment in live performance. The process of researching and creating the performance provides you with insight into the dynamic between tradition and innovation in popular culture. The experience of performing and watching each other perform will

feed into our discussion of audition and aspiration, the 'democratisation' of talent, and the future of popular performance.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Integrate scholarly and creative research into popular performance and access resources independently
- Explain the historical traditions, contemporary conventions and cultural politics of popular performance

Assessment 3: In Class Test

Details: This test examines your understanding of key concepts about performance and popular culture. It is based on the course content (lectures, readings, and screenings) presented in weeks 1 to 4. Percentage grade and in-class review.

Additional details:

This test will comprise 20 multiple-choice questions and 4 short-answer questions. It is recommended that you study the readings, lectures and screenings from the previous weeks. The test is closed book and will last for 40 minutes. Attendance is compulsory. If you cannot for any reason make this test you will be required to apply for special consideration in order to be eligible for re-sitting.

Rationale: This task enables you to focus on key concepts early in the course, and to evaluate the extent of your knowledge of them. It is designed to indicate to you which concepts and knowledge about performance and popular culture you will be required to apply in the following two assessment tasks.

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

Learning outcomes:

- Discuss popular performance and the contexts in which it is produced, performed and consumed
- Explain the historical traditions, contemporary conventions and cultural politics of popular performance

Submission of Assessment Tasks

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

Turnitin Submission

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

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

Late Assessment Penalties

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

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

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

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

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

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

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

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

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

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

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

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	The Twist – Performance and popular culture (JB) – The Twist and Hairspray
Week 2: 6 - 12 March	Lecture	Dancing in the street – Protest, parades and revolutions (JB) – Mardi Gras, Les Miserables, Hamilton
Week 3: 13 - 19 March	Lecture	What's entertainment? Cabaret, musicals and escapism (JB) – The Wizard of Oz, Cabaret, The Boy from Oz
Week 4: 20 - 26 March	Lecture	Anything Goes – Story and spectacle on Broadway (JB) – Show Boat, Sound of Music, Company
Week 5: 27 March - 2 April	Assessment	Assessment 1: In Class Test – held in the lecture of week 5 on Monday 27 March 2017
	Lecture	Analysing Performance (JB) – Advice on analysing performance as you prepare your essay
Week 6: 3 - 9 April	Lecture	Corporeal Performance in Hollywood Musicals: The Ladies (EB) – Gentlemen Prefer Blondes, Some Like it Hot, Cabaret
Week 7: 10 - 16 April	Lecture	Jazz, Tap and Jive – African-American style from Broadway to Hollywood (EB) – Savoy Ballroom, Bill 'Bojangles' Robinson, Nicholas Brothers, Cinémathèque de la Danse, Jack Cole, Gene Kelly, Jerome Robbins
Week 8: 24 - 30 April	Lecture	Let It Go – Desire and romance in contemporary musicals (JB) – Wicked, Frozen, Matilda
Week 9: 1 - 7 May	Lecture	Audition and Aspiration – precarious labour and showbiz success (JB) – A Chorus Line, Fame, La La Land
	Assessment	Assessment 2: Major Essay – due on Tuesday 2 May 2017 before

Date	Type	Content
		midnight
Week 10: 8 - 14 May	Lecture	Music Video (EB) – Beyoncé, Madonna, Michael Jackson, Aphex Twin, Sia, Avalanches
Week 11: 15 - 21 May	Lecture	By popular demand – Ordinary people, extraordinary acts (JB)
Week 12: 22 - 28 May	Assessment	Assessment 3: Group Presentations – in the lecture on Monday 22 May 2017

Resources

Prescribed Resources

Required readings

All required readings are available in the library with links from Moodle. Some sound and video recordings are also available online.

You are expected to print out or mark up a digital copy of the readings for each week and bring them to class. If you do not arrive at tutorials prepared (with evidence of marked up readings) tutors reserve the right to mark you as absent for that week.

If links to the readings in Moodle do not work, you are expected to source the reading directly from the library catalogue or database yourself and inform the lecturer immediately that the link is not working. Broken links are not an excuse for not having sourced and read the readings yourselves.

Recommended Resources

Research further

Suggestions for further research in the library and online are included in the course content. You can use these as starting point for researching your essay and as further reading on topics you find interesting. Where resources for further research are not available online, they may be borrowed from the library – a link to the library record is provided for these.

The library offers resources in a variety of formats – online articles, printed books, dvd recordings and streaming video. You can access all the ARTS2123 library resources directly and you can read more about library services for students at <http://library.unsw.edu.au>.

Students are also encouraged to bring relevant materials into class – including articles in the media, video recordings, performance reviews and information about upcoming performances.

Course Evaluation and Development

Valuing your feedback

Student feedback is gathered throughout this course both by informal feedback sessions, by CATEI processes and via student assessments which, particularly in the case of presentations in this course, are designed to indicate where students would like to see content in this course travelling to. Adjustments to the course content, presentation mode and structure have been made this year based on student feedback from the last two years.

What's new

Students have more opportunities to learn about musical theatre and popular dance in the 2017 iteration of this course. New content has been added, drawing on recent developments and current research; some content has been removed. In the last two years, students were given more scope to be active learners in tutorials with a range of activities. Another innovation was the format for group presentations.

These activities will continue this year.

Image Credit

Excerpt from Poly Prep - A Chorus Line - Dress Rehearsal, February 24, 2014, Richard Perry Theatre, Brooklyn, NY. Photo by Steven Pisano, <https://flic.kr/p/nMAGR8>, Creative Commons Attribution 2.0 Generic.