1. Location

<table>
<thead>
<tr>
<th>FACULTY</th>
<th>Arts and Social Sciences</th>
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<tbody>
<tr>
<td>SCHOOL</td>
<td>School of the Arts and Media</td>
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<td></td>
<td><a href="https://sam.arts.unsw.edu.au/">https://sam.arts.unsw.edu.au/</a></td>
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<tr>
<td>COURSE CODE</td>
<td>ARTS2125</td>
</tr>
<tr>
<td>COURSE NAME</td>
<td>Theories of Acting and Performing</td>
</tr>
<tr>
<td>TIME AND ROOM</td>
<td>Mondays 1-4pm, Rm 327 et.al (See Course Schedule below), Wks 1-12</td>
</tr>
<tr>
<td>SESSION</td>
<td>2</td>
</tr>
<tr>
<td>YEAR</td>
<td>2015</td>
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2. Table of contents

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<td>Other Information to be Included</td>
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3. Staff Contact Details

A. Course Convener

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr Meg Mumford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 4865</td>
</tr>
<tr>
<td>Office</td>
<td>Rm 112 Webster Building</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a></td>
</tr>
<tr>
<td>Contact time and availability</td>
<td><strong>Wednesdays 9.30-11.30am</strong></td>
</tr>
</tbody>
</table>

If Meg needs to communicate with you, she will use the Moodle Announcement facility and/or your student email account (the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use.

Staff Website: [https://sam.arts.unsw.edu.au/about-us/people/meg-mumford/](https://sam.arts.unsw.edu.au/about-us/people/meg-mumford/)

Theatre/Perf. Studies Website: [https://sam.arts.unsw.edu.au/disciplines/theatre-performance/about/](https://sam.arts.unsw.edu.au/disciplines/theatre-performance/about/)

Creative Practice Lab (CPL) Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Mark Mitchell</th>
<th>Paul Matthews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 4863</td>
<td>9385 5378</td>
</tr>
<tr>
<td>Office Location</td>
<td>Io Myers Studio</td>
<td>Io Myers Studio</td>
</tr>
<tr>
<td>Email Address</td>
<td><a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a></td>
<td><a href="mailto:p.matthews@unsw.edu.au">p.matthews@unsw.edu.au</a></td>
</tr>
<tr>
<td>Contact Time and Availability</td>
<td>Make appointments by email</td>
<td></td>
</tr>
</tbody>
</table>


CPL Manager

Su Goldfish: Tel: 9385 5684
Email: s.goldfish@unsw.edu.au
Location: Io Myers Studio
4. Course Details

<table>
<thead>
<tr>
<th>Credit Points</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>COURSE DESCRIPTION</td>
<td>This course explores theories and practices of acting and performing in text and non-text based theatre. It focuses on the work of key actor trainers in twentieth-century Western theatre and the ways in which their approaches to training and public performance embody distinct responses to the pressing cultural and political issues of their day. Trainers under consideration may include Stanislavsky, Meyerhold, Brecht, Grotowski, and/or Boal. The course concludes with a consideration of how modern(ist) modes of acting have been modified and challenged by postmodern performers. The course combines lecture and tutorial teaching with studio-based workshops, and culminates in a performance event that showcases each practitioner’s approach to rehearsal process. <strong>Extended Course Description for 2015</strong> This year’s iteration of the course presents the very different ways in which Stanislavsky, Brecht and Grotowski experienced and responded to social upheaval brought about by industrialization and world war. By comparing approaches to the multiple relationships set in motion by acting – between actor, character, director, text and spectator – during both rehearsal and performance, this year’s course explores how these practitioners shared a modernist desire to go beyond surface appearances. It also addresses how divergently they viewed the ‘deeper realities’ of modern existence and the role of the psychophysical actor as a vehicle for communicating such ‘truths’. This year’s course concludes with a consideration of how modern(ist) modes of acting have been modified and challenged by postmodern performers – particularly Forced Entertainment – who replace character impersonation and truth-telling with their deconstruction. The course is recommended for trainee secondary teachers.</td>
</tr>
</tbody>
</table>
## 5. Course & Reading Schedule

### WEEK 1 (27 July) What is Acting?

**Lecture (Rm 327: 1-3pm):** Introduction to the course, and consideration of the following issues: What is acting? What is a character? What distinguishes modernist approaches to acting? What is ‘ideology’ and how does it inform acting theory and practice?

**Play Reading (Rm 327: 3-4pm):** Group reading of excerpts from key course playtext: Bertolt Brecht’s *The Caucasian Chalk Circle* (available in ARTS2125 Study Kit).

### PART I: Introducing Modernist Theories & Practices of Acting

### WEEK 2 (3 August) Stanislavsky: Psychological Realism & the Centralization of Character

**Lecture (Rm 327: 1-2.30/3pm):** In what ways was Stanislavsky’s approach to acting influenced by late nineteenth-century forces of modernization in Europe, including ‘new sciences’ such as positivism and psychoanalysis? How does his work relate to both Romanticism and Naturalism? In what ways was his work underpinned by nineteenth-century liberal humanist ideology? What was the nature of his vision of the psyche and of ‘nature’? And in what ways were his beliefs and worldviews reflected in his approach to the analysis and building of a scripted character?

**Tutorial: (Rms 334 and 335: 2.30/3-4pm):**

In small groups come up with a set of key units and objectives/tasks for selected characters in selected excerpts from *The Caucasian Chalk Circle*.

**Essential Reading:**


**Optional Reading:**


### WEEK 3 (10 August) Stanislavsky Workshop: Creating the State of ‘As If’

**Workshop (Rm 334: 1-4pm):**

**Part One:** Relaxation and ‘getting into the right frame of mind’; work on Given Circumstances, Affective Memory, and Objectives/Tasks; the Action vs Activity distinction.

**Part Two:** Stanislavskian textual analysis of part of the court scene (Scene 6) in *The Caucasian Chalk Circle*

**Essential Reading:**


2) Playtext: Bertolt Brecht’s *The Caucasian Chalk Circle* (UNSW Bookshop, Main Library)
WEEK 4 (17 August) Brecht: Epic Socialist Realism & the Centralization of the Actor-As-Artistic-Commentator

Lecture (Rm 327: 1-2.30/3pm): What was the nature of Brecht’s response to some of the scientific and artistic legacies of modernization – Naturalism, Sociology and Marxism. What is the nature of the relation between Stanislavsky’s psychological realism and Brecht’s socialist realism? What aspects of Marxism influenced his approach to playtext interpretation and the relations between actor/character and spectator? Why was contradictory comportment and ‘spectActing’ so important in Brecht’s theatre? How does his actor combine both an empathetic and socially critical attitude to her character?

Tutorial: (Rms 334 & 335: 2.30/3-4pm):
Read part of the excerpt from the court trial in Scene 6 in The Caucasian Chalk Circle. Then, in small groups, discuss how you would interpret and stage this scene today so that it produced some Historicization effects.

Essential Reading:

Assessment:
Character Interpretation (600 words) due via Turnitin on Friday 14 August before midnight.

WEEK 5 (24 August) Brecht Workshop: Creating Defamiliarizing & Oppositional Arrangements

Workshop (Rm 334: 1-4pm):
Part One: Comportment and situation scenarios; creating V-effects – cross-cast interview; showing social circumstances – taxi ride; framing customs – greetings and farewells;

Part Two: Rehearsing a Brecht text – Arrangement of the rape trial scene (scene 5) from The Caucasian Chalk Circle

Essential Reading:

WEEK 6 (31 August) Grotowski: Secular Holy Theatre & the ‘Transcendental’ Actor

Lecture (Rm 327: 1-2.30/3pm): This lecture introduces Grotowski’s ‘poor theatre’ and later investigations into, for example, paratheatre and objective drama. It asks: how did Grotowski respond to aspects of his socio-political context, including post-War Communism and Polish Catholicism? Why did his approach to performance emphasise self-transcendence and inter-human communion? It focuses particularly on how the latter were pursued through an array of strategies for peeling away the life mask(s), including forms of bodily training designed to release the performers from inhibitions and social conditioning. The lecture also explores the impact of Grotowski’s attention to release and communion on the spectator/performer binary, and on contemporary performance.

Tutorial: (Rms 334 & 335: 2.30/3-4pm):

Essential Reading:

Optional Reading:

WEEK 7 (7 September) Grotowski Workshop: Beyond the Logocentric Body

Workshop (Rm 334: 1-4pm):
Exercises will include: a series of loosening rotations arising from Grotowski’s exercises plastiques and vocal exercises such as ‘The choir’ used by the Grotowski-inspired International Theatre Research Group, Kiss. The workshop will conclude with an exploration of Grotowski’s work with text, using one of the playtext excerpts in the Study Kit as exercise material.

Essential Reading:

Optional Reading:

Assessment:
Performance groups will be formed this week, marking the start of the Group Performance.

WEEK 8 (14 September) Recent Challenges to Character- and Text-Based Acting

Lecture (Rm 327: 1-2.30/3pm): How does Michael Kirby distinguish simple and non-acting from complex acting, and how does he account for the increased interest post 1960s in forms of performance other than complex acting? Why did many practitioners of the late 20C become ideologically disgruntled with hierarchical truth-telling text-based theatre? How does the challenge to text-based acting from the Artaud-Grotowski line differ from the challenge from the post-Brechtian line?

Tutorial: (Rms 334 & 335: 2.30/3-4pm):
Divide into 3 groups. Each group should prepare a short performance that demonstrates one of the following of Michael Kirby’s points:

1) the difference between nonmatrixed performing and nonmatrixed representation;
2) the difference between received acting and simple acting;
3) a moment when simple acting becomes complex acting and/or vice versa.

Essential Reading:
Assessment:
Visit from CPL staff to discuss Group Performance. Distribution of rehearsal/staff visit schedule.

| PART II: Student-Led Work on Rehearsal and Performance Processes for Actors and Performers |

WEEK 9 (21 September) Group Performance: Rehearsal 1

In Wks 9, 10 & 11 you will be working in one of 4 groups on a student-led Group Performance. The rooms booked for the rehearsals in Weeks 9 & 11 are: Webster 332, 334, 335, Stdio 1 and Io Myers Studio. The rooms booked for the rehearsals in Week 10 are: Webster 334, Io Myers Studio, Studio 1, Squarehouse 109/109A.

For each of these weeks you will be given a work task and asked to present your response to that task in a 30-minute meeting with Meg and usually also Mark Mitchell and Paul Matthews from the Creative Practice Lab (CPL).

A schedule with group names, room bookings and information about staff visit times will be distributed in the Wk 9 class.

Performance Project Task 1
Demonstrate Research into and a Group Response to the Set Problem(s)

1. Demonstrate evidence of research into the chosen practitioner/company’s approach to acting/performing and rehearsal;
2. Explain what aspects of the chosen practitioner/company’s approach you will be focusing on and why;
3. Justify your ideas about interpretation and staging of your given scene.

MID-SESSION BREAK 28 September – 6 October

Assessment:
Essay due online in the mid-session break before 10am on Monday 28 September

WEEK 10 (Tuesday 6 October) Group Performance: Rehearsal 2

NB: Due to the Monday Labour Day holiday, the Week 10 class will be held from 5-8pm on Tuesday 6 October. Each Practical Project group will be allocated a specific rehearsal space, and the Convener will visit each group in their space according to the schedule distributed in Wk 9.

Performance Project Task II
Present a Plot Synopsis and Design Concept to Meg and CPL

1. Outline the actions and movements in your performance. Explain the sequence of events and who is carrying out what (c. 1x A4 page).
2. Outline how the space and materials are going to be treated. For example, spatial arrangements (including where the spectator will be positioned) and props and costumes (c. 1x A4 page);
3. Outline Technical Requirements: lighting, sound, av (projection, tv, slides) (c. 1x A4 page).

**WEEK 11 (12 October) Group Performance: Rehearsal 3**

**Performance Project Task III**

**Blocking Rehearsal**
Stage a walk-through of the performance (its sequences, arrangements and effects) with staff (Mark, Meg and Paul) as spectators/assistants

**WEEK 12 (19 October) Group Performances & Forum**

**Dress and Technical Run:** 9am-12, Monday 12 October, Io Myers Studio

**Performance Event and Wrap Up**
Sequence of 4 performances (1-3pm)
Forum discussion of performances (3-3.40pm)
Course Evaluation (3.40-4pm)

*Please bring your completed Self-Evaluation and Peer Review form (available on Moodle) to the Forum.*

### 6. Assessment

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length &amp; Approx. Student work Hours</th>
<th>Weight</th>
<th>Course learning outcomes assessed</th>
<th>TPS Graduate attributes assessed</th>
<th>Due and Return Dates</th>
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<tr>
<td>Character Interpretation</td>
<td>600 words = c. 15hrs</td>
<td>15%</td>
<td>1, 4, 5</td>
<td>2, 3, 4, 9, 10, 11, 12</td>
<td>Due: Wk 3 before midnight on Friday 14 August via Turnitin</td>
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<td>Returned: Wk 6 by 1pm on Mon 31 August via Turnitin</td>
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<tr>
<td>Major Essay</td>
<td>2,000-2,300 words (length of body of essay NOT including footnotes/endnotes) = c. 34hrs</td>
<td>45%</td>
<td>1, 2, 3 &amp; 5</td>
<td>1, 2, 3, 4, 6, 9, 10, 11, 12</td>
<td>Due: mid-session break before 10am on Mon 28 Sept. via Turnitin.</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td>Returned: Wk 12 by 1pm on Monday 19 October via Turnitin</td>
</tr>
<tr>
<td>Group Performance</td>
<td>See description below = c. 20hrs + 20hrs</td>
<td></td>
<td></td>
<td>1, 3, 4, 5, 6, 9, 11, 12</td>
<td>Group Performance: Wk 12, Mon 19 Oct., 9-12 dress and 1-4pm showing, Io Myers Studio</td>
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<td>Individual Contribution: Wks 1-12</td>
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<td>A mark and comments</td>
</tr>
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</table>
Please note that in order to pass this course you must make a serious attempt at and submit ALL assessment tasks. Failure to complete one or more assessment task will result in automatic failure of the course.

CLASS ATTENDANCE & SUBMISSION PROCEDURES

Attendance
Students are **required to attend at least 80% of all classes**: this means you must attend at least 10 of the 12 seminars in this course unless specific and formal permission has been granted. Failure to do so without proper certification will result in failure of the course. Class attendance is taken every teaching week, and students who arrive more than 10 minutes late or leave more than 10 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Seminars for this course commence at 1.05pm and conclude at 3.55 pm.

See: 
[https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/)

Submission to Turnitin
All written assignments are to be submitted to Turnitin on the course Moodle site: [https://moodle.telt.unsw.edu.au/login/index.php](https://moodle.telt.unsw.edu.au/login/index.php).

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

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:


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
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: externalteitsupport@unsw.edu.au
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Convener a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted 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, return of assignments and extensions
See the School of the Arts & Media Assessment Policy for information on assignment return and extensions at: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration
Consideration. For information on Special Consideration please go to this URL: https://student.unsw.edu.au/special-consideration

Description of Assessment Activities

1. CHARACTER INTERPRETATION (15%)
   Due online before midnight on Friday 14 August

Task Instructions:
Choose the Scene 6 excerpt from Bertolt Brecht’s The Caucasian Chalk Circle included in the Study Kit. Then write a response to the following task:

Imagine that you are a contemporary Australian actor who has received only Stanislavsky-inspired acting training, and that you have been cast as ONE of the characters in Scene 6 (Study Kit excerpt, Chalk Circle pp. 87 Azdak has fainted – 91 ‘… get it in the neck’). You have heard your director speak about his/her interpretation of the play at a group meeting, but you have not yet attended a rehearsal. Before that first rehearsal you want to do some preparatory research into your character. As part of this research you write a 600-word analysis of the character, focusing in particular on: the character’s given circumstances and superobjective/supertask in the play as a whole, and the character’s main objectives/tasks and units of action in the scene at hand. You may use bullet points and brief subtitles where relevant and clarifying.

NB: Model student work from previous years is available on Moodle (Content & Resources)

Assessment Criteria:
When marking your 600-word submission, Meg will be looking at the:
   1. Evidence that you have read about Stanislavsky’s ideas re: given circumstances, superobjective/supertask, objectives/tasks, units and actions;
   2. accuracy and quality of your description of the character’s given circumstances and superobjective/supertask in the play;
   3. quality of your interpretation of the character’s objectives/tasks and actions in the scene;
   4. clarity of your written expression (spelling, grammar, sentence structure, punctuation, word choice).

Submission Instructions:
See Submission to Turnitin p. 9 above.

Rationale:
All of the modernist actor trainers studied in this course asked actors to work carefully with playtexts. This
exercise gives you an opportunity to engage with some of Stanislavsky’s influential and key ideas about how actors can respond to a playtext and scripted character. It is designed to help you not only put his theories into practice, but also observe his approach to the relations between actor and text, actor and character.

2. MAJOR ESSAY (45%)
DUE online by 10am on Monday 28 September

Task Instruction:
The Essay must be 2000 -2,300 words in length (excluding footnotes and bibliography) and can be either:

a) a response to one of the questions in the list distributed in the first seminar and via Moodle OR
b) a self-devised question, the title of which must be discussed with the course convener, submitted to and approved by her at the Wk 8 tutorial on 14 September

NB: Model student work from previous years is available on Moodle (Content & Resources)

Submission Instructions:
See Submission to Turnitin p. 9 above.

Assessment Criteria: You will be assessed on:

1) Content – your ability to incorporate accurate information and concrete examples relevant to your chosen question and to do so within the given word limit i.e. 2,00-2,300 words for main text excluding the footnotes and bibliography;
2) Sources – your ability to engage meaningfully with relevant set readings, to extend your reading beyond these set texts, and to employ that research usefully in support of your argument;
3) Critical Approach – your ability to negotiate the area(s) of debate your chosen essay question invites you to consider, to analyze the thoughts and practices of others, and to create logical and well supported argumentation about complex cultural practices;
4) Structure – your ability to organize your ideas (through sentence, paragraph and essay structure) in a way that clearly builds your argument;
5) 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, 12 pt font, and paginated.
6) 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.
7) Your ability to respond to feedback received for your Character Interpretation (worth 10%).

Rationale: The Major Essay assesses your ability to reflect independently upon, critically extend and analyze key ideas raised throughout the course in writing. You are invited to develop a complex critical approach to an area of interest covered in the course, and to demonstrate that approach within a highly crafted and researched scholarly argument. The task also gives you an opportunity to undertake the research necessary for the Group Performance.

For guidance about essay writing, please consult the following online documents:


Referencing Systems
In Theatre and Performance Studies the most commonly used referencing system is the footnote/bibliography or ‘Oxford’ referencing system. For further information about this system, please consult:

https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system

However, an increasingly popular and equally acceptable referencing system is the ‘In-Text’ or ‘Harvard’ referencing system. See:

https://student.unsw.edu.au/harvard-referencing

Whichever system you choose, the golden rule is to be consistent!

The UNSW Library offers many services to students seeking help with their essays and study skills. See https://www.library.unsw.edu.au/servicesfor/students.html

If you would like further help with your studies, and your essays in particular, please consult The Learning Centre’s services on http://www.lc.unsw.edu.au/

3. GROUP PERFORMANCE (40%)
Task Instructions:
Devise a performance of no more than 20 minutes in length that provides a creative and educative response to the following problem:

Imagine you are a contemporary ensemble (c. 10-12 people) – or part of one – whose approach to rehearsal, textual analysis and performance is inspired by EITHER Stanislavsky, OR Brecht, OR Grotowski OR Forced Entertainment. You have been asked to use the Scene 6 court trial scene in Brecht’s The Caucasian Chalk Circle (Study Kit excerpt, pp. 87-97) as a springboard for a performance in Io Myers Studio on Monday 19 October for a group of university students and staff. WHAT WILL YOU DO, AND WHY WILL YOU DO IT?

When working with this scene (as given in the Study Kit) you should apply some of the theories and practices of your practitioner(s) with regard to approaches to text, acting and/or performing, and spectating. You are to use rudimentary props and costumes.

Task Guidelines:
What this means in practice:

Student-led learning: the Performance project is intended to develop your own approaches to independent learning: i.e.

IT IS YOU WHO ANALYSE THE QUESTION AND WORK OUT THE TYPE AND QUALITY OF TASKS IT IS ASKING YOU TO CARRY OUT

YOU WHO ORGANISE WHAT YOU AND YOUR GROUP MEMBERS ARE DOING FROM WEEK TO WEEK

YOU WHO DECIDE WHAT FORM THE REHEARSAL PRESENTATION WILL TAKE.

Time Management
To help you execute this group task, there will be NO teacher-led seminars or set course reading in Wks 9-12. Instead, you can use the 3hr slot in each of these weeks to meet and work with your group. If you need an extra-curricular meeting/rehearsal space or other resources, please consult with the relevant member of the Creative Practice Lab (CPL) as given in the early pages of this course outline.

**Group Management**

By week 8 you will need to establish a Communicator who will regularly communicate with the Convener about the nature and set-up of the Performance. You will also need to establish other work roles. If you would rather be a 'behind-the-scenes' player than a performer in the Performance, keep this in mind when choosing your role. Here are some role suggestions (each role can be held by more than 1 person):

1. **COMMUNICATOR AND ADMINISTRATOR**
   - Runs group communication i.e. does the minutes and posts them by email, posts research findings from individual group members, establishes days when group members must consult email etc. Forwards relevant information to teaching staff. Manages the Group Roster.
   - Administers record of attendance in class and out-of-class meetings.

2. **ORGANISER AND TIMEKEEPER**
   - Organizes meeting and preparation schedule from now to the presentation date. Consults with group members and the CPL in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule.
   - Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the presentation date is approaching.

3. **FACILITATORS AND SPEAKERS**
   - Keeps the meetings and preparation sessions moving; makes sure that research activities are evenly distributed and that each member is undertaking research; ensures that all voices are heard and ideas are tried out; helps create a balance between talking and doing. Speaks at the Forum.

4. **DRAMATURGS**
   - This person will read, analyze and research the text being used, and make significant contributions to the interpretation and use of text(s) in the performance.

5. **PRODUCTION MANAGER(S)**
   - Makes sure any equipment, props, costumes etc. are found and returned, liaises with CPL staff.

6. **OUTSIDE EYE(S)**
   - This could be a director figure, who may or may not feature as such in your presentation. It could also be a choreographer, s/o who could but need not be a dancer, whose role is to observe movement or blocking or interaction with the audience etc.

7. **SCENOGRAPHER**
   - This figure would work closely with Paul Matthews on aspects of visual design such as use of costume, space, set, and objects etc.

8. **SOUND AND LIGHTING**
   - This figure would work on sound and lighting design and confer with Mark Mitchell on issues such as the planning and execution of this design through use of av technologies.

**Staff Resources:**
Meg, Mark Mitchell and Paul Matthews from the CPL are there as resources for advice, as sounding boards.
for your ideas, as assessors of your contributions to the group work and of the final presentations: they are not there to tell you what to think or what to do, but, as you identify what you think and what you wish to do, they are there to provide constructive criticism and help you implement this.

Mark and Paul will speak to you in the Week 8 class about the use of CPL resources.

**NB: Io Myers Studio will be available for out-of-class rehearsals. Students can book in by emailing Estee Laird-Wah in advance – do get in earlier rather than later! Her email address is: e.laird-wah@unsw.edu.au**

**Some Words of Wisdom:**
1) you will be expected to communicate and rehearse with your group members on a regular basis and often outside the scheduled class hours. The course has been designed with this time commitment in mind. For example, the quantity of readings per week has been kept to a minimum wherever possible; all classes from Wk 10 have been given over to the performance project; the essay submission date has been planned so that the research for it will complement the nature and timing of the project work.

2) think about ensemble structures: work out who is doing what as soon as you can. Collaborative decision-making may be politically sound, but in the short time that you have, with so many people it may be hard to manage effectively.

3) have people who regularly write-up in brief: discussions, decisions made and actions to be taken care of after each group discussion. These ‘minutes’ should be circulated by means such as email. This person could also manage the Group Roster.

4) you may find it personally helpful to keep a running diary, as well as any images or other documents you collect during your research, as well as a bibliography.

5) try not to leave the applied part to the last minute; keep in good contact with the CPL and abide by their regulations and schedules.

**Preparation and Submission Instructions:**

Preparation dates: Wk 8 to Wk 12
Presentation dates: Wednesday 19 October (Wk 12), 9-12 dress rehearsal, 1-4pm show in Io Myers Studio

**Assessment:**
Group Presentation: 20%
Individual Contribution to Process: 20%

**Assessment of Group Performance (20%)**
The success of the Performance depends upon you being committed to working well and consistently with each other. Note will be taken of attendance through a Group Roster and the extent to which people are fulfilling research and other responsibilities allocated to them in the group: absenteeism and poor commitment to the collaborative process will be penalized.

Meg, in consultation with Mark and Paul, will mark the Group Performance predominantly as a Product. However, process and product cannot nor should not always be separated. Hence, Meg will Take Peer Review and Self-Evaluation of the process into consideration when finalizing the Group Performance mark. Both staff and students will be asked to evaluate presentations in accordance with these Criteria.

1) a serious engagement, beyond clichés, with some relevant theories and/or historical rehearsal and performance practices of your chosen practitioner(s);
2) an ability to select pertinent examples from the practitioner’s legacy;
3) a clarifying and imaginative form of communication that shows, amongst other things, a thoughtful approach to rudimentary props and costume;  
4) a demonstration of how the practitioner’s ideas and methods are being used to interpret the scene;  
5) the quality of a well-rehearsed performance (for example, if relevant, lines should be delivered from memory);  
6) a consideration of the relation(s) between on the one hand, the performers and performance, and on the other hand, the spectators.  
7) evidence that the outcomes have been delivered through group interaction and problem-solving;  
8) fulfilling the remit within the given time frame.

**Self-Evaluation and Peer Review (SEPR):** on Moodle (Content & Resources) you will find a SEPR form to fill out regarding your own and your peer’s contribution to the performance process. The SEPR form is to be submitted to your Convener at the Wk 12 Forum. The form is neither mandatory, nor marked, but provides an important guide for your markers.

The SEPR form will inform the mark for the Group Performance (20%) in the following way: if it suggests that a student’s individual contribution is more than 5 marks above or below the overall group mark, and Meg agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to that student. Instead, an average of the student’s individual mark and the group mark will be entered. For example:

| Group mark: | 80% |
| Individual student’s contribution: | 86% |
| Final Performance mark: | 83% |

OR

| Group mark: | 80% |
| Individual student’s contribution: | 74% |
| Final Performance mark: | 77% |

This adjustment is intended to take account of instances where an individual’s contribution to the group’s work is clearly well above or well below the level at which the group was working as a whole.

*The SEPR form will also help Meg to assess Individual Contribution to Group Performance (see below).*

**Assessment of Individual Contribution (20%)**

The individual’s contribution to both process and product of the Group Performance will be marked by the Convener. When allocating the mark, she will take into consideration the following:

1) level of attendance at curricular (Wks 1-12) and extra-curricular sessions;  
2) quality of participation during those sessions i.e. signs of advance preparation, verbal and physical participation, attentive listening and observing, engagement with peers and tutor;  
3) contribution to the set group tasks for Wks 9, 10, 11 and the final presentation, and fulfillment of group role (see above). Meg will consult with Mark and Paul, and will analyze the SEPR form when considering this type of individual contribution.

**Rationale:**

The Group Performance aims to develop your understanding of how key practitioners worked with actors or performers in an ensemble, as well as large-cast scenes, and group work is one valuable method of exploring such work. In addition, the course aims to highlight and develop the types of skills that are vital when working in teams in the workforce, particularly in the performing arts and their institutional contexts.
7. Textbook Details & Other Resources

<table>
<thead>
<tr>
<th>Textbook details (Title; publisher; edition; year of publication)</th>
<th>Additional readings</th>
<th>Recommended websites and local archives</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the Study Kit you will find an extensive list of further reading suggestions.</td>
<td></td>
<td>Do also consult the main library catalogue that hosts an extensive collection of materials on actor/performer training.</td>
</tr>
<tr>
<td>Moodle contains model student work too. The Website address is given on the bottom of p. 2 above.</td>
<td></td>
<td></td>
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</tbody>
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8. Student Conduct

Class Conduct: classes for this course commence at 1.05pm and conclude at 3.55pm. You must attend a class in full. That is, you must arrive not later than 5 minutes after the class commences or leave 5 minutes before it concludes. Special consideration will only be given if the unforeseen occurs during class i.e. you feel very unwell, you receive an emergency call etc. Please do not schedule medical or other appointments during class time. The Convener reserves the right to mark you as absent if you do not attend a class in full.

Lecture Conduct: your Convener aims to make lectures an enjoyable, informative and critically engaging educational experience. Please respect the work of your lecturer and the needs of your peers by not engaging in disruptive behavior such as talking or coming in and out of the room during lectures. Any student who disrupts a lecture in this way will be asked to leave the lecture by the Convener.

Weekly Readings: you are expected to bring your Study Kit to class each week, and a copy of *The Caucasian Chalk Circle* from Week 4 onwards. You are also expected to arrive at all classes with evidence that you have prepared for the class. Evidence includes marked-up readings, ability to demonstrate your preparatory work through participation in discussion etc.

Email Conduct: please write with the appropriate level of formality to your Convener clearly identifying yourself, your course code and your query or concern. Bear in mind that your Convener may not be able to respond immediately. Emails will be answered only during office hours i.e. 9am to 5pm, Monday to Friday.
9. Course Aims, Learning Outcomes & Graduate Attributes

COURSE AIMS
The aims of this course are to:

1. explore the relation between key twentieth-century Western approaches to text-associated acting and their socio-historical and cultural context(s);
2. discuss the overt and covert ideological implications of methods of acting and performing, particularly with regard to the relation between actor/character/spectator;
3. consider the relation between practitioners’ theories and practices of acting and/or performing;
4. empower students to bring together philosophical, historical, and corporeal knowledge and skills;
5. extend current skills in self-directed learning and initiate and/or develop skills in group learning and creative practice.

STUDENT LEARNING OUTCOMES
During and after completing the requirements for this course, you should be able to demonstrate:

1. an understanding of the way the actor’s (i) approach to aspects of text (character and plot in particular) and (ii) their psycho-physical work embody specific responses to the actor’s historical and cultural context;
2. an ability to identify the ideological nature of different approaches to the relation between actor/character/spectator;
3. an awareness of the changes and continuities in a practitioner’s approach over time to the theory and practice of acting, as well as an ability to locate moments of convergence and divergence between that practitioner’s theory and practice;
4. an ability to engage in both cognitive linguistic and embodied learning; and an ability to reflect on the relation between ideas, contexts and bodies;
5. the development of independent research and analysis skills, as well as skills relevant to the establishment of an organized, harmonious and constructive ensemble team.

STUDENT LEARNING OUTCOMES AND DISCIPLINE GRADUATE ATTRIBUTES
The course learning outcomes are aligned with the following Theatre and Performance Studies Graduate Attributes: 1, 2, 3, 4, 5, 6, 9, 10, 11, 12.

The Theatre and Performance Studies Graduate Attributes are as follows:

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

**Content Rationale**
ARTS2125 is 1 of 6 Level 2 courses in the Theatre and Performance Studies (TPS) undergraduate curriculum at UNSW. It extends work you may already have undertaken in ARTS1120 Introduction to Theatre and Performance Studies on the practitioners Stanislavsky and Brecht through introducing and exploring in depth the ideological and historically-specific nature of some of their approach(es) to actor training and rehearsal as well as those of successors such as Grotowski and Forced Entertainment. The end of the course, which reflects on postmodern challenges to modernist ideas of acting, extends work undertaken in the core course ARTS2121 Critical Perspectives in Theatre and Performance Studies, through its emphasis on the preparatory work of some contemporary performers. Like many other mixed-mode courses in the TPS curriculum this course encourages learning through a combination of theory and practice, especially student-led research performances.

**Learning and Teaching Approach**
ARTS2125 is structured as a combination of lecture, discussion, practice-based and student-led learning processes. Weeks 1-9 are relatively teacher-led and alternate lecture/tutorial teaching formats with practical workshops. Weeks 10-12 foster your skills in self-directed and group-based learning through a series of student-led rehearsals, culminating in a performance presentation and forum.

### 11. Teaching Strategies

Different strategies for assisting Learning Outcomes will be used in each 3hr seminar as follows:

**LECTURE/TUTORIAL FORMAT**
The 3hr Lecture/Tutorial in Wks 2, 3, 5, 7 & 9 will be loosely structured as:

- First 120 mins: Rm 327 - lecture
- Last 60mins: Rms 334 & 335 - student discussion and group work, often centered on readings

The aim of this class format is to integrate a number of student learning modalities. The lecture information provides a platform for you to then engage in student-led learning processes, during the tutorials, through the allocation of focus questions and/or set tasks. You are able to reflectively process other students’ contributions in relation to your own, and to self-determine a critical and analytic research practice during class. These teaching strategies foster Outcomes 1, 2, and 3 in particular.

**WORKSHOP FORMAT**
This course incorporates 3 x 3hr workshops in Wks 4, 6 & 8 in Rm 334. This teaching approach is designed to help you create dialogue between reflective and embodied practice with regard to actor training. It also helps prepare you for the final section of the course, the Group Performance. For these 3 workshops and group rehearsals you will need to wear comfortable exercise-style clothing. These teaching strategies foster Outcome 4 in particular.

**REHEARSAL FORMAT**
In Wks 9-11 the convener and CPL staff will facilitate student-led group preparation of the Group Performance, which will be presented in Io Myers Studio in the Wk 12 course slot. This teaching strategy fosters Outcomes 4 & 5 in particular.
12. Course Evaluation & Development

At the end of the course I will be using UNSW’s Course and Teaching Evaluation and Improvement (CATEI) Process form. For further information on CATEI see: https://teaching.unsw.edu.au/catei

During the week 12 Forum, there will also be an informal verbal feedback event.

Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the nature and sequence of readings and assessment tasks. For example, the Performance task, which students have repeatedly praised, but also regarded as difficult to complete within the given time frame, has been significantly refined and streamlined.

I welcome constructive feedback – especially written feedback (emails, notes etc.) on the subject of course content, structure and assessment methods – not only at the end of the course, but as we go along.

13. Other Information to be Included

School and University regulations and procedures are available on the web. You are assumed to be familiar with them. The main websites are:

https://my.unsw.edu.au/student/resources/Policies.html
https://sam.arts.unsw.edu.au/students/resources/policies-guidelines

For information on plagiarism procedures and penalties, see the Academic Honesty and Plagiarism section in https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Information on relevant Occupational Health and Safety policies and expectations can be found at: http://www.ohs.unsw.edu.au/

For further information for students with disabilities, and for more information re the Student Equity and Diversity Unit, consult: http://www.studentequity.unsw.edu.au

Have a great time in this course!!