Course Outline

Staff Contact Details

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convener</td>
<td>Meg Mumford</td>
<td><a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a></td>
<td>Wednesdays 9.30-11.30 - please book a meeting slot in advance</td>
<td>Webster Bldg Room 112</td>
<td>9385 4865</td>
</tr>
<tr>
<td>Lecturer</td>
<td>Bill Walker</td>
<td><a href="mailto:w.walker@unsw.edu.au">w.walker@unsw.edu.au</a></td>
<td>Wed 1-2pm, Thurs 1-2pm - please book a meeting slot in advance</td>
<td>Room 311b, Level 3, Webster Building</td>
<td>9385 2306</td>
</tr>
<tr>
<td>Lecturer</td>
<td>Julian Murphet</td>
<td><a href="mailto:j.murphet@unsw.edu.au">j.murphet@unsw.edu.au</a></td>
<td></td>
<td>Room 246c, Level 2, Webster Building</td>
<td>9385 4521</td>
</tr>
</tbody>
</table>

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 serious 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

Great Plays introduces you to key skills required for reading canonical playtexts written for live performance. In particular it seeks to develop the ability to navigate the relationship between two sorts of 'play' - a script and a performance. To this end it combines exercises in literary analysis of written text, with consideration of theatre sign systems and historical performance conventions. Through its presentation of diverse playtexts from antiquity to the present day that are highly regarded within Western academic and theatre circles, the course also provides you with opportunities for analyzing and intervening in processes of canonization. Through a lecture series and seminars that incorporates rehearsed readings and documentation of stagings, you will become familiar with a broad-ranging collection of texts. You will also gain skills in investigating the relationship of these texts to the various contexts in which they were conceived and staged as well as to our contemporary world. This course is part of the Theatre and Performance Studies stream, and can also be studied as an elective in the English Stream.

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

1. interpret a playtext and prepare an excerpt for a rehearsed reading
2. investigate and interpret the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received
3. analyze, interrogate and begin to participate in processes of playtext canonization
4. research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices

Teaching Strategies

The course aims are realized firstly through staff-led lectures which provide a model for ways of interpreting, writing and talking about playtexts and their contexts.

Secondly, the course aims are realised through seminars featuring student-led learning and teaching activities such as rehearsed readings and group playtext pitches that offer opportunities to achieve many of the course learning outcomes.

The nature and sequence of the assessment tasks is designed to assist students to build towards increasingly complex engagements with playtexts and their relation to our social world.

The nature of course content and assessment is also designed to equip students to engage with both scholarly and industry practices of interpretation and communication.
Assessment

Please see the course Moodle for detailed information on course assessments.

Assessment Tasks

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Weight</th>
<th>Length</th>
<th>Due Date</th>
<th>Submission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsed Scene Reading</td>
<td>20%</td>
<td>c. 15-20minutes</td>
<td>Week 3 or 4 or 5 or 6</td>
<td>Refer to Moodle</td>
</tr>
<tr>
<td>Playtext Analysis</td>
<td>40%</td>
<td>2000 words</td>
<td>Before midnight on Thursday 15 September (Wk 8)</td>
<td>Refer to Moodle</td>
</tr>
<tr>
<td>Great Play Pitch</td>
<td>40%</td>
<td>c. 30mins</td>
<td>Week 11 or Week 12 seminar</td>
<td>Refer to Moodle</td>
</tr>
</tbody>
</table>

Assessment Details

Assessment 1: Rehearsed Scene Reading

Details: In small groups you will prepare a short rehearsed reading of a scene from one of the set texts for this course and present this reading in a relevant and specified seminar. The Rehearsed Reading presentation is worth 10% and the Individual Contribution to the Rehearsed Reading is worth 10%. A Self-Evaluation and Peer Review form will be used to assist in the assessment of the Individual Contribution component. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- interpret a playtext and prepare an excerpt for a rehearsed reading

Assessment 2: Playtext Analysis

Details: You must complete an analysis (c. 2000-2,300 words) of a playtext addressed during the course. You will be asked to employ concepts and methods introduced during the course. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

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

Learning outcomes:

- interpret a playtext and prepare an excerpt for a rehearsed reading
- investigate and interpret the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received
- research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices

Assessment 3: Great Play Pitch

Details: In a small group you will present a pitch for a playtext that your group believes should be canonized. The Great Play Pitch presentation is worth 10% and the Individual Contribution to the Pitch is worth 30%. A Self-Evaluation and Peer Review form will be used to assist in the assessment of the Individual Contribution component. This is the final assessment for the course. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, and percentage grade.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- analyze, interrogate and begin to participate in processes of playtext canonization
- research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices
- interpret a playtext and prepare an excerpt for a rehearsed reading
**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 externaltsupport@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

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1: 25 - 29 July</strong></td>
<td>Lecture</td>
<td>Introduction to the Course: Play Canons and the Arts of Play Reading</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>Poetics': Aristotle's theory of a great play</td>
</tr>
<tr>
<td><strong>Week 2: 1 - 5 August</strong></td>
<td>Lecture</td>
<td>Genre, Plot and Architecture 1: 'Agamemnon' - A Great Tragedy by Aeschylus</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'Agamemnon' and ancient Greek theatre</td>
</tr>
<tr>
<td><strong>Week 3: 8 - 12 August</strong></td>
<td>Lecture</td>
<td>Architecture, Genre and Plot 2: 'Lysistrata' - A Great Comedy by Aristophanes</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'Lysistrata' and Ancient Greek politics and society</td>
</tr>
<tr>
<td><strong>Week 4: 15 - 19 August</strong></td>
<td>Lecture</td>
<td>Stage Directions, Dialogue &amp; Character 1: Shakespeare's 'Romeo and Juliet' - The Great Love Tragedy</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'Romeo and Juliet': staging and characterization in Renaissance theatre</td>
</tr>
<tr>
<td><strong>Week 5: 22 - 26 August</strong></td>
<td>Lecture</td>
<td>Stage Directions, Dialogue &amp; Characters 2: Sheridan's 'The School for Scandal' - An Enduring Play with Words and Manners</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>The School for Scandal': staging and characterization in Georgian drama &amp; theatre</td>
</tr>
<tr>
<td><strong>Week 6: 29 August - 2 September</strong></td>
<td>Lecture</td>
<td>The Actor's Body and Spaces 1: Büchner's 'Woyzeck' - A Powerful Collision of Artistic Forms and Psycho-Social Forces</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'Woyzeck': the body and its environment in Storm and Stress drama and contemporary stagings of the play</td>
</tr>
<tr>
<td><strong>Week 7: 5 - 9 September</strong></td>
<td>Lecture</td>
<td>The Actor's Body and Spaces 2: Ibsen's 'A Doll's House' - A Dramatic Exit from an Oppressive Societal Space</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'A Doll's House': the body and its environment in Naturalist drama and theatre and in contemporary stagings of the play</td>
</tr>
<tr>
<td><strong>Week 8: 12 - 16 September</strong></td>
<td>Lecture</td>
<td>Artistic Styles and the Audience 1: O'Neill's 'The Hairy Ape' - A Modernist Expression of Cultural Crisis</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>The Hairy Ape': the play's relation to German expressionist theatre, and the Wooster group's 1996 staging of the play</td>
</tr>
<tr>
<td><strong>Week 9: 19 - 23 September</strong></td>
<td>Lecture</td>
<td>Artistic Styles and the Audience 2: Handke's 'Offending the Audience' - A Postdramatic Challenge to Western Traditions of Drama and Spectatorship</td>
</tr>
<tr>
<td><strong>Week 10: 4 - 7 October</strong></td>
<td>Lecture</td>
<td>Artistic Styles and the Audience 3: Kane's 'Blasted' and the Rich Brutalism of In-Yer-Face Theatre</td>
</tr>
<tr>
<td></td>
<td>Seminar</td>
<td>'Blasted': the play's relation to Jacobean Drama, 'King Lear' in particular, and to 1990s British Theatre</td>
</tr>
<tr>
<td><strong>Week 11: 10 - 14 October</strong></td>
<td>Seminar in lecture slot</td>
<td>Facilitated Group Preparation of the Wk 11 Great Play Pitch</td>
</tr>
<tr>
<td></td>
<td>Seminar in seminar slot</td>
<td>Three Great Play Pitches on 3 pre-19C plays deemed worthy of placement in the Course-of-2016 canon</td>
</tr>
<tr>
<td><strong>Week 12: 17 - 21 October</strong></td>
<td>Seminar in lecture slot</td>
<td>Facilitated Group Preparation of the Wk 12 Great Play Pitch</td>
</tr>
<tr>
<td></td>
<td>Seminar in seminar slot</td>
<td>Three Great Play Pitches on 3 post-19C plays deemed worthy of placement in the Course-of-2016 canon</td>
</tr>
</tbody>
</table>


Resources

Prescribed Resources

Essential Reading:


2) Links to online resources for the 9 playtexts studied in Weeks 2 to 10 of this course are provided in the course Moodle site.

Recommended Resources

Recommended reading for the subject matter studied in Weeks 1 to 10 will be included in lecture powerpoints shown in lectures and seminars and archived in the course Moodle site.

The following anthologies provide playtexts and accompanying contextual information that are relevant to subject matter studied in Weeks 1 to 12.


Course Evaluation and 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 seminar, there will also be an informal verbal feedback event.

Throughout the course 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. As this is the first iteration of ARTS2127 your feedback will be particularly important for the development of the course.