



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS2127

Great Plays

Session 2, 2016

Course Outline

Staff Contact Details

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

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

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

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 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: 25 - 29 July	Lecture	Introduction to the Course: Play Canons and the Arts of Play Reading
	Seminar	'Poetics': Aristotle's theory of a great play
Week 2: 1 - 5 August	Lecture	Genre, Plot and Architecture 1: 'Agamemnon' - A Great Tragedy by Aeschylus
	Seminar	'Agamemnon' and ancient Greek theatre
Week 3: 8 - 12 August	Lecture:	Architecture, Genre and Plot 2: 'Lysistrata' - A Great Comedy by Aristophanes
	Seminar	'Lysistrata' and Ancient Greek politics and society
Week 4: 15 - 19 August	Lecture	Stage Directions, Dialogue & Character 1: Shakespeare's 'Romeo and Juliet' - The Great Love Tragedy
	Seminar	'Romeo and Juliet': staging and characterization in Renaissance theatre
Week 5: 22 - 26 August	Lecture	Stage Directions, Dialogue & Characters 2: Sheridan's 'The School for Scandal' - An Enduring Play with Words and Manners
	Seminar	'The School for Scandal': staging and characterization in Georgian drama & theatre
Week 6: 29 August - 2 September	Lecture	The Actor's Body and Spaces 1: Büchner's 'Woyzeck' - A Powerful Collision of Artistic Forms and Psycho-Social Forces
	Seminar	'Woyzeck': the body and its environment in Storm and Stress drama and contemporary stagings of the play
Week 7: 5 - 9 September	Lecture	The Actor's Body and Spaces 2: Ibsen's 'A Doll's House' - A Dramatic Exit from an Oppressive Societal Space
	Seminar	'A Doll's House': the body and its environment in Naturalist drama and theatre and in contemporary stagings of the play
Week 8: 12 - 16 September	Lecture	Artistic Styles and the Audience 1: O'Neill's 'The Hairy Ape' - A Modernist Expression of Cultural Crisis
	Seminar	'The Hairy Ape': the play's relation to German expressionist theatre, and the Wooster group's 1996 staging of the play
Week 9: 19 - 23 September	Lecture	Artistic Styles and the Audience 2: Handke's 'Offending the Audience' - A Postdramatic Challenge to Western Traditions of Drama and Spectatorship
	Seminar	'Offending the Audience': examining the play in light of Lehmann's postdramatic theatre theory, and Sydney Front's reworking of the play, 'Fight Night' (2001).
Week 10: 4 - 7 October	Lecture	Artistic Styles and the Audience 3: Kane's 'Blasted' and the Rich Brutalism of In-Yer-Face Theatre
	Seminar	'Blasted': the play's relation to Jacobean Drama, 'King Lear' in particular, and to 1990s British Theatre
Week 11: 10 - 14 October	Seminar in lecture slot	Facilitated Group Preparation of the Wk 11 Great Play Pitch
	Seminar in seminar slot	Three Great Play Pitches on 3 pre-19C plays deemed worthy of placement in the Course-of-2016 canon
Week 12: 17 - 21 October	Seminar in lecture slot	Facilitated Group Preparation of the Wk 12 Great Play Pitch
	Seminar in seminar slot	Three Great Play Pitches on 3 post-19C plays deemed worthy of placement in the Course-of-2016 canon

Resources

Prescribed Resources

Essential Reading:

1) Mick Wallis and Simon Shepherd, *Studying Plays*, 3rd ed. (London: Bloomsbury, 2010). [Available from UNSW Bookshop and UNSW Library]

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.

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: Antiquity Through the Eighteenth Century*, 2nd ed., vol. 1 (New York & London: W.W. Norton, 2013). [Some copies in UNSW Library and UNSW Bookshop]

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: The Nineteenth Century to the Present*, 2nd ed., vol. 2 (New York & London: W.W. Norton, 2014)

Maggie B. Gale and John F. Deeney with Dan Rebellato (eds.), *The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance* (London and New York: Routledge, 2010).

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.