Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS3013

Performing Arts Internships

Session 1, 2014

ARTS3013
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CRICOS Provider Code: 00098G

Location			
FACULTY	Faculty of Arts and Social Sciences		
SCHOOL or DEPARTMENT	School of the Arts and Media		
COURSE CODE	ARTS3013		
COURSE NAME	PERFORMING ARTS INTERNSHIPS		
SESSION	1	**YEAR**	2014

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Staff contact details	
Course Convener/Lecturer	
Name	Dr. Erin Brannigan
Phone	9385 7854
Office	R.119, L1, Webster Building
Email address	e.brannigan@unsw.edu.au
Contact time and availability	By appointment

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

TIMETABLE

Activity	Day	Time	Lecturer	Room
Introductory Lecture	Monday 3rd March, Week One	9.30-11.30am	Brannigan	OMB149
Internship	Various	90-100hrs		

Enrolment advice

Interested students must complete an Expression Of Interest form, prepare a CV which will be developed during the workshop, and attend a meeting with Dr Erin Brannigan (by appointment only) to discuss their eligibility and the internships on offer. **Students must have completed a minimum of 24 units of credit in either the Dance Studies stream or the Theatre and Performance Studies Stream with a current minimum WAM of 70. Please check that you meet these pre-requisites before making your application to Dr Erin Brannigan.**

As enrolment is subject to course convenor and School approval, students interested in gaining academic credit for an internship under ARTS3013, should follow these steps:

- Enrol in a full load, including another elective (as a fall-back in case your internship is not approved)
- Consult the list of possible internships
- Prepare your Expression of Interest Form and a CV with your contact details and send to k.plume@unsw.edu.au by January 30
- Dr Erin Brannigan (e.brannigan@unsw.edu.au) will contact you to discuss internships on offer and your eligibility by 4pm Friday Feburary 28, 2014 (for Semester 1). She will contact you earlier if the internships you are interested in begin before session. Internships will not be approved after the deadline.
- Attend an interview with 2 or 3 of the partner organisations.
- Once an internship placement has been approved, students will then be permitted to drop their other elective and enrol in ARTS3013.
- Enrolments close March 31

Please visit this address for all relevant documents:
https://sam.arts.unsw.edu.au/students/resources/performance-students/internships/

Attendance Requirements

- A student is expected to attend all class and internship contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Essential Information For FASS/SAM Students

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://www.arts.unsw.edu.au/current-students/academic-information/policies/

Course details

Course Statistics		Level 3 90-100hrs b/w January and July 2014 Course Credit Points: 6 Elective Unit Pre-requisite: 24 Units of credit and a minimum WAM of 70 in Dance Studies of Theatre and Performance Studies.
Summary of the Course		In *Performing Arts Internships*, 3rd year Dance and Theatre and Performance Studies majors are allocated industry internships. This is an opportunity for the Majors to explore a potential career path, immersing themselves in one facet of the performing arts industry. Students interested in developing their performance technique, observing creative developments, supporting community-based performing arts organisations or administrators, or learning about dramaturgical processes would be partnered with an appropriate organization such as Sydney Dance Company, Force Majeure, Critical Path, Performance Space, Urban Theatre Projects, PACT, Performing Lines, Belvoir, Carriageworks and the UNSW Creative Practice Lab (CPL). The aim of the course is for students to experience the mutlitude of creative practices that make up our performing arts industry, and make progress in their chosen career path. They will gain experience working with practicing artists and the various contexts in which they present their work, and be exposed to the development, production and adminstrative side of the arts.
Aims of the Course	.	To expand and deepen knowledge of career pathways in the performing arts through immersion in one facet of the industry.
	.	To fine-tune skills in independent thinking in the context of real-world applications, utilising knowledges accrued across the Dance Studies and Theatre and Performance Studies Majors.
	.	To gain meaningful experiences with industry partners that will support future engagement with the performing arts community.
Student Learning Outcomes		By the end of this course, students will be able to:
	.	Recognize the various facets of the performing arts industry and how teaching and learning, creative development, production and administration are inter-connected.
	.	Apply a variety of critical lenses to the role of physical performance as a type of knowledge in the broader aesthetic, cultural, social and economic contexts that make up the performing arts industry.
	.	Demonstrate research skills in gathering, classifying and communicating information about activities focused on human movement and performance, involving independent critical thinking.
		Apply writing skills to the translation and communication of performance practices and

	.	knowledges.
	.	Demonstrate physical awareness and knowledge through participation in, or observation of, creative process and performance.
Graduate Attributes	.	Dance students will develop: an appreciation of dance as an influential force within the broader ecology of the humanities.
	.	a firm grounding in the key concepts of *corporeality* and *movement* that form the disciplinary basis of dance.
	.	a recognition of the role of somatic knowledge as fundamental to the study of dance.
	.	a variety of critical approaches to both the theory and practice of dance.
	.	knowledge of a diversity of dance forms, knowledges and practices beyond the Western canon.
	.	research skills, both practical and theoretical, in gathering, classifying and communicating information about dance and choreography.
	.	the ability to apply writing skills to the translation and communication of somatic practices and knowledges
	.	the capacity tor5ecognize and reflect on social, cultural and ethical issues, as they apply to diverse dance practices.
Graduate Attributes	.	TPS students will develop: 1. the ability to analyse 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 mann use performance vocabularies, skills, structures and working methods; 4. the ability and skills required to analyze and interpret written texts, and to effect thought imaginative transitions from the page to the performance space; 7. the knowledge and capacity to discuss and debate the relevance of live art in the contemporary information age; 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

Rationale for the inclusion of content and teaching approach
• Central concepts from the Dance Studies major (movement, kinaesthetics, choreography, subjectivity,

expression, presence, improvisation and somatic knowledge) and Theatre and Performance Studies major (dramaturgy, performativity, semiotics, historiography, collaboration, as well as many of the above) will be carried into this subject where students will be fine-tuning skills in independent research utilising knowledges accrued.

- These concepts will be re-approached through a consideration of how they function in broader aesthetic, cultural, social and economic contexts of the performing arts industry.
- Students will be encouraged to immerse themselves in one facet of the industry to support their ability to navigate a performance-related career path.
- Students will be encouraged to recognise and account for how the various facets of performance - teaching and learning, creative development, production and administration - are inter-connected.
- Writing tasks will facilitate the approach in both Majors to translating physical knowledge and practice into written texts.
- Internships will be appointed based on a student's work and interests as they have emerged across the 1st and 2nd years of their Major.
- The hours spent with a partner organisation will be structured in consultation with the course convenor.
- The Critical Reflection, Portfolio and CV Workshop draw together writing, practice and application in industry contexts, requiring students to demonstrate physical experience and learning as embodied knowledge, but also to reflect and expand on that knowledge through historical, theoretical and analytical writing.

Assessment (For details see below)			
Assessment task	***Length***	***Weight***	***Due date***
1. Internship Report/Critical Reflection	1000w max.	40%	Week 13
2. Internship Portfolio	N/A	35%	Week 12
3. CV Workshop	100w	25%	Re-submit CV Week 3

In order to pass this course, you must make a serious attempt at ALL assessment tasks. If your internship runs past the submission dates please contact me.

Submission of Assessment Tasks

All **students must submit both hard and soft copies of their assignments.** Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 311U, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked. You must also submit a soft copy of the essay by email to e.brannigan@unsw.edu.au Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

If your Portfolio includes materials that cannot be easily scanned and included in a soft copy document, please inform the course convenor.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.
If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/.

Extension Procedure

- A student seeking an extension should submit a SAM extension application form to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration
In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:
https://my.unsw.edu.au/student/atoz/SpecialConsideration.html
Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

• **Duplication**: 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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide https://my.unsw.edu.au/student/atoz/Plagiarism.html and in Appendix A of the Student Misconduct Procedure (pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

ASSESSMENT DETAIL

1. Internship Report/Critical Reflection	**Maximum 1000**	**40%**

A 2000w report on your internship. Details of your topic should be discussed with the course convenor and

may include historical research, cultural policy analysis, observations of artists working in residence, compositional analysis of a work-in-progress, an exegesis of your own creative process, or the writing up of archival research. This essay will demonstrate your research skills and should incorporate key themes of the Dance Studies or Theatre and Performance Studies Major. You will be expected to undertake independent research beyond the compulsory and suggested reading lists. Make sure you include an introduction stating which topics you will cover, clear paragraph structures and correctly formatted footnotes for quotes and references.

Please protect your host by referring to all personnel and projects by letter rather than name.

Criteria for assessment:

mark	criteria
HD	• Demonstrates a highly sophisticated understanding of the organisation in question and its activities, and showcases the knowledges acquired during the internship. Evidences active participation with the host organisation and engagement with mentors and peers, and the use of appropriate research resources. Very well written and referenced.
D	• Demonstrates a sophisticated understanding of the organisation in question and its activities, and showcases the knowledges acquired during the internship. Evidences active participation with the host organisation and the use of appropriate research resources. Shows attention to writing skills.
C	• Demonstrates a good understanding of the organisation in question and its activities, and showcases the knowledges acquired during the internship. Evidences the use of appropriate research resources. Shows attention to writing skills.
P	• Demonstrates some understanding of the organisation in question and its activities, and provides some evidence of the knowledges acquired during the internship.
F	• Demonstrates no understanding of the organisation in question and its activities, and no evidence of the knowledges acquired during the mentorship. No use of research resources and poorly written.

2. Internship Portfolio	**N/A**	**35%**

A personal portfolio of the internship from the student's perspective, documenting experiences and progress throughout. The internship portfolio might include reports written or research undertaken during your industry placement, representations of the workplace such as organizational and flow charts identifying and describing staff roles, descriptions of events and your role in the process, proposals for activities for the

organization, fund-raising plans and projected outcomes etc. The portfolio should record your engagement with industry personnel, lecturers, peers and audiences, demonstrating how you have participated in an exchange with those you are working with. You may also include a discussion of your own experiences with performance and dance in relation to your internship. Please include your final CV in your portfolio.

Please protect your host by referring to all personnel and projects by letter rather than name.

This should be a useful resource for future job applications and industry research.

mark	criteria
HD	• Demonstrates a highly sophisticated understanding of the organisation in question and its activities, an ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Evidences active participation with the host organisation and the use of appropriate research resources. Very well written and referenced.
D	• Demonstrates a sophisticated understanding of the organisation in question and its activities, an ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Evidences participation with the host organisation and the use of appropriate research resources. Demonstrates good writing and referencing skills.
C	• Demonstrates a good understanding of the organisation in question and its activities, an ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Evidences participation with the host organisation and the use of appropriate research resources. Demonstrates good writing and referencing skills.
P	• Demonstrates some understanding of the organisation in question and its activities, and some ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Demonstrates good writing and referencing skills.
F	• Demonstrates no understanding of the organisation in question and its activities, and no ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers.

3. CV Workshop	**100w approx**	**25%**

The CV and career statement you submit upon enrolment will be returned to you with feedback from lecturers during the CV workshop in Week One. A resubmitted version (in Week 3) will then be assessed by the lecturer and form part of your final portfolio assessment.

mark	criteria

HD	An excellent application of corrections to the CV and a refining and elaboration beyond those corrections resulting in a clear and persuasive CV. Excellent expression and originality in the framing of work and education highlights.
D	An application of corrections to the CV and a refining and elaboration beyond those corrections resulting in a clear and persuasive CV. Clear expression and originality in the framing of work and education highlights.
C	An application of corrections to the CV and a refining and elaboration beyond those corrections. Clear expression and some originality in the framing of work and education highlights.
P	An application of corrections to the CV and a refining and elaboration beyond those corrections. Clear expression and framing of work and education highlights.
F	No application of corrections to the CV. Unclear expression and framing of work and education highlights.

Recommended resources for students

Amans, D. (Ed.) *An Introduction to Community Dance Practice.* London: Palgrave, 2008.

Archer, Robyn. *Detritus : addressing culture & the arts.* Crawley, W.A. : UWA Publishing, 2010.

-- *The Myth of the Mainstream: Politics and the Performing Arts in Australia Today.* Platform Paper #04. Sydney, Currency House.

Bailey, Jackie. *Love Your Work*. Sydney: Australia Council for the Arts, 2008. http://www.australiacouncil.gov.au/__data/assets/pdf_file/0014/42008/LOVE_YOUR_WORK.pdf

Brannigan, Erin. *Moving Across Disciplines: Dance in the Twenty-first Century.* Platform Paper #25. Sydney: Currency House.

Burke, Lenine and Mary Ann Hunter. *Not Just An Audience: Young People Transforming Our Theatre*. Platform Paper #26. Sydney, Currency House.

Card, Amanda. *Body for Hire? The State of Dance in Australia.* Platform Paper #08. Sydney, Currency House.

Cunningham, Stuart. *What Price a Creative Economy?* Platform Paper #09. Sydney, Currency House.

Dils, A. and A. Cooper Albright, A. (Eds.) *Moving History / Dancing Cultures.* Middletown: Wesleyan University Press, 2001.

Ferres, Kay and David Adair. *Who Profits from the Arts? Taking the Measure of Culture.* Platform Paper #14. Sydney, Currency House.

Gallasch, Keith. *Art in a Cold Climate: Rethinking the Australia Council.* Paper #06. Sydney, Currency House.

Gibson, Lisanne. *The Uses of Art*. St Lucia, Qld. : University of Queensland Press.

-- 'The Arts as Industry,' *Media International Australia, Incorporating Culture & Policy,* Feb 1999, Issue 90, p.107-122.

Glow H and Katya Johnson. '*Your Genre is Black': Indigenous Performing Arts and Policy.* Platform Paper #19. Sydney: Currency House.

Golding, Kevin. *Essential Governance Practices for Arts Organisations*. Sydney: Australia Council for the Arts, 2011.
http://www.australiacouncil.gov.au/resources/reports_and_publications/subjects/management/essential_governance_practices_for_arts_organisations

Hewitt, A. *Social Choreography*. Durham: Duke University Press, 2005.

Hunt, Kathy and Phyllida Shaw. *A Sustainable Arts Sector: What Will It Take?* Platform Paper #15. Sydney: Currency House.

Hunter, Mary Ann. *Anxious futures : valuing young people and youth-specific performance in Australia's cultural field in the 1990's*. UQ Theses Collection, 1999.

Lally, Elaine. *Women in Theatre.* The Australia Council for the Arts, 2012.
http://www.australiacouncil.gov.au/__data/assets/pdf_file/0008/127196/Women-in-Theatre-April-2012.pdf

Pledger, David. *Re-valuing the artist in the new world order.* Platform Paper #36. Sydney: Currency House.

Reynolds, N. and McCormick, M. *No Fixed Points: Dance in the Twentieth Century*. New Haven and London: Yale University Press, 2003.

Seares, Margaret. *Cultural Policies in Australia*. Australia Council for the Arts, 2011.

Turner, Cathy and Synne K Behrndt. *Dramaturgy and Performance*. London: Palgrave and Macmillan, 2008.

It's a Given: Key Findings. Australia Council for the Arts.
http://www.australiacouncil.gov.au/__data/assets/pdf_file/0018/116037/Australia_Council_-_Its_a_Given_Key_findings_2010.pdf

Connecting:// arts audiences online. Australia Council for the Arts.
http://connectarts.australiacouncil.gov.au/download/

National business plan framework for arts organisations. Australia Council for the Arts.
http://www.australiacouncil.gov.au/resources/reports_and_publications/subjects/management/national_business_plan_framework_for_arts_organisations

Journals
Writings on Dance
RealTime
Dance Research Journal
Arts Yarn Up
http://www.australiacouncil.gov.au/news/arts_yarn_up_magazine
Artery
http://artery.australiacouncil.gov.au

Websites
http://www.aiatsis.gov.au/ Australian Institute of Aboriginal and Torres Strait Islander Studies

Course evaluation and development

This course will be evaluated through a CATEI survey at the end of the course.