



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS3013

Performing Arts Internships

Session 1, 2016

Staff contact details	
Course Convener/Lecturer	
Name	Dr. Erin Brannigan
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Contact time and availability	By appointment

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

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Website: <https://sam.arts.unsw.edu.au>

TIMETABLE

Activity	Day	Time	Lecturer	Room
Introductory Lecture	Week 1	TBC	Brannigan	TBC
Assessment preview meeting	Week 7	TBC	Brannigan	TBC
Internship	Various	90-100hrs		

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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For 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://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details Credit

Points: 6

Summary of the Course:

Subject Area: Dance Studies

This course can also be studied in the following specialisations: Theatre and Performance Studies, Music

In Performing Arts Internships, 3rd year Dance, Theatre and Performance Studies and Music majors are allocated industry internships. This is an opportunity for the Majors to choose a potential career path or explore an alternative to education, 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 would be partnered with an appropriate organization such as Sydney Dance Company, Sydney Theatre Company, Bangarra, Force Majeure, Critical Path, Performance Space, Urban Theatre Projects, PACT, Performing Lines, Regional ArtsNSW, RealTime, Belvoir, Playwriting Australia, Carriageworks and the UNSW Creative Practice Lab (CPL). These internships are open to all Dance Studies, Theatre and Performance Studies and Music majors, including those who have elected the non-creative practice pathway in the Dance Studies major. Students involved in internships will be assessed by both the host organisation and course convenors. They would need to meet the requirement of 90-100hrs per session for 6uoc points. These hours would have to be managed around other course requirements in your degree. Upon enrolment, students must submit a CV including skills and experience, and a statement of personal learning and career goals for the internship. These will be used to place students with an appropriate organisation and the CV will be developed and assessed throughout the course through feedback from lecturers. A minimum WAM of 70 in Dance Studies, Theatre and Performance Studies or Music streams is needed to be eligible for this course.

Enrolment advice

Interested students must complete an Expression Of Interest form, prepare a CV which will be developed during the workshop, and conduct a meeting in person or by phone 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, Theatre and Performance Studies Stream or Music major/minor or Music single or dual degree, 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:

- Consult the list of possible internships online
- Prepare your Expression of Interest Form and a CV with your contact details and apply below by January 30 2016. Submission will not be considered after this time, however you can submit anytime from late October 2015. SAM staff will manually enrol you once we have confirmation that the requirements have been met.
- Dr Erin Brannigan (e.brannigan@unsw.edu.au) will contact you to discuss internships on offer and your eligibility between 2-13 Nov and 7-18 Dec and then Feb 1-28.
- She will then organize an interview for you with an organization best suited to your experience and career aims. This may occur anytime from Nov-March.
- Enrolments close March 31.

Please visit this address for all relevant documents:

<https://sam.arts.unsw.edu.au/students/resources/performance-students/internships/>

Student learning outcomes:

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

1. Recognize the various facets of the performing arts industry and how teaching and learning, creative development, production and administration are inter-connected.
2. 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.
3. Demonstrate research skills in gathering, classifying and communicating information about activities focused on human movement and performance, involving independent critical thinking.
4. Apply writing skills to the translation and communication of performance practices and knowledges.
5. Demonstrate physical awareness and knowledge through participation in, or observation of, creative process and performance.

Teaching Strategies & Rationale

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

Assessment Items to Learning Outcomes

Internship Report/Critical Reflection

- 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.

Internship Portfolio

- Recognize the various facets of the performing arts industry and how teaching and learning, creative development, production and administration are inter-connected.
- 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.

CV Workshop

- Recognize the various facets of the performing arts industry and how teaching and learning, creative development, production and administration are inter-connected.
- Apply writing skills to the translation and communication of performance practices and knowledges.

Assessment (For details see below)

Assessment task	Length	Weight	Due date
1. Internship Report/Critical Reflection	2000w max.	40%	4pm Thu, Week 11
2. Internship Portfolio	N/A	35%	4pm Thu, Week 13
3. CV Workshop	500w	25%	Re-submit CV 4pm Thu, Week 4

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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 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 SAM 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 (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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://student.unsw.edu.au/special-consideration>

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.
- **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.

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

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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.

Assessment Detail

1. Internship Report/Critical Reflection	Maximum 2000	40%
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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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Demonstrates some understanding of the organisation in question and its activities, and provides some evidence of the knowledges acquired during the internship.
F	<ul style="list-style-type: none"> • 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%
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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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	500w approx	25%
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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 re-submitted version (in Week 4) 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, Lianne. *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.