1. Location

<table>
<thead>
<tr>
<th>FACULTY</th>
<th>Arts and Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL or DEPARTMENT</td>
<td>School of the Arts and Media, Rm 312, Webster Bldg, Level 3. Tel.: 9385 4856 <a href="http://sam.arts.unsw.edu.au">http://sam.arts.unsw.edu.au</a></td>
</tr>
<tr>
<td>COURSE CODE</td>
<td>ARTS3126</td>
</tr>
<tr>
<td>COURSE NAME</td>
<td>Investigating the Theatrical Past</td>
</tr>
<tr>
<td>TIME AND ROOM</td>
<td>Thursdays 10am – 1pm, Wks 1 to 12, Webster 332</td>
</tr>
<tr>
<td>SESSION</td>
<td>1</td>
</tr>
</tbody>
</table>

2. Table of contents

<table>
<thead>
<tr>
<th>Number</th>
<th>Section Title</th>
<th>Page</th>
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<td>Staff contact details</td>
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<td>Course details</td>
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<td>20</td>
</tr>
<tr>
<td>11</td>
<td>Other information to be included</td>
<td>20</td>
</tr>
</tbody>
</table>

3. Staff contact details

1. Course Convener

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr Meg Mumford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 4865</td>
</tr>
<tr>
<td>Office</td>
<td>Rm 112 Webster Building</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a></td>
</tr>
<tr>
<td>Contact time and availability</td>
<td>Wednesdays 9.30-11.30am. Please make an advance booking by email or phone.</td>
</tr>
<tr>
<td>If Meg needs to communicate with you, she will use your student email account (the one with the format z[student number]@student.unsw.edu.au). If you do not use this account then make sure that you set it to redirect mail to the account that you do use. See: <a href="https://www.it.unsw.edu.au/students/zmail/redirect_external.html">https://www.it.unsw.edu.au/students/zmail/redirect_external.html</a></td>
<td></td>
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</tbody>
</table>

| Meg's Staff Website | http://sam.arts.unsw.edu.au/staff/meg-mumford-218.html |

2. Guest Lecturers

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr John Golder (Visiting Senior Research Fellow)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 6806</td>
</tr>
<tr>
<td>Office location</td>
<td>Rm G19D Webster Building</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:j.golder@unsw.edu.au">j.golder@unsw.edu.au</a></td>
</tr>
<tr>
<td>Contact time and availability</td>
<td>N.A.</td>
</tr>
</tbody>
</table>

3. Creative Practice Lab Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Paul Matthews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone</td>
<td>9385 5378</td>
</tr>
<tr>
<td>Office location</td>
<td>Io Myers Studio</td>
</tr>
</tbody>
</table>
### 4. Course details

<table>
<thead>
<tr>
<th>Credit Points</th>
<th>6</th>
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</table>

#### Summary of the Course

This course invites you to experience and reflect on the activities of a theatre historian. To this end it introduces ways of investigating and interpreting the theatrical and performance past. During the course you will be given the tools and materials to start analyzing primary performance evidence (scripts, lists, designs, objects etc.) and representations (18C commentary on and paintings of production events and practitioners etc.). You will also be asked to examine the content and perspectives of secondary materials such as theatre history books.

**Part 1: Investigating Documents and Other Evidence (Wks 1-4)**

The course begins by drawing attention to ways of gathering and interpreting information from primary and secondary materials about 18C European performance. Types of performance evidence and sources it may consider include:

- visual representations and written accounts of actors
- costumes/clothing and architecture
- playtexts
- information about the nature of the audience
- essays, treatises and manuals on acting

**Part 2: Interpreting Acting on the 17C and 18C European Stage (Wks 4-12)**

The course then introduces the theatre period under examination as well as some key interpretation methods. As well as introducing mainstream 18C British theatre and its relation to Renaissance and Restoration theatre, it also explores the relation of 18C theatre to the contemporary political and philosophical landscape, and introduces a mode of interpretation derived from Marxism and cultural materialism, which focuses on class and gender ideology.

**NB: Course content is influenced by the Convener’s own personal research interests in:**

1. how actors approached the building of a character and the performance of emotion in 18C Europe
2. the class and gender politics of these approaches i.e. how these approaches were (or were not) shaped by the rise of the bourgeoisie and middle classes
3. how 18C acting approaches relate to acting and spectating practices today

#### Aims of the Course

**1. The aims of this course are to:**

1. develop awareness of some methods of reconstruction and interpretation that are available when dealing with the theatrical and performance past;
2. develop the ability to select and employ these methods when examining or reconstructing performance phenomena;
3. explore how materials from and representations of the theatrical and
4. performance past are shaped by social context;
4. nurture skills in individual and group self-directed learning and research project management.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>1. By the end of this course you should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. accurately describe and appropriately use historical evidence relevant to the examples of theatre and performance phenomena used in the course;</td>
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<tr>
<td></td>
<td>2. investigate the relationship between evidence from a production event (scripts, lists, designs, objects etc.) and its social context;</td>
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<td></td>
<td>3. describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;</td>
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<td></td>
<td>4. analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;</td>
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<td>5. co-create one Group Presentation and create one Research Essay.</td>
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<thead>
<tr>
<th>Graduate Attributes</th>
<th>1. Graduate attributes are the abilities, understandings, knowledge, skills, capacities and attitudes you as a student gain from your program of study.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Learning Outcomes given above relate particularly to numbers 1, 4, 5, 6, and 11 of the Graduate Attributes for the Theatre and Performance Studies (TPS) Major.</td>
</tr>
<tr>
<td></td>
<td>The TPS Graduate Attributes are as follows:</td>
</tr>
<tr>
<td></td>
<td>1. the ability to analyze theatre and performance as social signifying practices;</td>
</tr>
<tr>
<td></td>
<td>2. the knowledge and understanding of theories and critical languages and the ability to apply them to the discussion of theatre and cultural performance;</td>
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<td></td>
<td>3. the capacity to observe and participate in performance in a self-aware and creative manner, and to use performance vocabularies, skills, structures and working methods;</td>
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<td></td>
<td>4. the ability and skills required to analyze and interpret written texts, and to effect thoughtful, imaginative transitions from the page to the performance space;</td>
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<td>5. the skills required to negotiate group-devised research and performance projects, and to ethically manage relations within the group and between performers and spectators;</td>
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<td>6. the ability to identify and interpret the cultural frameworks that surround performance events and to take these into account when interpreting and/or creating performances;</td>
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<td>7. the knowledge and capacity to discuss and debate the relevance of live art in the contemporary information age;</td>
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<tr>
<td></td>
<td>8. the capacity to engage with and merge different theories or paradigms of knowledge from a variety of scholarly disciplines;</td>
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<td>9. the skills involved in a variety of verbal, written, and performative modes of public communication;</td>
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<td></td>
<td>10. the ability to read texts with critical and historical awareness and to produce coherent written work with appropriate scholarly</td>
</tr>
</tbody>
</table>
5. Course and reading schedule

<table>
<thead>
<tr>
<th>Wk 1 (6/3)</th>
<th>Introducing the Course</th>
</tr>
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<tbody>
<tr>
<td><strong>Assessment task due</strong></td>
<td></td>
</tr>
<tr>
<td><em><strong>Student-led Presentations</strong></em></td>
<td></td>
</tr>
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</table>

**INTRODUCTION:**

Wk 1 (6/3) **Introducing the Course**

Content, structure and assessment, and discussion of terms and issues surrounding the work of a theatre historian.

**Reading:**

**PART 1: INVESTIGATING DOCUMENTS AND OTHER EVIDENCE**

Wk 2 (13/3) **Iconography of the 18C Actor and Playing Space**

Performance evidence and source materials I: what, if anything, do pictures of actors and theatre buildings tell us about the way actors actually approached characterization and performing emotions?

In week 2 of the course Paul Matthews from the Creative Practice Lab (CPL) will speak to you about available resources for the Group Presentation. Groups will also be finalized.

**Guest Lecturer:** Dr John Golder

**Reading:**


Wk 3 (20/3) **Essays and Treatises**

Performance evidence and source materials II: are such documents prescriptive and/or descriptive? What do they tell us about the head vs heart acting debate?

**Reading:**

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.


**Reading Summary was due by midnight yesterday via Turnitin.**

**Wk 4 (27/3)**

***STUDENT-LED PRESENTATIONS: Acting Manuals on Manners, Motion and Emotion***

Performance evidence and source materials III: how is prescription and description played out in these texts? What light, if any, do these documents shed on how 18C actors prepared and presented a character?

**NB:** This week combines a staff-led seminar with a student-led Presentation (see Assessment section below).

**Reading:**


**PART TWO: INTERPRETING ACTING ON THE 17C AND 18C EUROPEAN STAGE**

**Wk 5 (3/4)**

*From the English Renaissance to the Georgian (1740–1830) Stage and Page – Part I: Elizabethan Theatre (1558-1603)*

This seminar sets the scene for an examination of 18C Georgian performance by introducing what historians have discovered and interpreted with regard to 17C English Renaissance (particularly Elizabethan) staging and acting. It also considers the relation between Elizabethan performance and society, state politics in particular.

**Reading:**


**Wk 6 (10/4)**

*Elizabethan Acting and Shakespeare’s King Lear (c. 1605-6)*

This seminar continues the exploration of Elizabethan acting by considering Tiffany Stern’s findings about and interpretations of the way Renaissance actors rehearsed. It also explores methods for analysing Elizabethan playscripts, such as *King Lear*, so that they yield information about stage practice, as well as the difficulties of using extant scripts in this way.

**NB:** This seminar will include a presentation on Renaissance theatre architecture and scenography by Paul Matthews from the Creative Practice Lab.
Reading:

2. ‘Introduction’ (pp. 3-80) and Act V of William Shakespeare’s King Lear, ed. R.A. Foakes, King Lear (London: Arden Shakespeare, 2003).

Wk 7 (17/4) *** STUDENT-LED WORKSHOP AND PRESENTATION SECTION: ELIZABETHAN PERFORMANCE

NB: See Assessment section below. The seminar will conclude with a session on essay titles and examination of a model student essay.

EASTER AND MID-SESSION BREAK: GOOD FRIDAY 18 APRIL TO ANZAC DAY 25 APRIL

Wk 8 (1/5) ** From the English Renaissance to the Georgian Page and Stage – Part II: Restoration Theatre and Nahum Tate’s The History of King Lear (c. 1680-1)

This seminar will continue the Wk 7 discussion on Jacobean acting. It will then introduce Restoration theatre through an analysis of Nahum Tate’s adaptation of Shakespeare’s King Lear, with a focus on acting implications and gender politics.

This seminar will include a guest lecture from Mr John Severn, PhD candidate, UNSW

Reading:


**Essay Topic Proposal was due by midnight yesterday via Turnitin.

Wk 9 (8/5) Characteristics of 18C European Middle-Class Theatre

After briefly addressing the nature of the Georgian theatre and so-called ‘bourgeois’ performance that developed after Restoration theatre, this seminar introduces key concepts, methods and debates surrounding class-based analyses of 18C European theatre.

Reading:


**Wk 10 (15/5) The Class and Gender Politics of 18C Sentimentalism**

Here the focus is the philosophy and politics of sentimentalism and its implications for playwriting, acting and spectating. In order to understand the ways in which sentimentalism marked a departure in approaches to performance, we will first briefly consider the idealist Neoclassical principles that had hitherto guided many aspects of 17C and 18C European drama and staging.

*Reading:*


**Wk 11 (22/5) ***STUDENT-LED WORKSHOP AND PRESENTATION SECTION: GEORGIAN PERFORMANCE***

*NB:* See Assessment section below. Students must also book a 15-minute essay meeting slot with Meg Mumford for either her Wk 11 Office Hours or her Wk 12 Office Hours and Wk 12 ARTS3126 seminar 11.30am-1pm slot. While it would be better to meet in person, pre-arranged telephone conversation is also possible. Students must give or email an essay plan to Meg on or before the meeting.

**Wk 12 (29/5) Essay Surgery and Feedback Forum:**

This class will commence with a 1hr Essay Surgery session on theatre history essay referencing. After a short break there will then be a 30-minute Feedback Forum to discuss various aspects of the ARTS3126 course.

During this week, students who have not already had a 15-minute essay meeting with the Convener to discuss his/her essay plan, must arrange a slot with Meg either during her Office Hour (Wed 9.30-11.30) or during this seminar slot (Thurs 11.30-1pm). Students must give or email an essay plan to Meg on or before the meeting.

**Wk 13 (5/6) **Essay Submission by midnight on Wednesday 4 June via Turnitin.**
### 6. Rationale for the inclusion of content and teaching approach

#### Content Rationale
ARTS3126 aims to continue the engagement in the Theatre and Studies Performance Program with the relation between performance practices and their historical context. It also provides a unique opportunity to reflect critically on how these practices are reconstructed and interpreted. In a curriculum where practice from the twentieth century onwards is already well established, the course also offers students the chance to explore European performance – acting and body culture in particular – from an earlier period, in this case the eighteenth century. In its emphasis on self-directed learning ARTS3126 also aims to develop skills necessary for courses such as Honours and postgraduate research as well as for lifelong learning.

#### Learning and Teaching Approach
In keeping with the diverse needs and learning styles of the students involved in this course, the Level 3 status of the course, and the participants’ interest in arts and communication, the learning and teaching approach is multimodal, with a particular emphasis on self-directed learning (SDL) and learning through creative performance.

Because you are an upper level undergraduate you are now better equipped to participate in a higher degree of self-directed learning (SDL). That is, to take ‘personal responsibility for learning endeavors’ (Roger Hiemstra, ‘Self-Directed Learning Lexicon’, *International Journal of Self-Directed Learning*, 1, 2 (2004), 1-6).

To my mind, engaging in SDL does not simply mean that you undertake research and other learning activities that are devised and run predominantly by you individually. Rather it embraces both individual independent learning and managing your relation to learning environments such as research teams. SDL in the workforce, particularly performing arts companies and institutions, often takes this form of managing a relation to other researchers and resources.

Given the emphasis on SDL, the prominent role of teacher-led learning in this course might seem paradoxical. However, from my experience SDL is often most effective when in the initial stages it is combined with considerable guidance, which is then gradually diminished as the course moves along.

ARTS3126 also uses practice-based performance activities as a teaching strategy. This is in part because I believe that when the objects of study are (the residue of) performance events, bodily enactment vividly raises issues and engenders experiences - especially about the relation between historical and contemporary performance practice. These experiences are often neglected when the learning process remains restricted to linguistic activities. Practice-based work – which always includes important roles for people who aren’t keen on enactment - also helps develop your skills in inventive play. These skills are especially, but by no means exclusively, relevant to the arts and education industries.

#### Summary of learning modes in this course:

1. **Teacher-led learning and facilitation:** Meg, together with invited guest speakers, will continue to offer teacher-led learning throughout the course in order to provide you with a sufficient familiarity with the subject matter (history research skills and 18C performing bodies on the European stage). She will also facilitate group presentations and essay surgeries.

2. **Group-based SDL:** in preparation for the Group Presentations in Wks 4, 7 & 11 you will be involved in managing group-learning and problem-solving *both in and out of the weekly course time slot*. There is little to no obligatory reading set for these seminar weeks. Instead, in your assigned week, your preparatory work will consist of individual research, group meetings and/or group rehearsals.

3. **Individual SDL:** for the self-devised research essay you have the responsibility for managing your individual research and writing.
7. Teaching strategies

Different strategies for assisting Learning Outcomes will be used in each 3hr seminar, including:

- teacher-lead mini-lectures for c. one third of every seminar in wks 1-3, 5-6, 8-10, 11 to support Outcomes 1-5;
- discussion-based seminars and small group work in Wks 1-3, 5-6, 8-10, 11 to help achieve Outcomes 1-5;
- student-led group presentation sessions wks 4, 7, & 11 to foster Outcome 5 in particular;
- staff-led group and one-on-one essay guidance, Wks 6, 7, 11 & 12 to foster Outcome 5 in particular.

8. Assessment

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Course learning outcomes assessed</th>
<th>UNSW Graduate attributes assessed</th>
<th>Due and Return Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 x Reading Summary</td>
<td>300 words (min) 350 words (max) double spaced</td>
<td>20%</td>
<td>1, 3 and 4.</td>
<td>1-6, 12</td>
<td>Due online to Turnitin in Moodle before midnight on Wednesday 19 March (Wk 3). Feedback and grade returned within 3 weeks of submission.</td>
</tr>
<tr>
<td>1 x Essay Topic Proposal</td>
<td>300 words (min) 350 words (max) double spaced plus 1 x A4 bibliography, single spaced [c. 15 hrs]</td>
<td>20%</td>
<td>1, 3 and 4</td>
<td>1-6, 12</td>
<td>Due online to Turnitin in Moodle before midnight on Wednesday 30 April (Wk 8). Feedback and grade returned within 3 weeks of submission.</td>
</tr>
<tr>
<td>1 x Group Presentation (including Peer Review &amp; Self-Assessment Form / PR &amp; SE Form)</td>
<td>group presentation: 30 minutes (min) 40 minutes (max) [c. 20hrs] plus complete 2 x A4 PR &amp; SE Forms. [c. 20hrs]</td>
<td>30%</td>
<td>All, 3 and 5 in particular</td>
<td>All</td>
<td>Due in class, Wk 4 or 7 or 11. Feedback and/or grade returned in class within 3 weeks of submission.</td>
</tr>
<tr>
<td>Research Essay</td>
<td>2,000-2,500 words [c. 37.5hrs]</td>
<td>30%</td>
<td>1-5</td>
<td>1-6, 12</td>
<td>Due online to Turnitin in Moodle before midnight on Wednesday 4 June (Wk 13). Feedback and grade returned online within 3 weeks of submission.</td>
</tr>
</tbody>
</table>
Please note that in order to pass this course you must make a reasonable attempt at and submit ALL assessment tasks. Failure to complete one or more assessment task will result in automatic failure of the course.

<table>
<thead>
<tr>
<th>Class Attendance, Participation and Submission Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attendance and Participation Requirements</strong></td>
</tr>
<tr>
<td>• A student is expected to attend all class contact hours.</td>
</tr>
<tr>
<td>• A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).</td>
</tr>
<tr>
<td>• A student who arrives more than 15 minutes late may be penalised for non-attendance. 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.</td>
</tr>
<tr>
<td>• 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.</td>
</tr>
<tr>
<td>• 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.</td>
</tr>
<tr>
<td>• For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <a href="https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/">https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/</a></td>
</tr>
</tbody>
</table>

Class attendance is taken every teaching week, and students who arrive more than 15 minutes late or leave more than 15 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Seminars for this course commence at 10.05am and conclude at 12:55am.

**Weekly Readings:** you are expected to bring your Study Kit to class each week. You are also expected to arrive at all classes with evidence that you have prepared for the class. Evidence includes marked-up readings, ability to demonstrate your preparatory work through participation in discussion etc. If you cannot provide good cause for not doing your required reading(s), the Course Convener (Meg Mumford) reserves the right to mark you absent.

Explanation of absences, or requests for permission to be absent from forthcoming classes, should be addressed to your Convener. Explanation of an absence of more than one week should be addressed in writing to the Registrar, and, where applicable, should be accompanied by a medical certificate.

See also: [http://my.unsw.edu.au/student/resources/Policies.html](http://my.unsw.edu.au/student/resources/Policies.html)

**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](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.

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

In this course, late work will not receive detailed feedback.

**Submission to Turnitin**

All written assignments are to be submitted to Turnitin on the course Moodle site.

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

If you have any problems submitting via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:


Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:
IT Service Centre Email: itservicecentre@unsw.edu.au
Internal: x51333
External: (02) 9385-1333
International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support
Email: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au)
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.
Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

* provide a copy to another staff member of the University
* communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

Extension Procedure

- A student seeking an extension should submit a SAM extension application form to the Course Authority (Meg Mumford) 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.
- 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/

Description of Assessment Activities

1. Reading Summary (20%)

Task Instructions:
During this course you must submit 1 Reading Summary that is 300-350 words in length via Turnitin within the course Moodle site. NB: Model Reading Summaries are available on Moodle

Your Reading Summary must be on the following reading:

Wk 3:

Assessment Criteria:

You will be assessed on:

a) Accuracy, relevancy and succinct expression of the main point(s) raised;
b) Ability to communicate clearly to your readers;
c) Evidence of critical thinking beyond mere description;
d) Evidence of personal engagement i.e. clarification of the issues (to do with content, argument,
Discuss with regard to Diderot’s text ‘The Paradox of Acting’.

Rationale:
The main point of this task is to gain some familiarity with the way theatre historians write and think. It is also an opportunity to rehearse careful reading, description and analysis of texts. This exercise also aims to ensure that you receive feedback on your reading and writing skills as well as your independent thinking. And finally, it encourages you to develop skills in writing. This task relates to Learning Outcomes 1, 3 and 4.

2. Essay Topic Proposal (20%)

Task Instructions:
Each of the following parts are worth 4% each:

Part 1) Devise 1 Essay Question (see instructions below)
Part 2) Describe the theatre history period and key issue(s) that you wish to address, and briefly outline why you think the issues(s) are significant for our understanding of the past and/or present (c. 100-175 words)
Part 3) Describe 1 primary and/or secondary source relevant to your research and how this source has helped you to begin addressing your key issue(s). (c. 50-90 words)
Part 4) Describe the methods you will use to carry out your research and address your issues (c. 50-90 words)
Part 5) Provide an accurately presented Preliminary Bibliography that is no less than half of 1 x A4 and no more than 1 x A4 in length.

You should begin researching and consult with your Convener (via her Office Hours) about your Essay Topic Proposal as soon as possible, and no later than Wk 7.

INSTRUCTIONS FOR DEVISING YOUR ESSAY QUESTION

a) the essay question must include a quotation from 1 of the texts in the Study Kit. Throughout the course, keep a note of any comment(s) by the historians you are reading, or by the authors of the primary documents we are studying, that you find significant, intriguing, or questionable. Read ahead if you think there are topic areas coming up later in the course that may be of interest to you.
b) Before Wk 6, whittle the selection of comments down to 1 and that will become your essay quotation.
c) Then add a question or comment, or simply the term ‘discuss’.

3 Examples (only to be used as guides, you may not simply repeat these questions):

1) ‘Sources available to the historian can never be taken as direct reflections of some past reality’. (Phillip B. Zarrilli et.al., Theatre Histories: An Introduction (London and New York: Routledge, 2006), p. xxvi.)

Discuss with regard to Diderot’s text ‘The Paradox of Acting’.
**OR:** 2) In her discussion of Elizabethan production, Tiffany Stern comments that: ‘In fact “rehearsal” as the collective practice for a performance is seldom referred to, largely because of the way in which plays were actually brought to the stage’ (Tiffany Stern *Rehearsal from Shakespeare to Sheridan* (Oxford: O.U.P., 2000), p. 52).

Compare the collective practice for text-based performance in 21st-century mainstream Australian theatre, with that in the Elizabethan theatre, and account for the points of divergence.

**OR:** 3) Christopher B. Balme calls for ‘more interest in the iconological potential of the images we deal with; that is in an interpretative approach to the theatre iconographical record’. (Balme in ‘Interpreting the Pictorial Record: Theatre Iconography and the Referential Dilemma’, *Theatre Research International*, 22, 3 (1997), p. 192.)

What does Balme mean by ‘iconological potential’? Apply this approach to 2 images that appear in the course Study Kit.

**Assessment Criteria:**

*You will be assessed on:*

1) the thoughtfulness of your selection of quotation and awareness of the debates and/or issues it bears relation to;
2) the manageability of the chosen subject area and selected issue(s), and your awareness of their significance for our understanding of past and present performance;
3) your ability to analyse some relevant resources;
4) your capacity to locate and select a number of key resources and to present them in an appropriately scholarly manner.
5) generic aspects of scholarly writing i.e. writing style, citation practice, structure, presentation etc.

**Submission Instructions:**

Due online to Moodle Turnitin site **before midnight on Wednesday 30 April (Wk 8)**. All Summaries submitted without permission AFTER midnight on that Wednesday will incur late submission penalties.

You must submit your work in 12-point font, double spaced and paginated to the ARTS3126 Moodle site. If you have any problems submitting via Turnitin send Meg Mumford (m.mumford@unsw.edu.au) a word.doc version of your assignment immediately and try to re-submit at a later date. **DO keep an electronic and hard copy YOURSELF.**

**Rationale:**

This task furthers your familiarity with European theatre history and helps prepare you for the execution of your own Research Essay. It contributes to Learning Outcomes 1, 3, & 5.

**3. Research Essay (30%)**

**Task Instructions**

The self-devised Research Essay should be c. 2,000 - 2,500 words in length. The question must be devised by yourself in accordance with the instructions given in the Essay Topic Proposal description above.

There will be a introductory group essay session in the Wk 7 class, and one-on-one essay appointments in Meg’s Office Hours in Wks 6, 7, 11 and 12 and in the Wk 12 seminar.

**Assessment Criteria:**

When marking your essay, in addition to observing generic aspects of essay writing outlined on the Essay Assessment Form rubric available on Moodle— such as writing style, presentation and citation practice, content, structure and critical approach – the Convener will also be looking at aspects (where relevant to your topic) such as:

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**Essay Assessment Form rubric available on Moodle.**
• your use of (archival) sources and resources (see Learning Outcomes 1 & 2)
• your ability to reconstruct and/or interpret past performance phenomena (Outcome 3)
• engagement with the work of other historians (also Outcome 3)
• your reflection on the historically specific and partisan nature of representations of the past made by
others and by yourself (Outcome 4)

Submission Instructions
Due online to Moodle Turnitin site before midnight on Wednesday 4 June (Wk 13). All Essays submitted without
permission AFTER midnight on that Wednesday will incur late submission penalties.

The Essay should be presented in accordance with the conventions of university and academic writing i.e.
double spaced, margins, pagination, title page etc.. It should demonstrate a firm understanding of how to use
the scholarly apparatus i.e. of how to use quotation, citation etc. Model ARTS3126 student essays from previous
years are available on Moodle.

You must submit your work in 12-point font, double spaced and paginated to the ARTS3126 Moodle site.
If you have any problems submitting via Turnitin send Meg Mumford (m.mumford@unsw.edu.au) a word.doc
version of your assignment immediately and try to re-submit at a later date. DO keep an electronic and hard copy
YOURSELF.

Rationale:
By finding and articulating your own areas of research interest and arguments you will be developing skills
in individual self-directed learning and research project management (see Outcome 5).

ESSAY WRITING SUPPORT SERVICES
For information about how to write essays and document your references, consult The Learning Centre’s writing
guides at
http://www.lc.unsw.edu.au/olib.html#1

REFERENCING SYSTEMS
There are two main referencing systems: the footnote/bibliography or ‘Oxford’ referencing system - see
www.lc.unsw.edu.au/olib/refbib.html
and the ‘In-Text’ or ‘Harvard’ referencing system – see www.lc.unsw.edu.au/olib/ref.html
Whichever system you choose, the golden rule is to be consistent!
The UNSW Library offers many services to students seeking help with their essays and study skills. See
http://info.library.unsw.edu.au/web/services/undergraduates.html
If you would like further help with your studies, and your essays in particular, please consult The Learning Centre’s
services on http://www.lc.unsw.edu.au

4. Group Presentation (30%)
Task Instruction
You will be asked to be a member of ONE of the c. 5-7 Presentation Groups who will be responsible also for a 40-
minute student-led presentation in either Wk 4 or Wk 7 or Wk 11. Each group will have c. 4 members. The
Presentations will be delivered in class in Wk 4 between 10 & 11am, and in Wks 7 and 11 between 10am & 1pm.
Each Group is responsible for devising, setting up, managing and dismantling its Presentation. In each Presentation
week, time will be put aside for ARTS3126 audience feedback.

Each group must create a Presentation focused around 1 of the following topic areas and according to the
required format (i.e. performance and/or workshop and/or talk etc.):
Wk 4
Topic Area 1: What do we know about the nature of **gesture** and **movement** on the 18C European stage?
Format: Studio Workshop for ARTS3126 students and staff

Wk 7
Topic Area 2: What was the material and social function of **female costume** on the Elizabethan stage?
Format: Talk and/or Exhibition

Topic Area 3: What does the **architecture** of the Globe and of the second Blackfriars Theatre tell us about the nature of the performances and actor-performer relations that they housed?
Format: Talk and/or Exhibition

Topic Area 4: What might the **work of the actors on a first night performance** of the finale of Shakespeare’s *King Lear* at the Globe theatre have been like?
Format: Interactive performance (incorporating commentary and audience participation).

Wk 11
Topic Area 5: What are the trademark features of **sentimental comedy** and is Sheridan’s play *The School for Scandal* a sentimental play?
Format: Talk (incorporating readings of relevant play excerpts)

Topic Area 6: What was the nature of **sets** on the Georgian Drury Lane stage? In what ways did they differ from set in Elizabethan indoor theatre, and what were some of the social causes of these differences?
Format: Talk and/or Exhibition.

Topic Area 7: What might the **work of the actors** for a performance of the finale of Tate’s *The History of King Lear* at Drury Lane have been like?
Format: Interactive performance (incorporating commentary and audience participation)

**Nature of the Presentation:**
While the specified format offers a guide, how that format is approached is up to you and your group. However, as you have limited time and resources, you should avoid getting too ambitious or elaborate. Your Presentation could: involve sculptural and visual display; or include technology such as DVDs, CDs, websites etc. It might have aspects that appeal to the senses – not only sight and sound, but also taste, touch and smell. When deciding what to do, you first need to bear in mind that while Meg and Paul Matthews from the Creative Practice Lab may be able to help you with certain IT, props and costume resources etc. **there is no budget for the Presentation and lighting and sound resources in Webster 332 are minimal.** You also need to work out what the skills and interests of the team members are, and what will best illuminate your group’s response to the subject matter and issues of the topic area.

**Preparation Note**
All preparation for this task must occur outside class hours. Hence it is important to create Presentations that do not involve extensive collaborative rehearsal time. Instead, try and create work where each individual member can be responsible for a section of the Presentation and can do quite a lot of the preparation on their own. If you need an extra-curricular meeting/rehearsal space or other resources, please consult in the first instance with Paul Matthews from the Creative Practice Lab whose details are given in the early pages of this course outline. For conceptual and research matters, please consult with Meg during her Office Hours, preferably in person.

**Group Management**
By Wk 2 your Presentation Group will need to establish a Communicator who will communicate with the Convener about the nature and set-up of the Presentation. You will also need to establish other work roles. If you would rather be a ‘behind-the-scenes’ player than a performer, keep this in mind when choosing your role. Here are
some role suggestions:

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

2. ORGANISER AND TIMEKEEPER
Organizes meeting and preparation schedule from now to the Presentation date. Consults with group members and the CPRU in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule.

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

4. DRAMATURGS
In the Presentation, if texts are used, this person will read, analyze and research them, and make significant contributions to the selection and use of text(s) in the performance.

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

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

7. SCENOGRAHER
This figure would communicate with Paul Matthews re issues such as visual design, use of space and objects etc. NB: Webster 331 and 332 do not have lighting rigs.

8. IT Manager
This figure would be responsible for the execution of powerpoints and related av events created through such technology.

You will be expected to communicate and meet with your group members on a regular basis. Near the Presentation date you will probably need to meet outside scheduled class hours.

Staff Resources
Meg and Paul are available as resources for advice, as sounding boards for your ideas. They are not there to tell you what to think or what to do, but, as you identify what you think and what you wish to do, they are there to provide constructive criticism and help you implement this. In Wk 2 of the course Paul will speak to you about available resources. Production Managers should negotiate with Paul should they wish to use resources such as costumes, props, and sound.

Assessment Criteria
The Presentations will be assessed by Meg who will examine the extent to which they presented:
a) a serious engagement, beyond clichés, with the subject matter and issues of the Presentation;
b) an ability to select pertinent examples from the group’s research field;
c) an awareness of the historically specific nature of any reconstruction of past performance practice;
d) a clarifying and creative response to the set task;
e) evidence that the outcomes have been delivered through group interaction and problem solving.

Feedback: A Presentation Assessment Form, complete with your Presentation mark will be returned to you in class within 3 weeks of the Presentation.

Self-Evaluation and Peer Review Form: This form is to be filled out by you and submitted at your Presentation session. It can be found on the ARTS3126 Moodle site. It is mandatory, but not marked.

NB: The Self-Evaluation and Peer Review form will inform your mark for the Presentation in the following way: if they suggest that your individual contribution is more than five marks above or below the overall group mark, and Meg agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to you. Instead, an average of the student’s individual mark and the group mark will be entered. For example:

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

OR

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

This adjustment is intended to take account of instances where an individual’s contribution to the group’s work is clearly well above or well below the level at which the group was working as a whole. How your achievement of each assessment criteria compared with that of your group will be made clear on the Presentation Assessment Form.

Rationale: As well as giving you an opportunity to apply theatre history reconstruction and interpretation methods, this task develops skills in independent and group research project management (Outcomes 1, 2, 3, 5).

9. Expected resources for students

<table>
<thead>
<tr>
<th>Textbook details</th>
<th>Additional readings</th>
<th>Recommended websites and local archives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nahum Tate’s <em>The History of King Lear</em> in Daniel Fischlin and Mark Fortier (eds.),</td>
<td>ARTS3126 Blackboard site: model student</td>
<td>Literature on Line (LION) is a database accessible via the UNSW Library that is useful for 18C literature. The full text is listed in the English Subject Guide: <a href="http://subjectguides.library.unsw.edu.au/content.php?pid=28489&amp;sid=208065">http://subjectguides.library.unsw.edu.au/content.php?pid=28489&amp;sid=208065</a></td>
</tr>
</tbody>
</table>

I also strongly encourage you to use the State Library as it has a very good 18C collection.

If you are looking for undergraduate library support services, the following website is a helpful starting point:

http://www.library.unsw.edu.au/servicesfor/students.html

10. 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: http://teaching.unsw.edu.au/catei

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

Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the nature and sequence of assessment tasks. For example, 2012 feedback on the development and weighting of the Research Essay, has led to the replacement of one Reading Summary Exercise with a preparatory Essay Topic Proposal exercise, and a spread of the 50% weighting for the Research Essay across both the Topic Proposal and the final Essay.

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

11. Other information to be included

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

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

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 of misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

https://my.unsw.edu.au/student/resources/Policies.html

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 acknowledgment.

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, 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


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

- Correct referencing practices;
- Paraphrasing, summarizing, 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.

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.

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

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

Have a great time in this course!!