ARTS3126

Investigating the Theatrical Past


SESSION 1, YEAR 2016
UNSW Course Outline

Staff Contact Details

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Course Authority</td>
<td>Dr Meg Mumford</td>
<td><a href="mailto:m.mumford@unsw.edu.au">m.mumford@unsw.edu.au</a></td>
<td>Office Hours: Thurs 11am-1pm</td>
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<tr>
<td>Guest Lecturer</td>
<td>Mr Paul Matthews</td>
<td><a href="mailto:p.matthews@unsw.edu.au">p.matthews@unsw.edu.au</a></td>
<td>Arrange via email</td>
<td>Io Myers Studio</td>
<td>9385 5378</td>
</tr>
<tr>
<td>Guest Lecturer</td>
<td>Dr John Severn</td>
<td>tbc</td>
<td>n/a</td>
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School of the Arts and Media (SAM) Contact Information

Room 312, level 3 Robert Webster

Building Phone: 9385 4856

Email: sam@unsw.edu.au

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

Course Time Slot and Location

Seminars: Tuesdays 9-12, Webster 332

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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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:

ARTS3126 invites you to experience and reflect on the activities of a theatre historian. To this end it introduces ways of investigating and interpreting seventeenth- and eighteenth-century British theatre. For example, it presents methods for analyzing: performance evidence such as playscripts and set designs; literary and visual representations of theatre; and history texts about theatre and its social context. As well as addressing topics such as documentary evidence, historiography, and iconology, this course also introduces interpretive methods from cultural and gender studies, and offers opportunities for reconstructing aspects of historical staging practices and performance events.

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

Student Learning Outcomes:

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

1. Describe and use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
2. Investigate the relationship between evidence from a production event (scripts, lists, designs, objects etc.) and its social context;
3. Describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;
4. Analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;
5. Conceive and execute an independently devised historical research task

Teaching Strategies & Rationale

ARTS3126 is structured as a combination of lecture, discussion and student-led learning processes. This course is designed to facilitate learning through a mixed-mode teaching structure in which students listen, watch, discuss, research and perform. The overall aims of the course are to: develop skills in reconstructing and interpreting commentary and evidence pertaining to performance from a historically removed period; and hence to enable students to develop a fresh critical awareness of contemporary performance through reflection on its relation to foreign prior practices. These aims are approached through a teaching rationale that facilitates connections between the reading of primary and secondary ‘texts’ (including playtexts and pictorial records), screenings, guest lectures from theatre historians, and reconstructive and creative performance work. Assessments reflect the expectations for excellence in self-directed research, critical rigour and inventiveness that this course seeks to establish. The topics that the course covers reflect an ongoing commitment to teaching innovative and relevant materials for the disciplines of Theatre and Performance Studies.
Assessment

Assessment Items to Learning Outcomes

**Reading Summary**
Describe and use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
Describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;
Analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;

**Essay Topic Proposal**
Describe and use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
Describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;
Analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;

**Research Essay**
Describe and use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
Investigate the relationship between evidence from a production event (scripts, lists, designs, objects etc.) and its social context;
Describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;
Analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;
Conceive and execute an independently devised historical research task

**Group Presentation**
Conceive and execute an independently devised historical research task
Analyze the partisan and historically specific nature of primary and secondary representations (paintings, reviews, history books, etc.) of the theatrical and performance past;
Describe and employ one or more reconstruction and interpretation methods used by theatre and performance historians;
Investigate the relationship between evidence from a production event (scripts, lists, designs, objects etc.) and its social context;
Describe and use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
## Assessment & Weighting

<table>
<thead>
<tr>
<th>Assessment &amp; Weighting</th>
<th>Length</th>
<th>Due date</th>
<th>Feedback</th>
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<tbody>
<tr>
<td>Reading Summary (20%)</td>
<td>300-350 words [c. 10.5hrs]</td>
<td>Due online to Turnitin in Moodle before 8pm on Monday 14 March (Wk 3).</td>
<td>Feedback and grade returned online within 3 weeks of submission.</td>
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<tr>
<td>Essay Topic Proposal (20%)</td>
<td>300-350 words + 1 x A4 bibliography, single spaced [c. 15hrs]</td>
<td>Due online to Turnitin in Moodle before 8pm on Friday 22 April (Wk 7).</td>
<td>Feedback and grade returned online within 3 weeks of submission.</td>
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<tr>
<td>Group Presentation (30%)</td>
<td>30-40min presentation + 2 x A4 SE &amp; PR forms [c. 20hrs]</td>
<td>Due in class, Wk 4 or 7 or 11.</td>
<td>Feedback and/or grade returned in class within 3 weeks of submission.</td>
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<tr>
<td>Research Essay (30%)</td>
<td>2000-2,500 words [c. 37.5hrs]</td>
<td>Due online to Turnitin in Moodle before 8pm on Friday 27 May (Wk 12).</td>
<td>Feedback and grade returned online within 3 weeks of submission.</td>
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In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

### 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, relevance 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, style and/or structure etc.) you found to be significant and why it/they were significant for you;

e) Generic aspects of scholarly writing i.e. writing style, citation practice, structure. When quoting from the reading, use quotation marks, quote accurately, and put the page number in brackets after the...
Submission Instructions:
Due online to Moodle Turnitin site before 8pm on Monday 14 March (Wk 3). All Summaries submitted without permission AFTER 8pm on that Monday 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 see Submission of Assessment Tasks p. 12 below.
Always keep an electronic and hard copy YOURSELF.

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 6.

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 select, locate, analyze and present some relevant resources;
4) your ability to select and describe relevant methods for researching your subject area and key issues;
5) generic aspects of scholarly writing i.e. writing style, citation practice, structure, presentation etc.

**Submission Instructions:**
Due online to Moodle Turnitin site **before 8pm on Friday 22 April (Wk 7)**. All Summaries submitted without permission AFTER 8pm on that Friday 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 see Submission of Assessment Tasks p. 12 below.

*Always 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 6 class, and one-on-one essay appointments in Meg’s Office Hours in Wks 6, 7, 10, 11 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:

- 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 8pm on Friday 27 May (Wk 12)**. All Essays submitted without permission AFTER 8pm 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 see Submission of Assessment Tasks p. 12 below.

*Always 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**

**REFERENCING SYSTEMS**
There are two main referencing systems: the footnote/bibliography or ‘Oxford’ referencing system - see [https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system](https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system) and the ‘In-Text’ or ‘Harvard’ referencing system – see [https://student.unsw.edu.au/harvard-referencing](https://student.unsw.edu.au/harvard-referencing)

Whichever system you choose, the golden rule is to be consistent!

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](http://www.lc.unsw.edu.au)

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### 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. 3 members. **The Presentations will be delivered in class in Wk 4 between 9 & 10am, and in Wks 7 and 11 between 9am and 12.** 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. Administrates 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.

   Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the Presentation date is approaching.

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. **SCENOGRAPHER**
   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).
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.


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.
Course schedule

**Key:**
- ** Assessment task due
- *** Student-led Presentations

**INTRODUCTION:**

Wk 1 (1/3) *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 (8/3) *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.

**Reading:**


Wk 3 (15/3) ** 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:**


**Assessment Task 1# Reading Summary was due by 8pm yesterday via Turnitin.**

Wk 4 (22/3) *** 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. For the latter, see the Assessment section above pp. 9-11.

Reading:


EASTER AND MID-SESSION BREAK: GOOD FRIDAY 18 APRIL TO 4 APRIL

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

Wk 5 (5/4) 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 (12/4) 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. It will conclude with a session on essay titles and examination of a model student essay.

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 (19/4) *** STUDENT-LED WORKSHOP AND PRESENTATION SECTION:
ELIZABETHAN PERFORMANCE

NB: See the Assessment section above pp. 9-11

**Assessment Task 2# Essay Topic Proposal is due by 8pm this coming Friday 22 April via Turnitin.

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

**Wk 8 (26/4) 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.

NB: This seminar will include a guest lecture from Dr John Severn

**Reading**:


**Wk 9 (3/5) 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 (10/5)**  
**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:**


NB: See Assessment section below. Students must also book a 15-minute essay meeting slot with Meg Mumford for either her Wk 10 Office Hours or her Wk 11 Office Hours and Wk 11 ARTS3126 seminar 10.30-12 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 11 (17/5)*** **STUDENT-LED WORKSHOP AND PRESENTATION SECTION:**

**GEORGIAN PERFORMANCE**

NB: See Assessment section above pp. 9-11.

**Wk 12 (24/5)***  
**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 during this seminar slot (10.30-12). Students must give or email an essay plan to Meg on or before the meeting.

**Assessment Task 3# Research Essay must be submitted by 8pm this coming Friday, 27 May via Turnitin.**
Prescribed Resources

ARTS3126 Study Kit available from UNSW Bookshop


Recommended Resources

Do check the UNSW library’s Theatre and Performance Subject Guide, which can be accessed via the Library main page at http://subjectguides.library.unsw.edu.au/arts/theatre

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:

http://subjectguides.library.unsw.edu.au/arts/english

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

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, 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.

Other Information

Information on relevant Occupational Health and Safety policies and expectations can be found at: 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
Have a great time in this course!!