

School of the Arts and Media

ARTS3126

Investigating the Theatrical Past



Session 1, 2015

UNSW Course Outline

1. Location of the course

| | |
|-------------|---|
| FACULTY | Arts and Social Sciences |
| SCHOOL | School of the Arts and Media, Room 312, Webster Building, Level 3 02 9385 4856 http://sam.arts.unsw.edu.au |
| COURSE CODE | ARTS3126 |
| COURSE NAME | Investigating the Theatrical Past |
| TIME | Wednesdays 10am – 1pm, Weeks 1 - 12 |
| ROOM | Webster 332 |
| SESSION 1 | YEAR 2015 |

2. Table of Contents

| Section Number | Section Title | Page |
|----------------|---|------|
| 3 | Staff contact details | 2 |
| 4 | School contact details | 2 |
| 5 | Attendance requirements | 2 |
| 6 | Essential information for FASS/SAM students | 3 |
| 7 | Course details | 3 |
| 8 | Rationale for content and teaching approach | 5 |
| 9 | Teaching strategies | 6 |
| 10 | Assessment (including Submission) | 6 |
| 11 | Academic honesty and plagiarism | 9 |
| 12 | Course schedule | 10 |
| 13 | Expected resources for students | 12 |
| 14 | Course evaluation and development | 13 |

3. Staff Contact Details

| Position | Name | Email | Availability | Phone |
|-----------------|-------------------|--|--------------|-----------|
| Course Convener | Dr Anna Kamaralli | kamarala@tcd.ie | email for | |
| Guest Lecturer | Paul Matthews | p.matthews@unsw.edu.au | appointment | 9385 5378 |

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- Attendance will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking

approval to be absent for more than one month must apply in writing to the Dean.

- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

6. Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

7. Course details

Credit Points:

| |
|---|
| 6 |
|---|

Summary of the Course

ARTS3126 introduces ways of investigating and interpreting the theatrical and performance past. It presents methods for analyzing performance evidence and representations as well as history texts and historiographical theories. Topics may include: documentary evidence and iconography, periodization, historiography and historicization, biography and autobiography, social history and the performing body, and performance history and methodology from fields such as cultural and gender studies.

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

- visual representations and written accounts of actors
- lists of costumes/clothing, props, registered plays and other business accounts
- information about the structure of the theatre building
- information about the nature of the audience
- essays, treatises and manuals on acting
- playtexts

The course then introduces the relevant theatre periods by working through from the 16th to the 18th centuries, laying playtexts beside other forms of evidence, and examining them via a range of appropriate critical methodologies. It also explores the relation of Early Modern, Restoration and eighteenth century theatre to their contemporary political and philosophical landscape, and introduces a mode of interpretation derived from cultural materialism, which focuses on class and gender systems and the circulation of power.

There will be practical workshop-style performance exercises in class.

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

1. how actors in different periods have approached preparing for performance, the building of a character and the performance of emotion.
2. the class and gender politics of these approaches
3. how the history of acting approaches relate to performance and audience practices today

Aims of the Course

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 performance past are shaped by social context;
4. nurture skills in individual and group self-directed learning and research project management.

Student learning outcomes

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

1. Accurately describe and appropriately use historical evidence relevant to the examples of theatre and performance phenomena used in the course;
2. Demonstrate 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. Devise one historical research essay topic and create one group performance presentation.

Graduate Attributes

Graduate attributes are the abilities, understandings, knowledge, skills, capacities and attitudes you as a student gain from your program of study.

The Theatre and Performance Studies (TPS) Graduate Attributes most relevant to this course are as follows:

- The ability to analyze theatre and performance as social signifying practices;
- The ability and skills required to analyze and interpret written texts, and to effect thoughtful, imaginative transitions from the page to the performance space;
- The skills required to negotiate group-devised research and performance projects, and to ethically manage relations within the group and between performers and spectators;
- 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;
- The capacity to pursue an independent line of investigation through analytical and creative practice

8. 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 earlier periods. 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. For this reason the research practice expected will be rigorous.

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). 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 and group presentation. SDL in the workforce, particularly in 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, SDL is often most effective when in the initial stages it is supported by 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 fields.

Summary of learning modes in this course:

1. Teacher-led learning and facilitation: Anna, together with Paul, 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 the Early Modern European stage). She will also facilitate group presentations and essay surgeries.

2. Group-based SDL: in preparation for the Group Presentations in Wks 8, 10 & 11 you will be involved in managing group-learning and problem-solving both in and out of the weekly course

time slot. 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.

9. Teaching strategies

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

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

10. Assessment

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

Full details of all the following tasks will be distributed in the first week of class, including guidelines on how they will be assessed. After that time they will also be posted on Moodle.

| Task | Length | Weight | Course learning outcomes assessed | UNSW Graduate attributes assessed | Due and Return Dates |
|----------------------|---|--------|-----------------------------------|-----------------------------------|---|
| Reading Summary | 300 words (min) 350 words (max) [c. 10.5hrs] | 20% | 1, 3, 4 | 1-6, 12 | Due online via Turnitin in Moodle before midnight Wednesday 18 March (Week 3) . Feedback and grade returned within 2 weeks. |
| Essay Topic Proposal | 300 words (min) 350 words (max) plus 1 x A4 bibliography [c. 15 hrs] | 20% | 1, 3, 4, 5 | 1-6, 12 | Due online via Turnitin in Moodle before midnight Wednesday 15 April (Week 6) . Feedback and grade returned within 2 weeks. |
| Group Presentation | 30 min (min) 40 min (max) | 30% | All, 2 and 5 | All | Due in class, Week 8, 10 or 11 . |

| | | | | | |
|-------------------|---|-----|---------------|-----|---|
| | 2 x A4 pages summary notes [c. 20hrs] | | in particular | | Feedback and grade returned within 3 weeks of submission. |
| Research Essay | 2,000 - 2,500 words [c. 37.5hrs] | 30% | 1-5 | All | Due online via Turnitin in Moodle before midnight on Wednesday 3 June (Week 13) . Feedback and grade returned online within 3 weeks of submission. |

Submission of Assessment Tasks

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:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle.

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

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

Please **do not** send your Course Convener 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.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

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

Extension Procedure

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

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://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.

11. Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf: <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

Individual assistance is available on request from The Learning Centre. The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

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.

12. Course schedule

Wk 1 (4/3) Introducing the Course

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

Reading:

- Phillip B. Zarrilli et.al., 'Preface: Interpreting performances and cultures', *Theatre Histories: An Introduction* (London and New York: Routledge, 2006), pp. xvii – xxxi.

Wk 2 (11/3) Elizabethan Theatre

Performance evidence and source materials I: What primary sources do we have to draw on to understand Early Modern theatre practice?

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:

- Peter Thomson, 'English Renaissance and Restoration Theatre', in John Russell Brown (ed.), *The Oxford Illustrated History of Theatre* (Oxford: O.U.P, 1995), pp. 173-219, 550-551.
- Oscar G. Brockett, excerpt from *The Essential Theatre* (3rd ed.) (New York et.al.: Holt, Rinehart and Winston, 1984), pp. 81-9.

Wk 3 (18/3) Elizabethan/Jacobean Acting and Shakespeare's *King Lear*

Performance evidence and source materials II: What is the role of the playtext itself in the work of the theatre historian?

Reading:

- Tiffany Stern, 'Rehearsal in Shakespeare's Theatre', in *Rehearsal from Shakespeare to Sheridan* (Oxford: O.U.P., 2000), pp. 46-123.
- 'Introduction' (pp. 3-80) and Acts I & V of William Shakespeare's *King Lear*, ed. R.A. Foakes, *King Lear* (London: Arden Shakespeare, 2003) [please purchase this text]

**** Assessment Task #1 Reading Summary due midnight Wednesday 18 March via Turnitin.**

Wk 4 (25/3) Restoration Theatre and Nahum Tate's *The History of King Lear*

Adaptation and changing performance principles. How do we interpret changes in the use of the same material?

Reading:

- Daniel Fischlin and Mark Fortier (eds.), 'Introduction' to Nahum Tate's *The History of King Lear*, in *Adaptations of Shakespeare: A critical anthology of plays from the seventeenth century to the present* (London and New York: Routledge, 2000), pp. 66-7.
- Excerpt from Act V of Nahum Tate's *The History of King Lear* in Daniel Fischlin and Mark Fortier (eds.), *Adaptations of Shakespeare: A critical anthology of plays from the seventeenth century to the present* (London and New York: Routledge, 2000), pp. 94-6.
- Nancy Klein Maguire, 'Nahum Tate's *King Lear*: "the king's blest restoration"', in Jean I. Marsden (ed.), *The Appropriation of Shakespeare: Post-Renaissance Reconstructions of the Works and the Myth* (New York: Harvester Wheatsheaf, 1991), pp. 29-42.

Wk 5 (1/4) Eighteenth Century European Middle-Class Theatre

Moving into the eighteenth century there are two separate questions: how has theatrical practice changed, and how have the historical documents available to us changed?

Reading:

- Glynne Wickham, *A History of the Theatre*, 2nd ed. (London: Phaidon, 1992), pp. 158-180.
- Meg Mumford, 'Bourgeois Theatre', in Dennis Kennedy (ed.), *The Oxford Encyclopedia of Theatre and Performance* (Oxford: O.U.P., 2003), vol. 1, pp. 176-7.

EASTER AND MID-SESSION BREAK: GOOD FRIDAY 3 APRIL TO 12 APRIL

Wk 6 (15/4) Theories of Acting

This seminar continues the exploration of acting by considering where we can go for information about the nature something as ephemeral as a live performance.

Reading:

- William Shakespeare, *The Tragedy of Hamlet*. Extract from facsimile of the First Folio.
- Denis Diderot, 'The Paradox of Acting', trans. Walter Herries Pollock, in *The Paradox of Acting and Masks or Faces?* by Denis Diderot and William Archer (New York: Hill and Wang, 1957), pp. 5-71.
- Optional: Elly A. Konijn, '2 The Paradox Considered' and 'Empathy and Identification' in *Acting Emotions. Shaping Emotions on Stage*, trans. Barbara Leach with David Chambers (Amsterdam: Amsterdam University Press, 1997), pp. 21-31

****Essay Topic Proposal due by midnight Wednesday 15 April via Turnitin.**

Wk 7 (22/4) The Class and Gender Politics of 18C Sentimentalism

Engaging with the many ways that historic documents are influenced by the assumptions and social structure experienced by the people who produced them.

- Bruce McConachie, 'Chapter 5: Theatres for knowledge through feeling, 1700-1900', in Phillip B. Zarrilli et.al., *Theatre Histories: An Introduction* (London and New York: Routledge, 2006), pp. 216-29.
- Leigh Woods, 'The Language of Melting, and the Refinement of Sentimental Acting', in *Garrick Claims the Stage: Acting as Social Emblem in Eighteenth-Century England* (Westport, Connecticut; London, England: Greenwood, 1984), pp. 29-58.

Wk 8 (29/4) Iconography of the Actor and Playing Space

The pictorial record of actors, characters in plays, and theatres became increasingly rich in the Georgian theatres, which gives rise to new questions about interpretation.

Reading:

- Christopher B. Balme, 'Interpreting the Pictorial Record: Theatre Iconography and the Referential Dilemma', *Theatre Research International*, 22, 3 (1997): 190-201. [This article is available online via the UNSW Library catalogue.]
- Gary Jay Williams, 'CASE STUDY: Theatre iconology and the actor as icon: David Garrick', in Phillip B. Zarrilli et al., *Theatre Histories: An Introduction* (London and New York: Routledge, 2006), pp. 230-39.

**** STUDENT LED WORKSHOP AND PRESENTATION SECTION: THE PLAYTEXT AS SOURCE**

Wk 9 (6/5) Approaches to Documentation

This session will seek to unite what we have covered about the changes in extant documentation over the periods in question, and what we have discussed about our attitudes as scholars to what we can reasonably deduce from these highly varied, often very subjective records.

Reading:

- Dene Barnett, 'The Performance Practice of Acting: The Eighteenth Century. Part V: Posture and Attitudes', *Theatre Research International*, 6, 1 (1980/81): 1-32. [This article is available online via the UNSW Library catalogue.]
- Dene Barnett, 'Expressive Gestures', in *The Art of Gesture: The practices and principles of 18th century acting* (Heidelberg: Carl Winter, 1987), pp. 36-68.
- Optional: For a criticism of the way contemporary C18 literary studies approaches art as (class-based) ideology, see: William Walker, 'Ideology and Addison's Essays on the Pleasures of the Imagination', *Eighteenth-Century Life*, 24 (2000): 65-84.

Wk 10 (13/5) STUDENT-LED WORKSHOP AND PRESENTATION SECTION: ELIZABETHAN PERFORMANCE

In addition to the presentations, this week will include the opportunity to have a general discussion about research practice and progress on your essay topics, before the formal Essay Surgery sessions begin the following week.

Wk 11 (20/5) STUDENT-LED WORKSHOP AND PRESENTATION SECTION: GEORGIAN PERFORMANCE

Students must book a 15-minute essay meeting slot with Anna Kamaralli in either week 11 or 12. Students must give or email an essay plan to Anna on or before the meeting.

Wk 12 (27/5) Essay Surgery and Feedback Forum

This class will commence with a 1 hour 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 Anna. Students must give or email an essay plan to Anna on or before the meeting.

Wk 13 (3/6) ** Essay Submission by midnight on Wednesday 3 June via Turnitin.

13. Expected Resources for students

Set Texts

William Shakespeare, *King Lear*, ed. R. A. Foakes (London: Arden Shakespeare, 2003)
[In UNSW bookshop and UNSW Library]

"Nahum Tate's The History of King Lear" in Daniel Fischlin and Mark Fortier (eds.),

Adaptations of Shakespeare: A critical anthology of plays from the seventeenth century to the present (London & New York: Routledge, 2000).

[In High Use Collection & ARTS3126 Resource Box in School Office]

Additional Set Readings

ARTS3126 Study Kit

[In UNSW Bookshop]

Recommended support material

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/content.php?pid=28489&sid=208061>

The general Library site is: <http://info.library.unsw.edu.au/web/services/services.html>

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/content.php?pid=28489&sid=208065>

I also strongly encourage you to use the State Library as it is a great way to become used to employing primary sources.

Model student work will be posted on the subject's Moodle site.

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>

In-house guidelines:

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>

14. 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 opportunity to share your responses to course structure and content.

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. Informal feedback (verbally or by email) is welcome at any time on the subject of course content, structure and assessment methods – not only at the conclusion of the course, but as we go along.