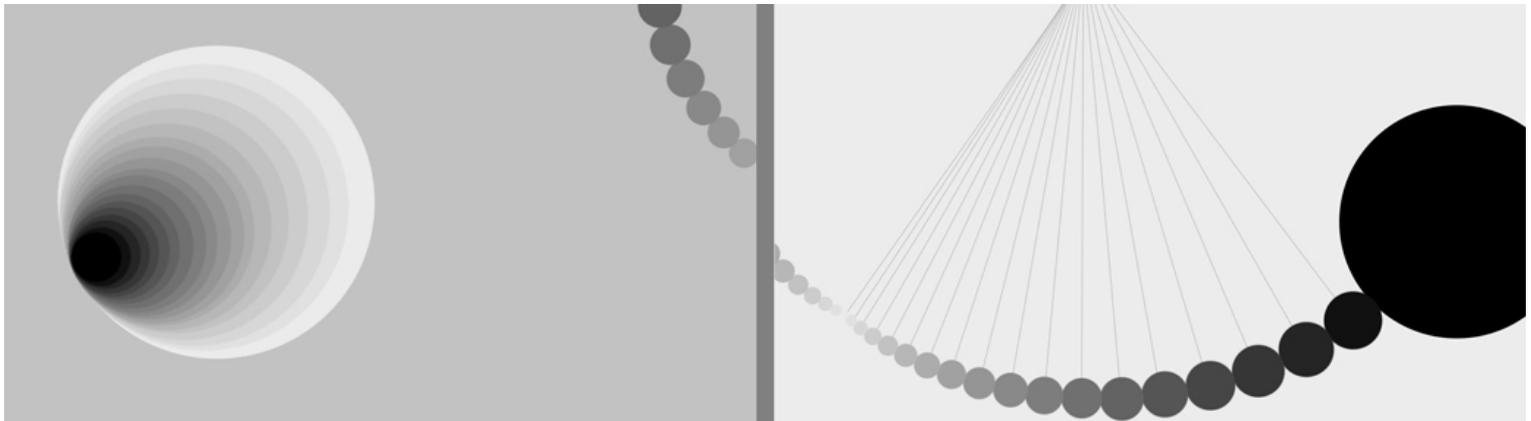




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS3132

Based on a True Story: Theatres of the Real

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	Wednesdays 9.30-11.30am	Room 112, Level 1, Robert Webster Bldg	9385 4865

Lecturers

Name	Email	Availability	Location	Phone
Caroline Wake	c.wake@unsw.edu.au	Mondays 2-4pm	Room 246E, Level 2, Robert Webster Bldg	9385 0720
Ed Scheer	e.scheer@unsw.edu.au	tbc	Room 231J, Level 2, Robert Webster Bldg	9385 7586

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

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.

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

All SAM students must make a valid attempt at all assessments in order to pass the course.

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

Pioneered by the ancient Greeks and reanimated in the twentieth century, theatre that explicitly cites or summons the real world and 'true stories' is one of the most enduring modes of performance. Throughout this course you will explore the histories, theoretical debates, and practices associated with diverse theatres of the real across a variety of periods and places. This exploration will be staged through a series of modules on topics that may include: theatre made in response to real events, for example war, riot and criminal trials; theatre that represents real voices such as naturalist, documentary and verbatim plays; and theatre made with real people including autobiographical, community-based, and everyday expert theatre as well as reality television. This course offers you the opportunity to study the production and reception of these theatres, as well as the chance to meet the artistic and ethical challenge of representing the real or true by making a short play or performance of your own. This course is part of the Theatre and Performance Studies stream. It can also be studied in the Creative Writing stream.

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

1. Identify and contextualise a broad range of theatres of the real and their distinctive artistic strategies
2. Critically assess the ethics of making and watching theatre that stages real or true events, voices, and people
3. Evaluate how theatres of the real reflect and shape personal and political realities
4. Contribute in a thoughtful and socially aware manner to student-led group research and presentation work
5. Conceive and execute a self-devised research project that culminates in an essay or piece of creative writing

Teaching Strategies

The course aims are realised through a flexible three-hour seminar format during which historical and critical content will be delivered through Learning and Teaching activities such as: face-to-face lectures, group discussion and presentation, audio-visual material including screenings, and live performance-text readings.

The content covered will include ancient, modern and contemporary practitioners and their engagement with real or true events, voices, and people. Student-led engagement is supported through a series of student presentations, in which they present creative and critical responses to course material. Students are also supported to develop their own research project, through a scaffolded process that includes consultation and formative feedback on initial proposals and summative feedback on the final written submission (essay or performance text).

Assessment

ESSAY WRITING SUPPORT SERVICES

For information about how to write essays and document your references, consult The Learning Centre's writing guides at

<https://student.unsw.edu.au/essay-and-assignment-writing>

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>

and the 'In-Text' or 'Harvard' referencing system –

see <https://student.unsw.edu.au/harvard-referencing>

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 <https://www.library.unsw.edu.au/study/services-for-students>

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/>

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Group Presentation	30%	c. 30mins presentation + c. 20mins audience Q & A	In class during one of the following days: Wk 6) 4 April; or Wk 10) 9 May	You must be present and participating in class on your group's presentation day
Major Research Project (Essay or Creative Work)	50%	2,500 words	Friday 2 June 2017	Submit before midnight to Turnitin on Friday 2 June. Always keep an electronic and hard copy yourself.
Research Project Proposal	20%	500-550 words	Monday 27 March 2017	Submit to Turnitin before midnight on 27 March 2017. Always keep an electronic and hard copy yourself.

Assessment Details

Assessment 1: Group Presentation

Details: Description: This assessment asks you to work in small groups in order to present a c.

30-minute critical and/or creative response to set topics on material that extends course content. The group presentation is worth 15% and each individual's contribution to the presentation is also worth 15%. Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Each student will receive feedback on the overall group project as well as on his or her own contribution.

Additional details:

Description: This assessment asks you to work in 1 of 5 small groups. These groups will be finalized in Wks 2 & 3. The presentation or performance should last for approximately 30 minutes and should bring a new genre, artist, case study and/or scholar to the attention of the class. Within each group, each student will have a one or more specific roles which structures their contribution to the group (see below). You will be expected to communicate with your group members on a regular basis, including meeting outside scheduled class hours. On presentation day, each group member should be present and involved in devising, organizing, setting up, and dismantling the presentation, as well as participate in the 20-min audience Q & A afterwards. If resource materials such as a slideshow are used, these must be sent or given to the Convener before 5pm on the day of your group's presentation in a format agreed with the Convener. On the presentation day each group member must submit a Self-Evaluation and Peer-Review form. Submission of the form is mandatory but it is not an assessed component. The group presentation is worth 15% and each individual's contribution to the presentation is also worth 15%.

Each group must create a Presentation focused around 1 of the following topic areas and according to the required format (i.e. talk, pitch, debate, rehearsed reading etc.):

1) History Plays and Real Events

Format: Talk-based presentation including reading or performance of short playtext excerpts

While Shakespeare's *Richard III* (c. 1592) has been described as a history play, Georg Büchner's *Danton's Death* (1835) has been described both as a history play and as an early prototype of documentary drama. Compare the approach of both playwrights to historical events and account for their differences and similarities.

2) Docudrama and Real Events

Format: Talk-based presentation including reading or performance of short playtext excerpts

What constitutes a 'docudrama' and does either the playscript *The Laramie Project* (2000) by Moises Kaufman and the Tectonic Theater Project, or the film by the same name constitute a docudrama? How do both works approach the relation between representation and reality? NB: A copy of the playtext is held in the high-use collection and the film can be viewed at the following site:

<https://www.youtube.com/watch?v=u1qjTmF0p>

3) Theatre of the Real Performance Text and a Public-crisis Story

Format: Creative pitch to a company

Imagine you are a theatre or performance collective who are pitching an exciting new theatre of the real playscript or performance text to a company (like Belvoir St or Urban Theatre Projects) about a recent

public event. What is your vision about the form, content and significance of your piece, the type of research and rehearsal process you will undertake, where it can be performed and by whom, and its target audience?

4) **The Illusion of Direct Speech in Verbatim and Documentary Plays**

Debate: a formal contest of argumentation between two teams

Documentary and verbatim playwrights should make it clear both on the page and stage what speech or text directly quotes the original speakers or writers. Discuss.

5) **Rehearsed Reading of a Documentary Performance Scene**

Rehearsed Reading: a reading with scripts and minimal props and costumes

Imagine you are a theatre or performance collective who are presenting a rehearsed reading of one scene (10-15mins) from a documentary work-in-progress to a group of university students. You must collectively devise a) the text for the scene and b) a short commentary that describes your choice of form and content. During your reading please read out the scene in full, including stage directions. If relevant, feel free to include audio-visual imagery that can be operated in the classroom. An e-copy and hard copy of your script/performance text and short commentary must be given to the Convener before 5pm on the day of your rehearsed reading.

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. When deciding what to do, you first need to bear in mind that while Paul Matthews from the Creative Practice Lab (p.matthews@unsw.edu.au) 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 the given teaching space 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, where possible, 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.

Group Management

By Wk 3 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. STAGE OR PRODUCTION MANAGER(S)

Organizes meeting and preparation schedule from now to the Presentation date. Consults with group members 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. Makes sure any equipment, props, costumes etc. are found and returned, liaises with Creative Practice Lab (CPL) staff.

3. FACILITATORS

Keeps the meetings and preparation sessions moving; makes sure that research activities are evenly distributed and that each member is undertaking research and creation of text(s); ensures that all voices are heard and ideas are tried out; helps create a balance between talking and doing.

4. SCRIPT EDITOR

In the Presentation, this person will proofread the final draft of the texts, be they powerpoint slide texts, or an original documentary or verbatim drama scene. S/he will also make sure relevant copies of the text(s) are made available to all group members and to the course convener.

5. OUTSIDE EYE(S)

This could be a director figure, which may or may not feature as such in your Presentation. S/he can attend to the pace, delivery, movements of bodies and thought etc. of individuals and the group as a whole.

6. IT MANAGER

This figure would be responsible for the execution of slideshows and related av events created through such technology.

8. ETHICS OFFICER

Some groups (particularly Group 5) will need a person who checks that, where relevant, that: formal consent for permission to use texts, speech, or imagery has been given by the relevant authors; that careful consideration has been given to the impact of the presentation on participants, including interviewees, their friends and family, and audience members.

Assessment Criteria

The Presentations will be assessed by Meg who will examine the extent to which they displayed:

- a. a serious engagement, beyond clichés, with the subject matter and/or issues of the Presentation;
- b. an ability to select pertinent examples from the group's research field and to manage time during the research process and the presentation;
- c. a clarifying, polished and creative response to the set task;
- d. evidence that the outcomes have been delivered through group interaction and problem solving.

Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Each student will receive feedback on the overall group project as well as on his or her own contribution.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Contribute in a thoughtful and socially aware manner to student-led group research and presentation work
- Evaluate how theatres of the real reflect and shape personal and political realities
- Critically assess the ethics of making and watching theatre that stages real or true events, voices, and people

Assessment 2: Major Research Project (Essay or Creative Work)

Details: Description: For the Major Research Project you must submit one of the following:(1) A self-devised essay (2,500 words). OR:(2) A playscript or other piece of writing for performance (2,500 words). This is the final assessment task.**Feedback:** Rubric indicating level of performance against each assessment criteria, summative feedback, and percentage grade.

Additional details:

Description: This assessment requires you to build upon and go beyond your findings and experiences from your Research Project Proposal (Assessment 1). Now you will be expected to demonstrate further your understanding of selected concepts and creative work introduced throughout the course, and your ability to reflect critically on the act of writing and performing the real. For the Major Research Project you must submit one of the following:

(1) **A self-devised essay** (2,500 words) that addresses topics and issues relevant to both Module 1 and one further Module in the course. The essay must be accompanied by a list of readings and other resource materials.

OR:

(2) **A playscript or other piece of writing for performance** (2,500 words) that responds to a particular event, person, and/or place by using autobiographical methods and/or documents already on the public record. The text must be accompanied by a brief commentary of no more than 1 x A4 page that describes what topics and issues relevant to both Module 1 and one further Module in the course the author has engaged with, as well as a list of readings and other resource materials.

NB: Please be aware that if you wish to do a Creative Work for the Major Research Project (i.e. a playscript or performance text) you will be best placed to do so if you have already undertaken courses

in the Creative Writing stream or ARTS2120 Writing for Theatre, and/or if you already have gained skills and experience elsewhere in such writing. While this course fosters understanding and skills with regard to some aspects of writing for performance, it does not aim to provide extensive skills in such writing.

This is the final assessment for the course.

A Task Instruction for the Self-Devised Essay

You must submit one draft essay question to Meg Mumford (m.mumford@unsw.edu.au) by Monday 1 May (Wk 9). Your essay question should be accompanied by a relevant quotation from a primary or secondary source. You are welcome to consult with Meg during her Office Hours or a mutually agreed time about the draft in advance of 1 May. Meg will provide feedback on your draft by the Wk 10 class and where required will consult further with individual students about their draft in that class.

A Task Instruction for the Playscript or Performance Text

You must submit a brief paragraph description (c. 80-100 words) of your creative work to Meg Mumford (m.mumford@unsw.edu.au) by Monday 1 May (Wk 9). Your paragraph description should include a short statement on what topics and issues relevant to Module 1 and one further Module you have decided to engage with. You are welcome to consult with Meg during her Office Hours or a mutually agreed time about the draft in advance of 1 May. Meg will provide feedback on your draft by the Wk 10 class and where required will consult further with individual students about their draft in that class.

Assessment Criteria for Major Research Project: when marking your Project, the course convener will assess:

1. progression - evidence that you have built upon and gone beyond your findings and experiences from the Research Project Proposal;
2. content – informed, thoughtful and ethical engagement with relevant ideas, (documentary) materials and practices explored within and outwith the course;
3. critical approach – your ability to analyse or create a theatre or performance work in a way that embodies knowledge about and informed perspectives on key issues surrounding theatre that cites or summons the real world;
4. structure – your ability to organise a meaningful, thoughtful and imaginative sequence of ideas and/or sensations and experiences for the reader and/or spectator
5. style – your ability to work with language in accordance with the best practice of your chosen genre of writing (i.e. essay, commentary, verbatim play, autobiographical monologue etc.) and to appropriately mark and engage with the words and speech of others;
6. presentation – your ability to display your research work in an appropriate professional manner i.e. carefully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, paginated, and where appropriate, referenced (quotation marks, indentation of quotations 3 lines of more in length, consistent referencing of sources etc).

Feedback: Rubric indicating level of performance against each assessment criteria, summative feedback, and percentage grade.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Identify and contextualise a broad range of theatres of the real and their distinctive artistic strategies
- Critically assess the ethics of making and watching theatre that stages real or true events, voices, and people
- Evaluate how theatres of the real reflect and shape personal and political realities
- Conceive and execute a self-devised research project that culminates in an essay or piece of creative writing

Assessment 3: Research Project Proposal

Details: Description: This assessment asks you to devise a Proposal of 500-550 words that presents a research question and plan that will provide a starting point and guide for your Major Research Project. Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

Description: For your Proposal you will be asked to identify a topic area and one or more issues relevant to course content covered in Module 1. For example, this topic could be about a particular genre, artist, company, performance work or real event that interests you. Issues could include the politics, ethics and/or aesthetics of representing phenomena from the real world. You will also be asked to explain why you think your chosen topic is significant for our understanding of theatres of the real, and what methods you will use to address issues relevant to the topic. You should begin researching and consult with your Convener (via her Office Hours i.e. in person or by phone) about your Proposal from Wk 2 onwards.

NB: Please be aware that if you wish to do a Creative Work for the Major Research Project (i.e. a playscript or performance text) you will be best placed to do so if you have already undertaken courses in the Creative Writing stream or ARTS2120 Writing for Theatre, and/or if you already have gained skills and experience elsewhere in such writing. While this course fosters understanding and skills with regard to some aspects of writing for performance, it does not aim to provide extensive skills in such writing.

The Proposal for a Self-Devised Essay should contain the following 5 parts (a guide re the length of each part is given below):

Part 1) Description of topic area and its relevance to content covered in Module 1 (c. 100 words);

Part 2) Describe the key question (s), issue(s) and research skills that you wish to address, and briefly outline why you think the issues(s) are significant for our understanding of theatre that explicitly cites or summons the real world (c. 300 words);

Part 3) Describe 1 primary and/or secondary source from the course set readings that is relevant to your research and how this source has helped you to begin addressing your key issue(s). (c. 100 words);

Part 4) Describe the methods you will use to carry out your research and address your issues, as well as your research and writing timeline (c. 100-150 words);

Part 5) Provide an accurately presented Preliminary Bibliography that is 1 x A4 in length.

The Proposal for a Playscript or other piece of Writing for Performance should contain the following 5 parts (a guide re the length of each part is given below):

Part 1) Description of topic area and its relevance to content covered in Module 1 (c. 100 words);

Part 2) Describe the key question (s), issue(s) and writing skills that you wish to address, and briefly outline why you think the issues(s) are significant for our understanding and creation of theatre that explicitly cites or summons the real world (c. 300 words);

Part 3) Describe 1 playscript or performance text featured as a case study in this course that is relevant to your research and how this work has helped you to begin addressing your key issue(s). (c. 100 words);

Part 4) Describe the methods you will use to carry out your research and address your issues, as well as your research and writing timeline (c. 100-150 words);

Part 5) Provide an accurately presented Preliminary Bibliography that is 1 x A4 in length.

Assessment Criteria:

You will be assessed on:

1. the thoughtfulness of your selection of a topic area and awareness of the debates and/or issues addressed in Module 1 that it bears relation to;
2. the manageability of the chosen topic area and selected issue(s) and skills, and your awareness of their significance for our understanding and/or creation of theatres of the real;
3. your ability to select, describe and analyze the relevance of a reading or source material;
4. your ability to select and describe pertinent methods for researching your topic area and key issues, and to plan the timing of your research and writing processes
5. generic aspects of scholarly writing i.e. writing style, citation practice, structure, presentation etc.

Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Identify and contextualise a broad range of theatres of the real and their distinctive artistic strategies
- Conceive and execute a self-devised research project that culminates in an essay or piece of creative writing
- Evaluate how theatres of the real reflect and shape personal and political realities

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

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 Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

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.

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

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Seminar	<p>Wk 1 (28 Feb): Introduction: theatre and the representation of the real</p> <p>In this opening seminar we brainstorm key terms such as: 'true stories'; 'fact' and 'fiction'; 'documents' and 'documentary'; 'representation of the real'; 'theatre of the real'. We then use Janelle Reinelt's article on the documentary as a springboard for exploring issues such as: the distinctive nature of and expectations triggered by theatre that claims to be 'based on a true story'; the differences between a documentary and fictional work; the gaps between representation and reality, and the tension between fragments of reality and subjective treatments of it.</p> <p><i>Reading:</i></p> <p>Janelle Reinelt, 'The Promise of Documentary', in Alison Forsyth and Chris Megson (eds), <i>Get Real: Documentary Theatre Past and Present</i> (Basingstoke: Palgrave Macmillan), pp. 6-23.</p>
Week 2: 6 - 12 March	Seminar	<p>*** Module 1: Theatre and Real Events (Wks 2-6) ***</p> <p><i>This module introduces you to diverse forms of Western theatre and performance that claim to engage directly with past or contemporary public events, often through various forms of evidence including documents, footage, and the oral commentary of living people. The module focus on: the</i></p>

Date	Type	Content
		<p><i>aesthetic nature and social contexts of these forms; how and why the associated authors sought to represent moments of public crisis; and how the selected works challenged other representations of the same events, especially official history.</i></p> <p>Wk 2 (7 March): A historical overview of the documentary impulse in western theatre</p> <p>The first part of this seminar considers Attilio Favorini's plotting of how Western dramatists and theatre-makers since the ancient Greeks have engaged with 'the documentary impulse'. The seminar then turns to the innovative work of the founder of Documentary Theatre, Erwin Piscator (1893-1966), particularly his application of exciting new forms and technologies to the representation of the real.</p> <p><i>Case Study:</i></p> <p>Erwin Piscator, <i>In Spite of Everything! Historical Revue of the Years 1914 to 1919 in Twenty-Four Scenes with Intermittent Films</i> (1925).</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Attilio Favorini, 'Introduction: After the Fact: Theater and the Documentary Impulse', in Attilio Favorini (ed.), <i>Voicings: Ten Plays from the Documentary Theater</i> (Hopewell, New Jersey: Ecco Press, 1994), pp. xi–xxxix. 2. John Willett, 'Approaches

Date	Type	Content
		<p>to a Political Theatre (1919-1927)', in <i>The Theatre of Erwin Piscator: Half a Century of Politics in the Theatre</i> (London: Methuen, 1986), pp. 46-66.</p>
<p>Week 3: 13 - 19 March</p>	<p>Seminar</p>	<p>Wk 3 (14 March): Re-writing official history through documentary and tribunal plays</p> <p>This seminar explores why and how some key Western theatre-makers have utilized transcripts and other materials from public-inquiry events. To this end it compares a documentary play by Peter Weiss based on the Frankfurt Auschwitz Trials, and a tribunal play by Richard Norton-Taylor that deals with police conduct surrounding the racially motivated murder of Stephen Lawrence. When exploring excerpts from these plays in class, we investigate their approach to documents, structure, and characterization, and how the works invite a re-viewing of official history.</p> <p><i>Case Studies:</i></p> <p>Peter Weiss, <i>The Investigation</i> (1965)</p> <p>Richard Norton-Taylor, <i>The Colour of Justice</i> (1999)</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Robert Cohen, 'The Political Aesthetics of Holocaust Literature: Peter Weiss's <i>The Investigation</i> and Its Critics', <i>History and</i>

Date	Type	Content
		<p><i>Memory</i>, 10, 2 (1998): 43-67. (Library online)</p> <p>2. Peter Weiss, <i>The Investigation</i> (London: Calder and Boyars, 1965), pp. 10-15, 190-203.</p> <p>3. Janelle Reinelt, 'Towards a Poetics of Theatre and Public Events: In the Case of Stephen Lawrence', <i>The Drama Review</i> 50, 3 (2006): 69-87. (Library online)</p>
Week 4: 20 - 26 March	Seminar	<p>Wk 4 (21 March): Research Project Proposal Consultations</p> <p><i>Research Project Proposals due to Turnitin before midnight on Monday 27 March.</i></p> <p>In this class you will work in 1 of 3 groups, each of whom will be scheduled for a 50min consultation session with the convener. During this session each student will further develop a content and topic area, research question and/or key issue, and development plan for the Major Research Project (the Self-Devised Essay or Creative Work). This work will feed directly into the Research Project Proposal due next Monday 28 March. During the period when you are not in your group's consultation session you will work independently on your proposal.</p>
Week 5: 27 March - 2 April	Seminar	<p>Wk 5 (28 March): Re-viewing riots through verbatim monologues and re-enactment</p> <p>In this seminar we look at how diverse theatres of the real invite a re-viewing of official and mass-media records of past events, as well as seeking to give a voice to people whose stories have not yet</p>

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		<p>been told. In particular, we explore theatre's capacity to provide alternative representations of public crisis through a discussion of two works that deal with personal experiences of local riots. One work is a one-woman monologic and verbatim play about the 1992 riots that followed the acquittal of L.A. police officers of assault on Rodney King, and the other is a re-enactment of a violent confrontation in 1984 between police and pickets that was pivotal in the UK miners' strike. In the final part of the seminar we will work in groups on creating a pitch for a re-enactment or a pitch for a monologic verbatim play.</p> <p><i>Case Studies:</i></p> <p>Anna Devere Smith, <i>Twilight: Los Angeles, 1992</i> (1993)</p> <p>Jeremy Deller, <i>The Battle of Orgreave: The English Civil War Part II</i> (2001)</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Carol Martin, 'Anna Devere Smith: The Word Becomes You: An Interview', <i>The Drama Review</i>, 37, 4 (1993): 45-62. (Library online) 2. Susan Vaneta Mason (ed.), <i>Theatre Review: 'Twilight: Los Angeles, 1992'</i> by Anna Devere Smith, reviews by Edit Villarreal, Sandra Tsing Loh, Martin Hernandez, Susan Suntree, Joyce Guy, Judith Hamera and Sae Lee, in <i>Theatre Journal</i>, 46, 1 (1994):

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		<p>111-18. (Library online)</p> <p>3. Katie Kitamura, "Recreating Chaos": Jeremy Deller's <i>The Battle of Orgreave</i>, in Ian McCalman and Paul A. Pickering (eds), <i>Historical Reenactment: From Realism to the Affective Turn</i> (Basingstoke: Palgrave Macmillan, 2010), pp. 39-49. [The version on Moodle is a slightly earlier version, a conference paper with the same title, www.anu.edu.au/hrc/research_platforms/Re-Enactment/Papers]</p> <p><i>Turning Towers</i> Performance</p> <p>At the end of this week, those of us who can make it will attend <i>Turning Towers</i> by Milk Crate Theatre in collaboration with Counterpoint Community Services and South Sydney Community Aid. This interactive performance (entry free) addresses the NSW Government plan to revitalise the inner city suburb of Waterloo and the issues facing the diverse community of people who live there. What happens when an entire community of up to 4000 public housing tenants is 'redeveloped'?</p> <p><i>The performance dates are:</i></p> <p>Thursday 30 March 6-8pm</p> <p>South Sydney Uniting Church, 56A Raglan Street, Waterloo NSW</p>

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		<p>OR</p> <p>Friday 31 March 2.30-5.30pm</p> <p>Redfern Town Hall, 73 Pitt Street, Waterloo, NSW</p> <p><i>For more information please contact Milk Crate Theatre:</i></p> <p>9698 7133 OR Mail@milkcratetheatre.com</p>
Week 6: 3 - 9 April	Seminar	<p>Wk 6 (4 April): Student group presentations No. 1</p> <p><i>For further information about this student-led week, see this course outline's Assessment section.</i></p> <p>Each of the following 3 student presentations will run for 30mins followed by a 15-minute audience Q & A section:</p> <ol style="list-style-type: none"> 1. History Plays and Real Events: Shakespeare's <i>Richard III</i> and Büchner's <i>Danton's Death</i> 2. Docudrama and Real Events: Kaufmann's <i>The Laramie Project</i> on Stage and Screen 3. Creative Writing Task: pitch for a Theatre of the Real performance text based on a true public-crisis story <p>*TBC a 30min Q & A session with Milk Crate on <i>Turning Towers</i></p>
Week 7: 10 - 16 April	Seminar	<p>*** Module 2: Theatre and Real Voices (Wks 7-10) ***</p> <p><i>This module explores how theatre</i></p>

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		<p><i>makers interested in representing the real have responded to reproductive technologies – such as the phonograph, film camera and digital recorder – that enhance the capacity to record, listen to and watch real people speaking. The module also grapples with the artistic and ethical issues that arise when working with the words, stories and bodies of recorded subjects.</i></p> <p>Wk 7 (11 April): Naturalism and the arts of representing prosaic speech and everyday people</p> <p>The emergence of European Naturalist drama and theatre can in part be attributed to the development of recording devices such as the late nineteenth-century phonograph and camera. This seminar introduces some of the approaches to language, characterization and narrative structure that were taken by Naturalist theatre artists inspired by the new capacities to record contemporary life and stories. It does so by examining: a key preface by the Naturalist theorist and author, Émile Zola; the <i>Sekundenstil</i> ('seconds style') technique; and the detailed depiction of oppressed Silesian workers in the Naturalist playtext <i>The Weavers</i> (1892). During the seminar we also consider Naturalist debates about the role of and relation between replicatory imitation and non-literal representation.</p> <p><i>Case Study:</i></p> <p>Gerhardt Hauptmann, <i>The Weavers</i> (1892)</p>

Date	Type	Content
		<p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Émile Zola, 'Preface to <i>Thérèse Raquin</i>, in Barrett H. Clark (ed.), <i>European Theories of the Drama</i> (New York: Crown, 1956), pp. 376-379. 2. Franz Mehring, 'On Hauptmann's <i>The Weavers</i> (1893)', <i>New Theatre Quarterly</i>, 11, 42 (1995): 184-9. (Library online) 3. Gerhart Hauptmann, <i>The Weavers</i>, trans. Frank Marcus (London: Methuen, 1980), pp. i, 5-13.
Week 8: 24 - 30 April	Seminar	Due to the ANZAC Day holiday on 25 April there is no class this week.
Week 9: 1 - 7 May	Seminar	<p>Wk 9 (2 May): Headphone verbatim theatre and the arts of listening to diverse voices</p> <p>Headphone verbatim theatre capitalises on the rapid development of audio-recording technologies since the late twentieth-century. In such theatre, performers wear headphones and visibly listen to recorded material that they recite with fidelity to the text and vocal behaviour of interviewees. In this seminar we examine the forms and aims of this technique and its relation to a particular historical context. We also explore political and ethical questions, such as: what are the implications of the so called 'epic' and 'naturalist' modes of verbatim theatre? How does this theatre 'model, enact and enable listening for its audience' (Wake 2013: 321)? And does the staging of such</p>

Date	Type	Content
		<p>work encourage or hinder access to culturally unfamiliar people?</p> <p><i>Case Study:</i></p> <p>Roslyn Oades, <i>Fast Cars and Tractor Engines</i> (2005)</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Caroline Wake, 'Headphone Verbatim Theatre: Methods, Histories, Genres, Theories', <i>New Theatre Quarterly</i>, 29, 4 (2013): 321-35. (Library online) 2. Roslyn Oades, <i>Fast Cars and Tractor Engines</i> in <i>Acts of Courage: Three Headphone Verbatim Plays</i> (Sydney: Currency Press, 2014), pp. 6-14, 32-5. 3. Mumford, Meg, 'Toward Transculturality in Reality Theatre from Berlin and Sydney: A Study of the Nomad in Rimini Protokoll's <i>Cargo Sofia-X</i> and the "Spiritual Medium" in <i>Fast Cars and Tractor Engines</i> by Urban Theatre Projects', in Alan Corkhill and Alison Lewis (eds), <i>Intercultural Encounters in German Studies</i> (St. Ingbert: Röhrig, 2014), pp. 181-96.
Week 10: 8 - 14 May	Seminar	<p>Wk 10 (9 May): Student group presentations No. 2</p> <p><i>For further information about this student-led week, see this course outline's Assessment section.</i></p> <p>Each of the following 2 student presentations will run for c.30mins</p>

Date	Type	Content
		<p>followed by a 15-minute audience Q & A section:</p> <ol style="list-style-type: none"> 1. Debate: Documentary and verbatim playwrights should make it clear both on the page and stage what speech or text directly quotes the original speakers or writers. Discuss. 2. Creative Writing Task: Rehearsed Reading of a group-devised Documentary Performance scene <p>At the end of this seminar the convener will offer individual consultation slots with regard to the Major Research Project due on Friday 2 June.</p>
Week 11: 15 - 21 May	Seminar	<p>*** Module 3: Performance and Real People ***</p> <p><i>Since the 1990s there has been a marked rise in the cultural prominence of performance that foregrounds non-professional theatre performers who represent themselves (rather than fictional characters) as both its content and material vehicle. This module introduces forms of this 'Theatre of Real People' that have been prominent since the 1960s, contextual reasons for the emergence of these forms including the currently prevalent fascination with authenticity, and ethical considerations that arise when working with living people and putting them 'on stage'.</i></p> <p>Wk 11 (16 May) Autobiographical performance and the resistant</p>

Date	Type	Content
		<p>theatricalization of the personal</p> <p><i>Guest Lecturer: Ed Scheer</i></p> <p>In the wake of the counter-cultural movements of the late 1960s, new forms of performance emerged where self-representing performers – people who regarded themselves as marginalized subjectivities in particular – staged their own personal experiences and identities in a bid to engage with dominant representations of their subjectivities as well as equality, citizenship, and human rights (Heddon 2008). In this seminar we consider the political intentions of some autobiographical performance, as well as the ethics of making the work. To this end we compare <i>Box the Pony</i> (1997), a semi-autobiographical one-woman show set in an Aboriginal community in Queensland, and <i>Blood Links</i>, a slide-show performance that addresses the integration of the author's Chinese family into Australian history as well as his own subcultural identities.</p> <p><i>Case Studies:</i></p> <p>Leah Purcell and Scott Rankin, <i>Box the Pony</i> (1997)</p> <p>William Yang, <i>Blood Links</i> (1999, film 2014)</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Deirdre Heddon, 'Politics (of Self): The Subject of Autobiography', in <i>Autobiography and Performance</i> (London: Palgrave, 2008), pp.

Date	Type	Content
		<p>20-52.</p> <p>2. Helena Grehan and Edward Scheer, 'Speaking, acting, narrating: William Yang's slide show performances', in <i>Stories of Love and Death</i> (Sydney: NewSouth, 2016), pp. 29-70.</p>
Week 12: 22 - 28 May	Seminar	<p>Wk 12 (23 May): Diverse theatrical representations of refugees: artistry, efficacy and ethics</p> <p><i>Guest lecturer and seminar leader: Dr Caroline Wake</i></p> <p>This seminar examines the participation and representation of refugees in theatres of the real in 21st-century Australia and beyond. It compares and contrasts genres such as verbatim, documentary and tribunal plays, autobiographical and community theatre, and performance art. In addition, it looks into ethical considerations surrounding the staging and witnessing of refugees and their traumatic narratives.</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Helen Gilbert and Jacqueline Lo, 'Performance and Asylum: Ethics, Embodiment, Efficacy', in <i>Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia</i> (Basingstoke: Palgrave Macmillan, 2007), pp. 186-206. (Library online) 2. Version 1.0. <i>CMI: A Certain Maritime Incident</i>,

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		<p>in <i>Australasian Drama Studies</i>, 48 (2006): 143–76. (Library online)</p>
<p>Week 13: 29 May - 4 June</p>	<p>Seminar</p>	<p>Wk 13 (30 May): Theatre of Experts and ‘authentic’ bodies</p> <p>Through an exploration of work by the contemporary Berlin-based performance collective Rimini Protokoll, this seminar this seminar focuses on how the use of non-professional theatre performers and their self-representing bodies create and/or destabilize so-called Authenticity-Effects. These effects are both the theatre techniques and modes of representation that create a sense of the sincere, genuine, truthful, real and/or unmediated, as well the perceptual experience of the authentic itself. This seminar also explores how working or playing with a sense of the authentic has the potential to disrupt habitual ways of viewing culturally unfamiliar people, including those ways often encouraged by popular factual television, including reality television.</p> <p><i>Case Studies:</i></p> <p>Rimini Protokoll & Co, <i>Cargo-Sofia X</i> (2006) and <i>100% Melbourne</i> (2012)</p> <p><i>Readings:</i></p> <ol style="list-style-type: none"> 1. Ulrike Garde and Meg Mumford, ‘Theatre and Authenticity-Effects’, in <i>Theatre of Real People: Diverse Encounters at Berlin’s Hebbel am Ufer and Beyond</i> (London: Bloomsbury, 2016), pp. 69-88.

Date	Type	Content
		<p>2. Meg Mumford, '100% City and Popular Factual Television: A New Game Plan for Managing Proximity to People', in Johannes Birgfeld, Ulrike Garde and Meg Mumford (eds): <i>Rimini Protokoll Close-Up: Lektüren</i> (Hannover: Wehrhan, 2015), pp. 278-301.</p> <p><i>Assessment 3: Self-devised Essay or Creative Project due Friday 2 June</i></p>

Resources

Prescribed Resources

All set readings as listed in the course schedule are available through Moodle and via links to the UNSW library. Lists of recommended readings will be distributed in each seminar.

Recommended Resources

- Alison Forsyth and Chris Megson (eds), *Get Real: Documentary Theatre Past and Present* (London: Palgrave Macmillan, 2009)
- Ulrike Garde and Meg Mumford, *Theatre of Real People: Diverse Encounters at Berlin's Hebbel am Ufer and Beyond* (London: Bloomsbury, 2016)
- Paul Brown (ed.), *Verbatim Verbatim: Contemporary Documentary Theatre* (Sydney: Currency Press, 2008)
- Deirdre Heddon, *Autobiography and Performance* (London: Palgrave, 2008)
- Carol Martin, *Theatre of the Real* (London: Palgrave, 2013)
- Derek Paget, *True Stories? Documentary Drama on Radio, Screen and Stage* (Manchester and New York: Manchester University Press, 1990)

Course Evaluation and Development

Student evaluative feedback on the course is gathered periodically, using among other means the UNSW myExperience online student course survey facility (see <https://teaching.unsw.edu.au/myexperience>). As this is the first iteration of ARTS3132, the convener will be particularly interested to gather your feedback on all aspects of the course, particularly your experience of content, delivery mode, structure, and assessment tasks.

Image Credit

Image from Erwin Piscator's 1927 staging of Ernst Toller's *Hoppla, wir leben!* (*Hoppla, We're Alive!*), with set design by Traugott Müller, <https://www.diagonalperiodico.net/culturas/19826-dejemos-clasicos-para-la-formacion-y-hagamos-teatro-critico-nuestras-sociedades.html>