



**UNSW**

## UNSW Course Outline

# ARTS2125 Acting and Performing - 2024

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## General Course Information

**Course Code :** ARTS2125

**Year :** 2024

**Term :** Term 3

**Teaching Period :** T3

**Is a multi-term course? :** No

**Faculty :** Faculty of Arts, Design and Architecture

**Academic Unit :** School of the Arts and Media

**Delivery Mode :** In Person

**Delivery Format :** Standard

**Delivery Location :** Kensington

**Campus :** Sydney

**Study Level :** Undergraduate

**Units of Credit :** 6

### Useful Links

[Handbook Class Timetable](#)

## Course Details & Outcomes

### Course Description

Why do actors build characters and engage spectators in such different ways? How does acting embody beliefs about the world and who we are? There are many styles of acting and experienced actors draw on various techniques. In this course you will explore both acting and

performing and in theory and practice. This will involve looking into major approaches to actor training such as those developed by, for example: Stanislavsky, Meyerhold, Brecht, Suzuki and/or Boal. You will learn how their approaches constitute responses to the issues of their day, and how modernist modes of acting have been transformed by postmodern performers. The course combines lecture and tutorial teaching with studio-based workshops. It culminates in a group presentation that showcases a range of approaches to performing.

## Course Aims

1. Explore the relation between key twentieth-century Western approaches to text-associated acting and their socio-historical and cultural context(s)
2. Discuss the overt and covert ideological implications of methods of acting and performing, particularly with regard to the relation between actor/character/spectator
3. Consider the relation between practitioners' theories and practices of acting and/or performing
4. Empower students to bring together philosophical, historical, and corporeal knowledge and skills
5. Extend current skills in self-directed learning and initiate and/or develop skills in group learning and creative practice.

## Relationship to Other Courses

ARTS2125 extends some of the content and methods of learning introduced in ARTS1120 Experiencing Theatre. For example, it further explores the work of Stanislavsky and Brecht, focusing on their approach to actor training and performance and examining in more depth the ideological and historically-specific nature of some of their approaches, as well as how more recent practitioners have challenged their legacy. Like ARTS1120 the course encourages learning through a combination of theory and practice, drawing-on studio teaching and student-led performance work. This course also relates closely to ARTS2122 Performance Production through its attention to staging text and to performing. It provides some useful foundations for the following Level 3 practice-based courses: ARTS3123 Solo Performance Making, and ARTS3124 Collaborative Performance Making.

# Course Learning Outcomes

Course Learning Outcomes
CLO1 : Explain how an actor's approach to text, character and psycho-physical work is shaped by historical and cultural contexts.
CLO2 : Identify the ideological nature of different approaches to the relation between performer, character, and spectator.
CLO3 : Carry out independent and informed script analysis from the perspective of a performer.
CLO4 : Undertake collaborative research, rehearsal and staging for a group performance.

Course Learning Outcomes	Assessment Item
CLO1 : Explain how an actor's approach to text, character and psycho-physical work is shaped by historical and cultural contexts.	<ul style="list-style-type: none"><li>• Major Essay</li><li>• Group Performance</li></ul>
CLO2 : Identify the ideological nature of different approaches to the relation between performer, character, and spectator.	<ul style="list-style-type: none"><li>• Major Essay</li><li>• Group Performance</li></ul>
CLO3 : Carry out independent and informed script analysis from the perspective of a performer.	<ul style="list-style-type: none"><li>• Character Interpretation</li><li>• Group Performance</li></ul>
CLO4 : Undertake collaborative research, rehearsal and staging for a group performance.	<ul style="list-style-type: none"><li>• Group Performance</li></ul>

## Learning and Teaching Technologies

Moodle - Learning Management System | Zoom | Echo 360

## Learning and Teaching in this course

ARTS2125 is structured as a combination of lecture, discussion, practice-based and student-led learning processes. The first five weeks of the course are relatively teacher-led and alternate lecture/tutorial teaching formats with practical workshops. The final four weeks foster your skills in self-directed and group-based learning through a series of student-led rehearsals facilitated by the Convener, culminating in a performance presentation and forum.

## Additional Course Information

Please refer to Moodle.

# Assessments

## Assessment Structure

Assessment Item	Weight	Relevant Dates
Character Interpretation Assessment Format: Individual Short Extension: Yes (3 days)	15%	Start Date: 20/09/2024 11:59 PM Due Date: 27/09/2024 11:59 PM Post Date: 14/10/2024 11:59 PM
Major Essay Assessment Format: Individual Short Extension: Yes (3 days)	45%	Start Date: 11/10/2024 11:59 PM Due Date: 25/10/2024 11:59 PM Post Date: 11/11/2024 11:59 PM
Group Performance Assessment Format: Group	40%	Start Date: Not Applicable Due Date: In your week 10 tutorial slot. Post Date: 28/11/2024 11:59 PM

## Assessment Details

### Character Interpretation

#### Assessment Overview

600-word analysis.

Students will be provided with a rubric indicating level of performance against each assessment criteria and percentage grade.

#### Course Learning Outcomes

- CLO3 : Carry out independent and informed script analysis from the perspective of a performer.

#### Detailed Assessment Description

Please see Moodle for a detailed description.

#### Assessment Length

600 words (= c. 15hrs preparation time)

#### Submission notes

Refer to Moodle.

#### Assessment information

Please see Moodle for detailed information.

#### Assignment submission Turnitin type

This assignment is submitted through Turnitin and students do not see Turnitin similarity

reports.

### **Generative AI Permission Level**

#### **Simple Editing Assistance**

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see [here](#).

For this assignment you are permitted to use standard editing and referencing functions in word processing software. These functions are limited to spelling and grammar checking and reference citation generation in the creation of your submission. You must not use any functions that generate or paraphrase passages of text, including translation functions, whether based on your own work or not.

## **Major Essay**

### **Assessment Overview**

2000-2300 words.

Students will be provided with a rubric indicating level of performance against each assessment criteria; written formative feedback; and percentage grade.

### **Course Learning Outcomes**

- CLO1 : Explain how an actor's approach to text, character and psycho-physical work is shaped by historical and cultural contexts.
- CLO2 : Identify the ideological nature of different approaches to the relation between performer, character, and spectator.

### **Detailed Assessment Description**

See Moodle for a detailed description.

### **Assessment Length**

2000-2300 words (c. 34hrs preparation)

## Submission notes

Refer to Moodle.

## Assessment information

See Moodle for additional information.

### Assignment submission Turnitin type

This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

### Generative AI Permission Level

#### **Simple Editing Assistance**

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see [here](#).

For this assignment you are permitted to use standard editing and referencing functions in word processing software. These functions are limited to spelling and grammar checking and reference citation generation in the creation of your submission. You must not use any functions that generate or paraphrase passages of text, including translation functions, whether based on your own work or not.

## **Group Performance**

### Assessment Overview

In a small group, devise a short performance (usually c. 7-10mins).

The Group Performance presentation is worth 20% and the Individual Contribution to the Group Performance is worth 20%.

After the performance event you must submit a Self-Evaluation and Peer Review form. This mandatory form will be used to assist in the assessment of both the Group Performance

presentation and the Individual Contribution to the Group Performance. This is the final assessment task.

Students will be provided with a rubric indicating level of performance against each assessment criteria; and a percentage grade.

#### **Course Learning Outcomes**

- CLO1 : Explain how an actor's approach to text, character and psycho-physical work is shaped by historical and cultural contexts.
- CLO2 : Identify the ideological nature of different approaches to the relation between performer, character, and spectator.
- CLO3 : Carry out independent and informed script analysis from the perspective of a performer.
- CLO4 : Undertake collaborative research, rehearsal and staging for a group performance.

#### **Detailed Assessment Description**

See detailed description in Moodle.

#### **Assessment Length**

c. 7-10mins mins (includes 15hrs class time and c. 15hrs preparation)

#### **Submission notes**

Refer to Moodle.

#### **Assessment information**

See additional information in Moodle.

#### **Assignment submission Turnitin type**

This is not a Turnitin assignment

#### **Generative AI Permission Level**

**Not Applicable**

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

## **General Assessment Information**

All assessment information is available in the assessment section in Moodle.

### Grading Basis

Standard

### Requirements to pass course

In order to pass this course a student must achieve a composite mark of at least 50 out of 100.

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 0 : 2 September - 8 September	Homework	Prepare for the course by looking at the course outline and Moodle site. For Week 1 read the set playtext: Lucy Prebble, <i>Enron</i> (London: Methuen Drama, 2009) [Drama Online. See course readings in Moodle and/or the UNSW library: <a href="https://www.dramaonlinelibrary.com/playtext-overview?docid=do-9781408182772&amp;tocid=do-9781408182772-div-00000005&amp;st=Enron">https://www.dramaonlinelibrary.com/playtext-overview?docid=do-9781408182772&amp;tocid=do-9781408182772-div-00000005&amp;st=Enron</a> ]
Week 1 : 9 September - 15 September	Lecture	<p>Time: Monday 9 Sept., 1-3pm, June Griffith Building (F10; prev. Chemical Sciences Bldg)</p> <p>Introduction to the course, and consideration of the following issues: What is acting? What is a character? What distinguishes modernist approaches to acting? What is 'ideology' and how does it inform acting theory and practice?</p>
	Studio	<p>Wk 1 Studio: Group Reading of Set Playtext</p> <p>Time: your tutorial slot</p> <p>Venue: Io Myers</p> <p>Essential Reading: Lucy Prebble, <i>Enron</i> (London: Methuen Drama, 2009) [Drama Online. See course readings in Moodle and/or the UNSW library: <a href="https://www.dramaonlinelibrary.com/playtext-overview?docid=do-9781408182772&amp;tocid=do-9781408182772-div-00000005&amp;st=Enron">https://www.dramaonlinelibrary.com/playtext-overview?docid=do-9781408182772&amp;tocid=do-9781408182772-div-00000005&amp;st=Enron</a> ]</p>
Week 2 : 16 September - 22 September	Lecture	<p>Wk 2 Lecture/Tutorial: Stanislavsky's Psychological Realist Approach to Acting</p> <p>Time &amp; Venue: Monday 16 Sept., 1-3pm, June Griffith Building (F10)</p> <p>In what ways was Stanislavsky's approach to acting influenced by late nineteenth-century forces of modernization in Europe, including 'new sciences' such as positivism and psychoanalysis? How does his work relate to both Romanticism and Naturalism? In what ways was his work underpinned by nineteenth-century liberal humanist ideology? What was the nature of his vision of the psyche and of 'nature'? And in what ways were his beliefs and worldviews reflected in his approach to the analysis and building of a scripted character, and the actor/character/spectator triad?</p> <p>Essential Reading:</p> <ol style="list-style-type: none"> <li>1) Sharon Marie Carnicke, 'Stanislavsky's System: Pathways for the Actor', in Alison Hodge (ed.) <i>Twentieth Century Actor Training</i> (London and New York: Routledge, 2000), pp. 11-36;</li> <li>2) Constantin Stanislavski, 'Units and Objectives', <i>An Actor Prepares</i>, trans. Elizabeth Reynolds Hapgood (New York: Theatre Art Books, 1948), pp. 105-119.</li> </ol> <p>Optional Reading:</p> <p>Sharon Marie Carnicke, '10 Action and the human body in the role', in <i>Stanislavsky in Focus: An Acting Master for the Twentyfirst Century</i>, 2nd ed. (London and New York: Routledge, 2009), pp. 185-206, 233-34.</p>
	Studio	<p>Wk 2 Studio: Stanislavsky Workshop: Creating the State of 'As If'</p> <p>Time: your tutorial slot</p> <p>Venue: Io Myers</p> <p>Part One: Relaxation and 'getting into the right frame of mind'; work on Given Circumstances, Affective Memory, and Objectives/Tasks; the Action vs Activity distinction.</p> <p>Part Two: Stanislavskian textual analysis of one episode from <i>Enron</i></p> <p>Essential Reading:</p> <p>Bella Merlin, '4 Practical Exercises', from Merlin, Konstantin Stanislavsky (London and New York: Routledge, 2003), pp. 117-54.</p>
Week 3 : 23 September - 29 September	Lecture	<p>Wk 3 Lecture/Tutorial: Brecht: Epic Socialist Realism &amp; the Centralization of the Actor-As-Artistic-Commentator</p> <p>Time &amp; Venue: Monday 23 Sept., 1-3pm, June Griffith Building (F10)</p> <p>What was the nature of Brecht's response to some of the scientific and artistic legacies of modernism – Naturalism, Sociology and Marxism? What is the nature of the relation between Stanislavsky's psychological realism and Brecht's socialist realism? What aspects of Marxism influenced Brecht's approach to playtext interpretation and the actor/character/spectator triad? Why was contradictory comportment and 'spectActing' so important in Brecht's theatre? How does his actor combine both an empathetic and socially critical attitude to the character?</p> <p>Essential Reading:</p> <ol style="list-style-type: none"> <li>1. David Barnett, 'Brecht and the Actor', <i>Brecht in Practice: Theatre, Theory and Performance</i> (London: Bloomsbury, 2015), pp. 109-35, 225-7.</li> <li>2. Meg Mumford, 'Brecht's Key Theories', in <i>Bertolt Brecht</i> (London and New York: Routledge, 2009), pp. 48-90.</li> </ol>

		<p>Studio</p> <p>Wk 3 Studio: Brecht Workshop: Creating Defamiliarizing &amp; Oppositional Arrangements Time: your tutorial slot Venue: Io Myers Part One: Comportment and situation scenarios; creating V-effects; showing social circumstances; framing customs. Part Two: Rehearsing a Brecht text – Arrangement of the rape trial scene (scene 5) from Brecht's <i>The Caucasian Chalk Circle</i> Essential Reading: 1. Shomit Mitter, '2 TO BE AND NOT TO BE: Bertolt Brecht and Peter Brook', in <i>Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook</i> (London and New York: Routledge, 1992), pp. 42-77.</p>
	Assessment	The Character Interpretation assignment is due this Friday 29 September before midnight to Turnitin.
Week 4 : 30 September - 6 October	Lecture	<p>Wk 4 Lecture/Tutorial: Topic – Tadashi Suzuki: A Cross-Cultural Rediscovery of the Body's Potential Time &amp; Venue: Monday 30 Sept., 1-3pm, June Griffith Building (F10) What were the contextual and cultural reasons that led Suzuki to reject Western realism in favour of extra-ordinary animal energy? What happens to literary text and character in the Suzuki method of acting? How and to what end does the performer engage with psycho-physical vulnerability through a virtuosic control of the body? In what ways did Suzuki draw from the Japanese traditions of Noh and Kabuki performance? How does he bring old and new, East and West together? And what is the ideological vision of wretchedness, impermanence, struggle and unique difference that informs his methods and goals? Essential Reading: 1) Paul Allain, 'Introducing Suzuki', in <i>The Art of Stillness: The Theatre Practice of Tadashi Suzuki</i> (London: Methuen, 2002), pp. 1-34. 2) Tadashi Suzuki, 'The Grammar of the Feet', trans. J. Thomas Rimer, in <i>The Way of Acting: The Theatre Writings of Tadashi Suzuki</i> (New York: Theatre Communications Group, 1986), pp. 3-24.</p>
	Studio	<p>Wk 4 Studio: Topic - Suzuki Workshop: Moving beyond the Habitual to Extraordinary States of Tension Time: your tutorial slot Venue: Io Myers In this session we will be engaging with some of Suzuki's rudimentary techniques for shifting the body's habitual ways of moving and for taking the body in the direction of the extra-ordinary. For example, we will be challenging some of our bodily habits and equilibrium and learning to respond to these challenges. In particular we will begin to challenge our balance, concentration, lungs, and endurance so that we are in a state of struggle to maintain steadiness and focus. We will also be experiencing Suzuki's interest in states of tension, such as energised stillness, and in oppositions e.g. between driving forward and holding back. Essential Reading: 1) Ian Carruthers, 'Suzuki Training: the sum of the interior angles', in Ian Carruthers and Takahashi Yasunari, <i>The Theatre of Suzuki Tadashi</i> (Cambridge: C.U.P., 2004), pp. 70-97 2) Editorial introduction by Glenn Odom and selections from Tadashi Suzuki, 'Human Experience and the Group', trans. J. Thomas Rimer, in <i>The Way of Acting: The Theatre Writings of Tadashi Suzuki</i> (New York: Theatre Communications Group, 1986), in Glenn Odom, <i>World Theories of Theatre</i> (London and New York: Routledge, 2017), pp. 165-175.</p>
Week 5 : 7 October - 13 October	Lecture	<p>Wk 5 Lecture/Tutorial: Forced Entertainment and Challenges to Character- and Text-Based Acting Time &amp; Venue: Because Monday 7 October. 1-3pm (Wk 5) is a public holiday, a lecture recording will be posted on Moodle by this date for you to view prior to your Wk 5 tutorial slot. Why did many practitioners of the late twentieth century, like the British company Forced Entertainment (1984 -), become disgruntled with text-based theatre and acting? Why did they turn to other forms of performing that Michael Kirby outlines in his acting to not-acting spectrum? What are the ideological implications of the company's so-called 'bad acting'? Essential Reading: 1. Sara Jane Bailes, 'Struggling to Perform: Radical Amateurism and Forced Entertainment', <i>TheatreForum</i>, 26 (2005): 56-65. 2. Michael Kirby, 'On Acting and Not-Acting', in Gregory Batcock and Robert Nickas (eds.), <i>The Art of Performance</i> (New York: Dalton, 1984), pp. 97-117; 3. Philip Auslander, "Just be your self" Logocentrism and différance in performance theory', in <i>From Acting to Performance: Essays in Modernism and Postmodernism</i> (London and New York: Routledge, 1997), pp. 175-81.</p>

	Studio	<p>Wk 5 Studio: Topic – Forced Entertainment and Playing with the Requirement to Perform Time: your tutorial slot* Venue: Io Myers **Due to the public holiday on Monday 7 October (Wk 5), students in the Monday 4-6pm tutorial are invited to join ONE of the other tutorial slots in the course in Wk 5: Tues 9-11am; OR Wed 9-11am; OR Wed 4-6pm; OR Thurs 11am-1pm. This one-hour workshop will try out on the floor the way practitioners, including Forced Entertainment, have challenged complex acting through experimenting with approaches such as simple acting, bad acting, self-representation and non-matrixed representation. In the second hour of this class you will work in allocated performance groups. A Rehearsal Schedule with room bookings and information about staff visit times will be distributed. You will finalize group roles and plan 1 extra-curricular performance group meeting between now and the Week 7 Monday 1-3pm slot. In the extra-curricular meeting, the group must attend to the Week 7 task (see below).</p>
	Assessment	<p>Self-devised essay topics are to have been approved by your tutor before 5pm on Thurs 12 October (Wk 5). Your essay is due to Turnitin before midnight on Tuesday 24 October (Week 7).</p>
Week 6 : 14 October - 20 October	Assessment	<p>Wk 6 - Flex Week. During the flex week there are no scheduled classes for this course. During this week you should work on the following assessments: Assessment 2: Major Essay, due by midnight to Turnitin on Friday 25 October (Wk 7) Assessment 3: Group Performance, due in your Wk 10 tutorial slot. Meet with your group in the Wk 6 flex week to discuss the Wk 7 research task.</p>
Week 7 : 21 October - 27 October	Studio	<p>Time &amp; Venues: Monday 21 Oct., 1-3pm, venues tbc In the Wk 6 break and in all course slots across Wks 7-9 you will be working in small groups on a student-led Group Performance. For each of these weeks you will be given a work task and asked to present your response in your tutorial slot to your tutor and CPL staff. Performance Project Task 1: Demonstrate Research into &amp; a Group Response to the Set Problem(s) In this Monday 1-3pm slot your group roles and, if relevant, your casting should be finalized. You must also undertake group work on the following task: 1. Demonstrate evidence of individual and group research into the chosen practitioner/company's approach to acting/performing and rehearsals; 2. Explain what aspects of the chosen practitioner/company's approach the group will be focusing on and why; 3. Justify the group's ideas about interpretation and staging of your given scene.</p>
	Studio	<p>Wk 7 Studio: Group Performance - Rehearsal 2 Time: your tutorial slot Venues: Io Myers + other venues (tbc) You and your group will give a task presentation to staff on the following Task 1 topics: 1. Demonstrate evidence of individual and group research into the chosen practitioner/company's approach to acting/performing and rehearsals; 2. Explain what aspects of the chosen practitioner/company's approach the group will be focusing on and why; 3. Justify the group's ideas about interpretation and staging of your given scene The group should further develop their ideas about interpretation and staging of the given scene, and the aspects of the practitioner/company's approach they will be focusing on in light of staff feedback. Research roles and activities for the Wk 8 task should be allocated, and work on that task be commenced.</p>
	Assessment	<p>Assessment 2 Major Essay is due before midnight to Turnitin on Friday 25 October.</p>
Week 8 : 28 October - 3 November	Studio	<p>Wk 8 Studio: Group Performance – Rehearsal 3 Time &amp; Venues: Monday 28 Oct., 1-3pm, venues tbc Undertake group work on the following task: Performance Project Task 2: Present a Plot Synopsis and Design Concept: 1. Outline the actions and movements in the group's performance. Explain the sequence of events and who is carrying out what (c. 1x A4 page). 2. Outline how the space and materials are going to be treated. For example, spatial arrangements (including where the spectator will be positioned) and props and costumes (c. 1x A4 page); 3. Outline Technical Requirements: lighting, sound, av (projection, tv, slides) (c. 1x A4 page). The aforementioned Task 2 documents will be submitted to Moodle in ONE file by 3pm on Monday 28 October.</p>

	Studio	<p>Wk 8 Studio: Group Performance – Rehearsal 4          Time: your tutorial slot          Venues: Io Myers + other venues (tbc)          You and your group will give a task presentation to staff on the following Task 2 topics</p> <ol style="list-style-type: none"> <li>Outline the actions and movements in the group's performance. Explain the sequence of events and who is carrying out what (c. 1x A4 page)</li> <li>Outline how the space and materials are going to be treated. For example, spatial arrangements (including where the spectator will be positioned) and props and costumes (c. 1x A4 page);</li> <li>Outline Technical Requirements: lighting, sound, av (projection, tv, slides) (c. 1x A4 page).</li> </ol> <p>The group should further develop their ideas about the sequence of events and the design concept in light of feedback from staff. Research roles and activities for the Wk 9 task should be allocated, and work on that task be commenced.</p> <p>NB: Distribution of the Self-Evaluation &amp; Peer Review (SEPR) form.</p>
Week 9 : 4 November - 10 November	Studio	<p>Wk 9 Studio: Group Performance – Rehearsal 5          Time &amp; Venues: Monday 4 Nov., 1-3pm, venues tbc          Performance Project Task 3: Create a Blocking Walk-Through: Create a first walk-through of the performance (its sequences, arrangements and effects). The group should attend also to the viewing position(s) of the audience and any audience actions or participation.</p> <p>NB: Groups will be given their 30min time slot for the Wk 9 Technical &amp; Dress rehearsal (Mon &amp; Tues tute groups) on Friday 8/11 (9:00-15:00) OR for the Wk 10 Technical &amp; Dress rehearsal (Wed &amp; Frid tute groups) on Tuesday 12/11 (12.00-17.00).</p>
	Studio	<p>Wk 9 Studio: Group Performance – Rehearsal 6          Time: your tutorial slot          Venues: Io Myers + other venues (tbc)          The group should present Task 3, a blocking walkthrough, to staff. The group should further develop their ideas about the final performance and the nature of the audience's placement and participation in light of feedback from staff.</p> <p>NB: By the end of your Wk 9 tutorial slot, Mark Mitchell (m.mitchell@unsw.edu.au) will require all lighting plans and all sound/video/slideshow/image files</p>
	Studio	<p>Week 9: Technical &amp; Dress Rehearsal Session 1 for Mon 4-6pm &amp; Tues 9-11am tute groups          Time &amp; Venue: Friday 8 Nov, 1 x 30min slot (tbc) between 9am and 3pm, Io Myers</p> <p>Each group will be given a c. 30min Tech &amp; Dress slot in Io Myers. The schedule will be distributed in the Wk 9 Mon 1-3pm slot. While it is important that as many group members as possible turn up for the group slot, it is not mandatory for students who have clashes with other UNSW classes to attend. Group members must be in costume and have all props and set pieces ready prior to their scheduled 30min slot.</p>
Week 10 : 11 November - 17 November	Studio	<p>Week 10: Technical &amp; Dress Rehearsal Session 2 for Wed 9-11, Wed 4-6pm &amp; Thurs 11am-1pm tute groups          Time &amp; Venue: Tuesday 12 Nov, 1 x 30min slot (tbc) between 12 noon and 5pm, Io Myers</p> <p>Each group will be given a c. 30min Tech &amp; Dress slot in Io Myers. The schedule will be distributed in the Wk 9 Mon 1-3pm slot. While it is important that as many group members as possible turn up for the group slot, it is not mandatory for students who have clashes with other UNSW classes to attend. Group members must be in costume and have all props and set pieces ready prior to their scheduled 30min slot.</p>
	Studio	<p>Wk 10 Performance Events during Tutorial Slots          Times: in your Wk 10 tutorial slot          Venue: Io Myers</p> <p>Please arrive 30mins BEFORE your group's tutorial slot. Be in costume and make-up and have all props and set pieces ready by the start of your group's tutorial. ARTS2125 students who are not in your tutorial are welcome to attend as spectators.</p> <p>This session will include a group discussion of each performance viewed, and then a reflection on the course via both group discussion and myExperience.</p> <p>Please submit your completed Self-Evaluation &amp; Peer Review form by the end of your tutorial slot. Your convener will confirm where and how to submit the form.</p> <p>These SEPR forms are mandatory and important for the Assessment 3 Group Performance marking process.</p>
	Assessment	<p>Individual Contribution to Group Performance (20%) feedback will be available via Turnitin before midnight on Monday 28 November.          Group Performance (20%) feedback will be available via Turnitin after all</p>

	discipline, School and Faculty marking meetings are complete. You will be notified via Moodle when you can view your feedback.
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## Attendance Requirements

The School of Arts and Media has a minimum attendance requirement of 80% for all non-lecture classes (tutorials, seminars, workshops, etc). In this course, from week 7 to week 10 the lecture slot becomes a non-lecture rehearsal slot. Students must aim for 100% attendance in all course learning and teaching slots from week 7 to the end of the course. Failure to meet the minimum attendance requirement will result in an Unsatisfactory Fail (UF) for the course regardless of performance on assessment tasks or other requirements for the course.

Students are strongly encouraged to attend ALL classes. This is because this course requires a high level of physical on-campus attendance, also during lecture slots. It takes this approach for these reasons:

1. physical attendance and teamwork in the here and now remain crucial parts of the work of the actor, and in this course we learn this by striving for high levels of spatio-temporal co-presence. Consequently, high levels of physical attendance are necessary if you are to meet course learning outcomes.
2. all teaching slots involve and require student participation in the here and now. Across Wks 1-5 the lecture slots combine teacher-led presentations with tutorial-like student activities. Across Wks 7-10 the lecture slots become Assessment 3 Group Performance rehearsal and performance presentation slots where having all group members present is crucial.
3. non-attendance without good cause will impact negatively on Assessment 3b Individual Contribution to Group Performance marks. Please see the Assessment 3b rubric in Moodle for further information about this aspect of attendance.

Echo360 recordings are used in the lecture space across Wks 1-5. They are intended as resources to use to deepen your engagement with course content, and for people who have provided 'good cause' for absence. 'Good cause' means mitigating circumstances such as illness accompanied by a medical certificate or similar form of documentation, long-term disability or illness verified by an Equitable Learning Plan, and family or other personal crises accompanied by relevant documentation including an email to the course convener. Involvement in activities such as paid work, theatre and performance events, and holidays are not examples of good cause.

If you cannot meet the course attendance requirements this term, it is best to look for another course and perhaps return to ARTS2125 later in your degree.

## General Schedule Information

Please note that due to the public holiday on Monday 7 October (Wk 5) a lecture recording will be posted on Moodle and you will be expected to view it the week of its posting.

Students in the Monday 4-6pm tutorial are invited to join ONE of the other tutorial slots in the course in Wk 5, Io Myers: Tues 9-11am; OR Wed 9-11am; OR Thurs 4-6pm.

## Course Resources

### Prescribed Resources

1. ARTS2125 Moodle site
2. Playtext: Lucy Prebble, *Enron* (London: Methuen Drama, 2009) [Drama Online. See course readings in Moodle and/or the UNSW library: <https://www.dramaonlinelibrary.com/playtext-overview?docid=do-9781408182772&tocid=do-9781408182772-div-00000005&st=Enron> ]

### Recommended Resources

- In the lecture slideshows in Moodle you will find an extensive list of further reading suggestions; Moodle also contains a course bibliography.
- Moodle contains model student work.
- Website: 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>
- Do also consult the main library catalogue that hosts an extensive collection of materials on actor/performer training.

### Additional Costs

Not applicable.

### Course Evaluation and Development

At the end of the course we will be using the UNSW myExperience survey: <https://www.student.unsw.edu.au/myexperience>

Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the nature and sequence of readings and assessment tasks. For example, the Assessment 3 Group Performance task, which students have repeatedly praised, but also regarded as difficult to complete within the given time frame, has been refined and

allocated 3 additional course hours. In response to feedback, Assessment 1 now includes an option to provide a performative response to the set task, and the course now includes a female practitioner (this year the practitioner is a playwright).

Your convener Nick Atkins ([nicholas.atkins@unsw.edu.au](mailto:nicholas.atkins@unsw.edu.au)) welcomes constructive feedback – especially written feedback (emails, notes etc.) on the subject of course content, structure and assessment methods – not only at the end of the course, but as we go along.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Nicholas Atkins		tbc	tbc	Wednesdays 12-2pm by appointment	Yes	Yes
Discipline coordinator	Erin Brannigan		Room 119 Robert Webster Building	9385 7854	Please arrange a consultation by email	No	No
Lab director	Mark Mitchell		Io Myers Studio	9385 4863	Please arrange a consultation by email.	No	No
Lab staff	Troy Reid		Io Myers Studio	tbc	Please arrange a consultation by email.	No	No

## Other Useful Information

### Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

### 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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community

- locate services and information about UNSW and UNSW Library

## Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

### Use of AI for assessments | UNSW Current Students

## Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

**Important note:** UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply

for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

## School-specific Information

### Use of Recording Devices

"To protect privacy and intellectual property, the School of the Arts and Media prohibits the use of recording devices in class (including live translation apps) without the explicit permission of the tutor and other class members. Doing so will be considered a breach of the UNSW Code of Conduct and Values."

### School Contact Information

#### School of the Arts and Media

**Location:** Room 312, Level 3 Robert Webster Building

**Opening Hours:** Monday -Friday, 9am - 5 pm

**Email:** sam@unsw.edu.au

**Phone:** +612 9385 4856

**web:** <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media>