



## UNSW Course Outline

# ARTS1120 Experiencing Theatre - 2024

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## General Course Information

**Course Code :** ARTS1120

**Year :** 2024

**Term :** Term 1

**Teaching Period :** T1

**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

Have you seen performance live on stage? Do you want to find out how it's made? In this course, you will explore the work of influential directors for the stage and how artists in the theatre create meaningful experiences in performance. Staging scripts, designing scenes, devising

actions – you'll learn about the process of making theatre and how to put your own ideas into practice. This is a foundational course in performance and production. It opens up opportunities for acting, directing, design, technical production, script writing and reviewing the arts.

## Relationship to Other Courses

ARTS1120 is a core Level 1 Theatre and Performance Studies (TPS) course that aims to familiarize students with threshold concepts and useful analytical terms. It provides the building blocks for the majority of the courses in the TPS Major, introducing fundamental knowledge and skills in: performance analysis; historical essay writing on performance practitioners and play scripts in context; and group-devised rehearsal and public performance practice.

## Course Learning Outcomes

Course Learning Outcomes
CLO1 : Describe and interpret a theatre event and its multiple, interacting elements using semiotic terms and concepts.
CLO2 : Discuss and contextualise influential practitioners of Western theatre and their different approaches to making and watching theatre.
CLO3 : Analyse the relationship between performance practices and their social and historical contexts.
CLO4 : Collaborate effectively to research, rehearse and stage a group performance.

Course Learning Outcomes	Assessment Item
CLO1 : Describe and interpret a theatre event and its multiple, interacting elements using semiotic terms and concepts.	• Essay
CLO2 : Discuss and contextualise influential practitioners of Western theatre and their different approaches to making and watching theatre.	• Performance Analysis • Essay
CLO3 : Analyse the relationship between performance practices and their social and historical contexts.	• Practical Project • Essay
CLO4 : Collaborate effectively to research, rehearse and stage a group performance.	• Practical Project

## Learning and Teaching Technologies

Moodle - Learning Management System | Echo 360

## Learning and Teaching in this course

ARTS1120 combines teacher-led, practice-based and student-led learning processes. Weeks 1-5 are relatively teacher led and involve: weekly 2hr lecture-seminar slots, which emphasise listening and discussion; 2hr tutorials involving learning through both discussion and studio exercises; and mandatory readings and viewings. Weeks 7-10 foster skills in self-directed and group-based learning through a series of student-led rehearsals, culminating in a performance presentation event. Instead of mandatory reading and viewing, in this section of the course preparatory work for class consists of individual research, group meetings and group rehearsals.

## Additional Course Information

n/a

## Assessments

### Assessment Structure

Assessment Item	Weight	Relevant Dates
Performance Analysis Assessment Format: Individual	20%	Start Date: Not Applicable Due Date: 11/03/2024 11:59 PM Post Date: 25/03/2024 11:59 PM
Essay Assessment Format: Individual	40%	Start Date: Not Applicable Due Date: 02/04/2024 11:59 PM Post Date: 16/04/2024 11:59 PM
Practical Project Assessment Format: Group	40%	Start Date: Not Applicable Due Date: 17/04/2024 01:00 PM Post Date: 29/04/2024 11:59 PM

## Assessment Details

### Performance Analysis

#### Assessment Overview

Write a 1,000-word analysis of one recent theatre event (from the list of theatre events provided in class).

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

## Course Learning Outcomes

- CL02 : Discuss and contextualise influential practitioners of Western theatre and their different approaches to making and watching theatre.

## Detailed Assessment Description

### Task Instructions

Write a 1,000-word analysis of ONE performance from the list of theatre events given below.

Your analysis should respond to this question: *What experiences were created in the performance, what sensations did you perceive, and what meanings did they generate for you?*

When addressing this question, you should describe and analyse the:

- a) actors' performances (characters, costumes, gestures and/or speech);
- b) elements of design (venue, images, set, lighting and/or sound);
- c) sequence of events (acts, scenes, plot and/or story);
- d) some key framing elements (e.g. genre, reputation of the theatre and practitioners, theatre architecture and location, audience on the night, publicity, reviews, or immediate and broader socio-historical context).

You should pay attention to the way ideas and emotions emerge from action at significant moments, and to the way some (2-3) key framing elements inform the meanings that you make.

### List of Theatre Events

#### ***Summer of the Aliens***

by Louis Nowra

Griffin Theatre Company at SBW Stables

9 February – 21 April 2024

Under 35 \$44; Monday Rush \$25

<https://griffintheatre.com.au/whats-on/summer-of-the-aliens/>

#### ***Tiny Beautiful Things***

Based on the book by Cheryl Strayed

Adapted by Nia Vardalos

Queensland Theatre in association with Trish Wadley Productions at Belvoir St Theatre, Upstairs

1 Feb – 3 March 2024

Student Saver from \$37-\$55

<https://belvoir.com.au/productions/tiny-beautiful-things/>

***Homos, or Everyone in America***

by Jordan Seavey

New Theatre (in Newtown)

6 Feb – 9 March 2024

Concessions \$32

<https://newtheatre.org.au/homos-or-everyone-in-america/>

***RBG: Of Many, One***

by Suzie Miller

Sydney Theatre Company at the Drama Theatre, Sydney Opera House

9 Feb – 23 March 2024

Student \$70; Under 30 \$50

<https://www.sydneytheatre.com.au/whats-on/productions/2024/rbg-of-many-one>

**Notes**

These are performances to be experienced live. You must see your chosen production at the venue in person.

You may take notes – either during the performance (discretely – don't get seats in the front rows!) and/or immediately after it. Be prepared to analyse it on the basis of what you sense and experience. You should *not* attempt to base your analysis on reading a playscript, if one exists.

You may want to see the show twice, so factor this in when making your choices and plans.

In describing the actors' performances, elements of design and sequence of events, you should use the terms, concepts and approaches to performance analysis introduced in the lectures, tutorials and readings in Weeks 1-3.

Your analysis should be presented in accordance with the conventions of university and academic writing. See the advice on Writing Skills at <https://student.unsw.edu.au/academic-skills>

## **Assessment Criteria**

You will be assessed on your ability to:

1. Content – provide clear and careful description of elements of your chosen performance event and your responses to them;
2. Critical Approach – use relevant concepts and approaches from the classes and readings when analysing the performance;
3. Structure – organizes and unfolds the analysis in a logical and coherent manner (statements are consistent; sentences follow logically; paragraphs are well-structured);
4. Style – produces fluent, accurate and grammatically correct English (spelling, grammar, punctuation, word choice, including all necessary and removing any unnecessary words).
5. Presentation – displays research in an appropriate, scholarly manner i.e. fully proof-read for mistakes, double spaced with 2.5 cm margins, black ink, 12-point font and paginated.

Model student versions of this assignment are available on Moodle.

## **Assessment Length**

1,000 words

## **Submission notes**

Due online to Turnitin via Moodle on the due date. All analyses submitted without permission after the due date will incur late submission penalties. Make sure you keep an electronic and hard copy yourself. If you have any problems submitting via Turnitin, inform your course convenor, Meg Mumford ([m.mumford@unsw.edu.au](mailto:m.mumford@unsw.edu.au)), and send her a word.doc version of your assignment immediately.

## **Assessment information**

n/a

### Assignment submission Turnitin type

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

## Essay

### Assessment Overview

Write one 2,000-word Essay on a topic specified by the Convener.

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

### Course Learning Outcomes

- CLO1 : Describe and interpret a theatre event and its multiple, interacting elements using semiotic terms and concepts.
- CLO2 : Discuss and contextualise influential practitioners of Western theatre and their different approaches to making and watching theatre.
- CLO3 : Analyse the relationship between performance practices and their social and historical contexts.

### Detailed Assessment Description

#### Task Description

Write an essay (1,500-1800 words)\* that responds to the following prompt:

Describe, consider and account for the ways in which ONE of the theatre-makers covered in this course approached ONE of the following:

1. selection, interpretation and treatment of playscript and/or text, OR
2. significant elements of design (venue, set, props, lighting and/or sound)

Your answer should take into consideration the reasons for the practitioner's/company's distinctive approach to their art, including their social-cultural contexts and their artistic goals. Please include reference to the practitioner's/company's own writings and theatre productions. You may also refer to productions by other practitioners influenced by your chosen theatre-maker's approach.

Here is the list of practitioners/companies and associated production that you can choose from:

- Stanislavski – production: *The Seagull*

- Meyerhold – productions: *The Government Inspector* and Sally Cookson's *Peter Pan*
- Brecht – production: *The Caucasian Chalk Circle*
- Bausch – production: *Kontakthof*
- Sydney Front – productions featured in the film *Staging the Audience*

\*While a currently unchangeable part of this course outline indicates the essay should be 2,000 words in length, this word length has been changed recently to 1,500-1,800 words. The main body of your essay (minus references) should sit between this minimum and maximum.

## Assessment Criteria

You will be assessed on your ability to:

1. Content A – provides clear and accurate description of the way the chosen practitioner approached text OR design
2. Content B – considers the reasons for the practitioner's distinctive approach in relation to their aims and methods;
3. Sources – engages meaningfully with relevant set readings and productions, extends your research with other relevant sources, and employs that research in support of your argument;
4. Critical Approach and Structure – negotiates the area(s) of debate your essay question invites you to consider, analyses the thoughts and practices of theatre-makers and of commentators on their work, and devises a logical, well-structured argument, supported by evidence;
5. Style and Presentation – presents your research in an appropriate scholarly manner i.e. fluent, accurate and grammatically correct English, carefully referenced (quotation marks, indentation of quotations 3 lines or more in length, consistent referencing of sources in footnotes and/or bibliography etc.), fully proof-read for mistakes, double spaced with 2.5 cm margins, black ink, 12 pt font, and paginated.

Model ARTS1120 student essays from previous years are available on Moodle.

## Rationale

The Essay provides an opportunity to demonstrate what you have learnt about key practitioners and theorists in twentieth-century Western theatre and contemporary performance. It also helps you develop skills in research, description, analysis, argumentation, and scholarly writing that are key to the discipline of Theatre and Performance Studies.

## Help with Essay Writing

For information about how to write essays and document your references, consult the writing guides at Academic Skills, <https://www.student.unsw.edu.au/skills>.



If you would like further help with your studies, and your essays in particular, you may make an individual consultation at Academic Skills, <https://www.student.unsw.edu.au/individual-consultations-academic-support>.

## Referencing

Referencing is the way you acknowledge your sources of information. There are two main referencing systems:

- the footnote/bibliography or 'Oxford' referencing system – <https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>
- the 'In-Text' or 'Harvard' referencing system – <https://student.unsw.edu.au/harvard-referencing>

Guidance on referencing will be provided in class. Whichever system you choose, you must be consistent.

## Assessment Length

1500-1800 words

## Submission notes

Due online to Turnitin on the due date before midnight. All essays submitted without permission after midnight will incur late submission penalties. Make sure you keep an electronic and hard copy yourself. If you have any problems submitting via Turnitin, inform your course convenor, Meg Mumford (m.mumford@unsw.edu.au), and send her a word.doc version of your assignment immediately.

## Assessment information

n/a

## Assignment submission Turnitin type

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

## Practical Project

### Assessment Overview

Work within your group to create a 7-min performance. Following the presentation of the Practical Project, complete a Self-Evaluation and Peer Review form. This will inform the assessment of your contribution to both the process and product of the Practical Project. Your

individual contribution to the Practical Project is weighted at 10% and the Practical Project group process and presentation is weighted at 30%.

Feedback includes: rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade. This is the final assessment task.

### Course Learning Outcomes

- CLO3 : Analyse the relationship between performance practices and their social and historical contexts.
- CLO4 : Collaborate effectively to research, rehearse and stage a group performance.

### Detailed Assessment Description

#### **3a Practical Project (30%)**

#### **Task Instructions**

Your task is to work within your tutorial group to create a 7-minute performance based in research. Each tutorial group will present ONE performance, involving all members of the group, during the lecture time in week 10 in Io Myers Studio.

Organisation and research will begin in the weekly tutorials. Each group will discuss the topic, develop the approach, and allocate roles. In weeks 7, 8 and 9 all lecture and tutorial slots will become rehearsal slots, with each group working independently. During these weeks, groups will present work-in-progress at the tutorials.

The Practical Project requires you to demonstrate a knowledge of how various practitioners approach the different signs, relations and other phenomena addressed in this course. The nature of the task will be fully elaborated in the Practical Project Guideline document that is distributed in class and online by Week 5 of the course.

### Group Management

You will be expected to communicate and meet with your group members on a regular basis outside scheduled class hours. Your group will need to establish a Communicator who will communicate with your Tutor about the nature and set-up of the Practical Project. 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. A list of roles is provided in the Practical Project Guidelines.

## Staff Resources

Staff from the Creative Practice Lab (CPL) – Mark Mitchell (Production Manager) and Troy Reid (Assistant Production Manager) – as well as your Tutor are there as resources for advice, as sounding boards for your ideas, as assessors of your contributions to the group work and of the final presentations. They are not there to tell you what to think or what to do, but, as you identify what you think and what you wish to do, they are there to provide constructive criticism and help you implement this.

## Esme Timbery Creative Practice Lab

<https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media/student-life/esme-timbery-creative-practice-lab>

The Esme Timbery Creative Practice Lab (CPL) supports research and teaching in the creative arts in the School of the Arts and Media (SAM). It is located in Io Myers Studio near Gate 2, where you will also find the School's other performance space, the more intimate Studio One. Over the year the CPL presents an array of student work as well as showings by resident artists, workshops, peek previews of creative developments and many other exhibitions and events. Mark and Troy will speak to you about the use of CPL resources.

## Assessment Criteria

The Tutors, together with the Course Convenor, will mark each group performance collectively. As process is part of the final performance product, each Tutor's reflections on the quality of the process behind his/her/their tutorial group's performance will be taken into consideration during the marking process. Both staff and students will be asked to evaluate presentations in accordance with these criteria:

1. a thoughtful and creative engagement with the chosen focus point and some relevant theories and/or performance practices of the chosen practitioner(s), particularly concerning performing bodies and approaches to text;
2. a thoughtful and creative approach to space-time, objects and sound;
3. a consideration of the relation(s) between performers and spectators/participants;
4. evidence that the outcomes have been delivered through group interaction and problem-solving;
5. fulfilling the remit within the given time frame.

The success of the Performance depends upon you being committed to working well and consistently with each other. Note will be taken of attendance through a Group Roster and the extent to which people are fulfilling research and other responsibilities allocated to them in the group. The quality of attendance and participation across the group as a whole will particularly impact on criterion 4.

The Self-Evaluation and Peer Review form (see below) will inform your mark for the Practical Project in the following way: if it suggests that your 3b Individual Contribution to the Practical Project (10%) mark is more than five marks above or below the overall group mark, and your Tutor agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to you. Instead, an average of your individual mark and the group mark will be entered.

For example: The group mark is 80%. The individual student's contribution is 86% (more than 5 marks above the group). The final performance mark is 83%. Or: The group mark is 80%. The individual student's contribution is 74% (more than 5 marks below the group). The final performance mark is 77%. This adjustment is intended to take account of instances where an individual's contribution to the group's work is clearly well above or well below the level at which the group was working as a whole.

### **3b Individual Contribution to Group Project (10%)**

Each individual's contribution to both process and product of the Group Practical Project will be marked by your Tutor. As the Project relates closely to course work, the Project process actually commences as early as Week 1.

Following the performance presentations in Week 10, each student will complete a Self-Evaluation and Peer Review form. This form will be distributed in class in Week 9 and made available for download from the course moodle. Your responses are not graded but completing the form is mandatory.

### **Assessment Criteria**

When allocating your Individual Contribution mark, your Tutor will take into consideration the following:

1. level of attendance at curricular (Weeks 1-10) and extra-curricular sessions (absenteeism and poor commitment to the collaborative process will be penalized);
2. quality of participation during those sessions i.e. signs of advance preparation, verbal and

physical participation, attentive listening and observing, engagement with peers and Tutor;  
3. contribution to the set group tasks for Weeks 7-10 and the final presentation, and fulfillment of group role (see above).

Your Tutor will closely analyse your Self-Evaluation and Peer Review form, and that of your fellow group members, as well as the attendance rosters when finalizing your mark.

***The Self-Evaluation and Peer Review form must be given to your Tutor at or before the final tutorial in week 10.***

### Submission Instructions

Each tutorial group will present ONE performance involving all members of the group during the performance presentation event on Wed 17 April, 1-3pm, Io Myers. As with an exam, each member of the class must attend. If due to mitigating circumstances you are unable to attend, you must apply for Special Consideration. In most cases the outcome of this application is that you are given an alternative assignment relating to the Practical Project to complete. **If you fail to attend the performance presentation, and you do not have good cause, you may be assessed as not submitting Assessment 3a.**

### Rationale

The Practical Project helps you to develop skills in group-created research and performance processes, and in evaluating your work and that of your peers in this area. It also gives you an opportunity to experience and coordinate the intersection of research and practical work.

### Assessment Length

c.7 mins

### Submission notes

Each tutorial group will present ONE performance involving all members of the group during the lecture slot in week 10. As with an exam, each member of the class must attend. If due to mitigating circumstances you are unable to attend, you must apply for Special Consideration. In most cases the outcome of this application is that you are given an alternative assignment relating to the Practical Project to complete.

### Assessment information

n/a

### Assignment submission Turnitin type

This is not a Turnitin assignment

## General Assessment Information

See course moodle for task instructions and assessment criteria.

If you would like additional help with your studies and written assessments, please consult Academic Skills Support via <https://www.student.unsw.edu.au/skills>

For guidance about essay writing, please consult the following resource: <https://student.unsw.edu.au/essay-and-assignment-writing>

The UNSW Library offers helpful information re library research skills: <https://www.library.unsw.edu.au/students>

### Referencing Systems

In Theatre and Performance Studies a commonly used referencing system is the footnote/ bibliography or 'Oxford' referencing system:

<https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>

Another popular referencing system is the 'In-Text' or 'Harvard' referencing system:

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

In this course you may use any formal academic style guide. Whichever system you choose - Oxford, Harvard or another academic style guide - the golden rule is to use it accurately and consistently!

### Grading Basis

Standard

### Requirements to pass course

A student must achieve a composite mark of at least 50 out of 100 to pass this course. If you do not attend the Assessment 3 performance presentation 1-3pm on Wed 17 April (Wk 10), and do not have good cause, you may be assessed as not submitting Assessment 3a, which would make it difficult for you to pass the course.

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 12 February - 18 February	Lecture	Time: Wed 14 Feb (1-3pm) Venue: Webster 327 Topic: Theatre, Drama, Performance – key terms and elements of theatrical experience. The lecture will then discuss framing elements, the play on the stage, and audience experience. It will also introduce studying Theatre and Performance at UNSW.
	Tutorial	Time: Wed 14 Feb (3-5pm) or Thurs 15 Feb (11-1pm or 1-3pm) Venue: Webster 335 Topic: Getting to know group members. Introducing theatre-maker and spectator roles in theatre as well as course readings and practical work.
Week 2 : 19 February - 25 February	Lecture	Time: Wed 21 Feb (1-3pm) Venue: Webster 327 Topic: Experiencing Actors, Characters and Story – Stanislavski and The Seagull
	Tutorial	Time: Wed 21 Feb (3-5pm) or Thurs 22 Feb (11-1pm or 1-3pm) Venue: Webster 335 Topic: Discussion of signs, meanings and experiences associated with the actor and/or performers, including costumes and props. Practical work on the body in space and time. Stanislavski on generating meaning and experiences via actor/character relations and psychological realist story ‘as if’, given circumstances, subtext. Performance review – preparation.
Week 3 : 26 February - 3 March	Lecture	Time: Wed 28 Feb (1-3pm) Venue: Webster 327 Topic: Experiencing Choreography and Scenography – Meyerhold’s The Government Inspector and Sally Cookson’s Peter Pan
	Tutorial	Time: Wed 28 Feb (3-5pm) or Thurs 29 Feb (11-1pm or 1-3pm) Venue: Webster 335 Topic: Discussion and practical work concerning Meyerhold’s approach to generating meaning and experience through a play with movement, sculpture and music. Exploring space, lighting and objects/props in performance. Performance review – preparation.
Week 4 : 4 March - 10 March	Lecture	Time: Wed 6 March (1-3pm) Venue: Webster 327 Topic: Experiencing Ways of Viewing the World in Theatre – Brecht and The Caucasian Chalk Circle. The lecture will also include Advice on Researching Your Essay.
	Tutorial	Time: Wed 6 March (3-5pm) or Thurs 7 March (11-1pm or 1-3pm) Venue: Webster 335 Topic: Brecht and his ideas about the theatre practitioner as social interpreter and socially critical demonstrator. Work on palace upheaval scene from The Caucasian Chalk Circle.
Week 5 : 11 March - 17 March	Lecture	Time: Wed 13 March (1-3pm) Venue: Webster 327 Topic: Experiencing Postdramatic Approaches to Performing, Action and Spectating – Bausch, Sydney Front and Contemporary Performance.
	Tutorial	Time: Wed 13 March (3-5pm) or Thurs 14 March (11-1pm or 1-3pm) Venue: Webster 335 Topic: Assembling performance from voice, movement, space and text. Practical task based on Bausch – gesture-procession; performing real-actions. Reading script for practical project.
	Assessment	Assessment 1: Performance Analysis due to Turnitin in moodle before midnight on Monday 11 March.
Week 6 : 18 March - 24 March	Reading	Flex week. No lecture or tutorial. You should undertake research for Assessment 2 Essay.
Week 7 : 25 March - 31 March	Lecture	Time: Wed 27 March (1-3pm) Venue: Webster 327

		Topic: Practical Project Rehearsal 1: performance group allocation. Discuss Practical Project Schedule, and complete Practical Project Table in your group. Organise group member roles. Create a group research plan. Tour The Esme Timbery production facilities.
	Tutorial	Time: Wed 27 March (3-5pm) or Thurs 28 March (11-1pm or 1-3pm) Venue: Webster 335 Topic: Practical Project Rehearsal 2: discuss allocated text excerpt. Gather relevant ideas and imagery from lectures, tutorials, readings and viewings. Start planning actions and design elements. Present your approach to the text excerpt to your tutor.
Week 8 : 1 April - 7 April	Studio	Time: Wed 3 April (1-3pm) Venue: tbc Topic: Practical Project Rehearsal 3: share research. Work on action list, design concept, and one segment to show staff at your tutorial this week.
	Studio	Time: Wed 3 April (3-5pm) or Thursday 4 April (11-1pm, 1-3pm) Venue: Webster 335 Topic: Practical Project Rehearsal 4: Rehearse your segments. Show action list and design concept as well as one work-in-progress segment to your tutor and Mark Mitchell. Respond to feedback from staff. What's working, what needs work? Devise more segments.
Week 9 : 8 April - 14 April	Studio	Time: Wed 10 April (1-3pm) Venue: tbc Topic: Practical Project Rehearsal 5: continue to rehearse. Add in design, lighting, sound – incorporate all elements, rehearse your performance, work on transitions, trouble-shoot issues. Stage a provisional walk-through of the performance (its sequences, arrangements and effects).
	Studio	Time: Wed 10 April (3-5pm) or Thurs 11 April (11-1pm, 1-3pm) Venue: Webster 335 Topic: Practical Project Rehearsal 6. Create a polished version of your performance and show to staff. Present your final script and submit your technical requirements to Meg and CPL staff: lighting, sound, audio-visual. .
	Assessment	Assessment 2: Essay due to Turnitin in moodle before midnight on Tuesday 2 April .
Week 10 : 15 April - 21 April	Studio	Time: Wed 17 April (1-3pm) Venue: Io Myers Studio Tech & Dress Rehearsal: Wed 17 April, 30 minutes per group, between 9:00am and 1.00pm, times to be advised. Performance: Wed 17 April, 1-3pm, Io Myers Studio, Esme Timbery Creative Practice Lab
	Tutorial	Time: Wed 17 April (3-5pm) or Thurs 18 April (11-1pm, 1-3pm) Venue: Webster 335 Topic: Reflections and review. Submission of Self-Evaluation and Peer Review (SEPR) form to your Tutor either before or during this tutorial. NB: The SEPR form submission is mandatory but not marked. Failure to submit an on-time and thoughtful response to this form may impact negatively on your Individual Contribution to Production mark.

## Attendance Requirements

Attendance of Lectures and Tutorials is mandatory in this course as it is directly associated with Course Learning Outcomes. In the case of Assessment 4 Individual Contribution to the Practical Project (10%), your attendance and participation throughout the course (Wks 1-10) are evaluated. If you are unable to attend a scheduled class slot you should inform your Convenor by email (m.mumford@unsw.edu.au), preferably in advance of the class. If you have good cause for non-



attendance (e.g. a mitigating circumstance like a health issue, injury, or sudden personal crisis) you should also provide relevant documentation.

In lectures you will actively engage with core course content that will enable you to demonstrate attainment of the course learning outcomes to (1) describe and interpret a theatre event, (2) analyse relationships between theatre events their social and historical contexts, and (3) discuss the aims and approaches to performance making and audience reception of key practitioners and theorists.

In tutorials you will actively engage with core course content that will enable you to demonstrate attainment of the course learning outcomes to (4) plan, make and present a performance based on collaborative research, and (5) operate effectively in the university environment as a self-motivated student of theatre and performance.

## **General Schedule Information**

For detailed schedule and required reading and viewing information and resources, please consult the course moodle site.

## **Course Resources**

### **Prescribed Resources**

Expected resources for the course are available from UNSW Library via moodle.

Students are expected to attend one professional theatre show off-campus in Feb/March, and the final ARTS1120 Experiencing Theatre performance presentation event in Wk 10 on 17 April 1-3pm in Io Myers Studio. Details about these performances are provided in moodle.

### **Recommended Resources**

Recommended resources for the course are available from UNSW Library via Moodle.

### **Additional Costs**

Students are expected to purchase a ticket for one professional theatre show off-campus in Feb/March.

## **Course Evaluation and Development**

We welcome constructive feedback – especially written feedback (emails, notes etc.) on the course content, structure and assessment methods – not only at the conclusion of the course,

but also as we go along. At the end of the course we will invite you to provide feedback using UNSW's course experience survey.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Meg Mumford		Robert Webster Bldg 112 (Level 1)	+61 2 9385 4865	Thurs 9-11am; other times email for appointment	Yes	Yes

## Other Useful Information

### Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided).

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

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;
- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

### 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

### 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](mailto: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, 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](#).

## 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>