



## UNSW Course Outline

# ARTS2122 Performance Production - 2024

Published on the 10 Jan 2024

## General Course Information

Course Code : ARTS2122

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

From page to stage—how do theatre-makers take a performance text into production? This practical studio-based course gives you an exciting and intense experience of staging a text with a professional director, designer and production manager as well as your peers. You will be given

opportunities to learn through acting and performing, as well as through engaging with stage management, technical production and/or theatre design. You will also develop skills in observation and reflection that are crucial when preparing a production for public presentation.

## Relationship to Other Courses

This course consolidates and expands the introduction to theatre and performance principles from first year, and in particular from ARTS1120 Experiencing Theatre. It provides an experience of close text work and an insight into the processes involved in the selection, embodiment, interpretation and public presentation of a given text. These experiences and insights provide a platform for further study in many of the Level 2 and Level 3 theatre and performance courses.

## Course Learning Outcomes

Course Learning Outcomes
CLO1 : Develop thoughtful and original interpretations of performance text, and produce creative offers with regard to the meaning-making and experience-building processes.
CLO2 : Demonstrate knowledge or skills in relevant approaches to performing, staging, design, technical production, time management and marketing.
CLO3 : Effectively negotiate the group dynamics of a performance ensemble to enable your own and others' fruitful participation in a creative process.
CLO4 : Report accurately on and reflectively appraise the rehearsals and performances through careful maintenance of stage manager reports, journal entries and the Reflective Journal task.

Course Learning Outcomes	Assessment Item
CLO1 : Develop thoughtful and original interpretations of performance text, and produce creative offers with regard to the meaning-making and experience-building processes.	<ul style="list-style-type: none"><li>• Contribution to Production</li></ul>
CLO2 : Demonstrate knowledge or skills in relevant approaches to performing, staging, design, technical production, time management and marketing.	<ul style="list-style-type: none"><li>• Stage Manager Report</li><li>• Contribution to Production</li></ul>
CLO3 : Effectively negotiate the group dynamics of a performance ensemble to enable your own and others' fruitful participation in a creative process.	<ul style="list-style-type: none"><li>• Stage Manager Report</li><li>• Contribution to Production</li></ul>
CLO4 : Report accurately on and reflectively appraise the rehearsals and performances through careful maintenance of stage manager reports, journal entries and the Reflective Journal task.	<ul style="list-style-type: none"><li>• Reflective Journal</li><li>• Stage Manager Report</li><li>• Contribution to Production</li></ul>

# Learning and Teaching Technologies

Moodle - Learning Management System

## Learning and Teaching in this course

You are encouraged to view this project as a chance to both observe and engage with a team of experienced practitioners at work, within the framing of her/his own aesthetic fascinations and research interests, in a process that models a performance research process. The process aims to bring complex aesthetic ideas to fruition in performance in a short space of time, and to produce original performance actions within the given conceptual frameworks of the piece. Within that director-instigated conceptual framework, you will play an integral part in the production of original performance material, indeed you are required to contribute to the creative content. While the short rehearsal period often precludes the possibility for extensive input to the shape of the final performed product, your suggestions and perspectives on the enquiry are relied upon at all times. That is, the course helps you to learn both to take direction from a professional practitioner, and to lead and initiate decisions and actions. Part of your task is to navigate this complex process with generosity and imagination.

This course offers a rare opportunity within Theatre and Performance Studies to closely examine and manifest a complex response to an extant performance text.

## Additional Course Information

n/a

# Assessments

## Assessment Structure

Assessment Item	Weight	Relevant Dates
Stage Manager Report Assessment Format: Individual	10%	Start Date: You will produce your first report in the evening after the first time you act as stage manager. Due Date: Each report must be completed by midnight on the days you act as stage manager. Post Date: 04/03/2024 11:59 PM
Contribution to Production Assessment Format: Individual	60%	Start Date: 15/01/2024 09:30 AM Due Date: Not Applicable Post Date: 04/03/2024 11:30 PM
Reflective Journal Assessment Format: Individual	30%	Start Date: 15/01/2024 09:30 AM Due Date: 04/03/2024 11:59 PM Post Date: 18/03/2024 11:59 PM

## Assessment Details

### Stage Manager Report

#### Assessment Overview

You will submit 2-3 precise and concise records of what the performance ensemble has discussed and done on one day of rehearsal or performance and/or what it needs to prepare or correct for the next day. Feedback is provide both during and after the production process. It includes: rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

#### Course Learning Outcomes

- CLO2 : Demonstrate knowledge or skills in relevant approaches to performing, staging, design, technical production, time management and marketing.
- CLO3 : Effectively negotiate the group dynamics of a performance ensemble to enable your own and others' fruitful participation in a creative process.
- CLO4 : Report accurately on and reflectively appraise the rehearsals and performances through careful maintenance of stage manager reports, journal entries and the Reflective Journal task.

#### Detailed Assessment Description

You will be allocated 2 or more days throughout the rehearsal and production for which you will be Stage Manager. For the days you have been assigned, you will complete a Stage Manager's Report. Each entry should be c. 200-600 words in length. The Report should be an organised and practical record of exercises and activities, key discussion points, technical notes, and action

points. (Unlike your Journal it does not contain your analytical reflections.) One of the key functions of the report is to provide an accurate and useful *aide-memoire* for each participant in the production as to what the performance ensemble has done and discussed on one day of rehearsal or performance and/or what it needs to prepare or correct for the next day. On the day that you are Stage Manager, you will also need to arrive a little early, check the previous day's report, and help with any necessary preparations. If you are to share the Stage Manager role with another student, you will report on one part of the day and the other student will report on the other part of the day. The Stage Manager Roster will be distributed just before the course commences.

### Assessment Criteria:

1. clarity and effectiveness of summary of key exercises and discussions
2. detail and completeness of technical notes and action points

Each of your entries will be submitted to an online document visible to all course staff and participants. You will be informed about this online facility on the first day of the course. You will receive formative feedback (commentary) on your FIRST entry from your Convenor within 72hrs of submission of that report. You will receive summative feedback (a mark) from your Convenor via Turnitin in Moodle before midnight on Monday 4 March.

*NB: If you do more than 2 entries during the production, you need to let your Convenor know via email your 2 preferred entries by 9.30am on Monday 28 February. Otherwise, simply your first 2 entries will be selected for assessment.*

### Assessment Length

c. 500-1000 words

### Submission notes

You will be informed on the first day of the course as to which days/half days you have been allocated to do a Stage Manager's report, which you must complete by midnight on that day. Reports completed after midnight will accrue standard lateness penalties.

### Assessment information

n/a

### Assignment submission Turnitin type

This is not a Turnitin assignment

# Contribution to Production

## Assessment Overview

You will contribute to the conceiving, making and presenting of a group text-based public theatre production. Feedback includes: formative feedback via dialogue and commentary during the production process, and both formative and summative feedback (rubric indicating level of performance against each assessment criteria, written feedback, and percentage grade) via LMS.

## Course Learning Outcomes

- CLO1 : Develop thoughtful and original interpretations of performance text, and produce creative offers with regard to the meaning-making and experience-building processes.
- CLO2 : Demonstrate knowledge or skills in relevant approaches to performing, staging, design, technical production, time management and marketing.
- CLO3 : Effectively negotiate the group dynamics of a performance ensemble to enable your own and others' fruitful participation in a creative process.
- CLO4 : Report accurately on and reflectively appraise the rehearsals and performances through careful maintenance of stage manager reports, journal entries and the Reflective Journal task.

## Detailed Assessment Description

Throughout the rehearsal and production period you must contribute to the conceiving, making and presenting of your group's text-based performance production. To this end you must show aspects of production-readiness such as punctual and strong attendance, preparedness, commitment and engagement. You must also positively support the process of others and work well towards negotiating conflicting ideas and attitudes.

## Assessment Criteria:

When assessing your contribution, your Director and Convenor will jointly be looking at:

1. *Attendance and participation*: your level of attendance and punctuality throughout the production process, and the quality of your participation, including your levels of focus and preparation and your adherence to the production codes of conduct and etiquette. **NB: If your attendance falls below 80% for rehearsals and below 100% for public performances without good cause, you may be assessed as not submitting Assessment 2. Good cause for non-attendance would include mitigating and documented circumstances that were/are beyond your control, such as illness, misadventure, and family crisis.**

2. *support for conceptual intentions*: your comprehension of and ability to make offers to the

meaning-making and experience-building processes, as well as to other forms of engagement with the audience;

3. *creative production approach*: your contribution to the development of creative and original audio-visual imagery and effects; *and* how far you take risks – reflected in, for example, your command of your own role in relation to other performers and to the whole work;

4. *performance practice or methodology*: your development of timing, sense of spatiality, ability to communicate text; command of body, voice and materials (*objects, set pieces, costumes, instruments etc.*).

5. *development throughout process*: your growing ability to respond appropriately and creatively: to direction, the phases and progression of the production, and the life and dynamics of the ensemble.

For further information about these criteria, please see the Assessment 2 rubric in the assessment section in Moodle.

At the end of the production process you will be asked to **submit a Self-Evaluation form to Moodle before midnight on Monday 26 February** to assist with the marking of your contributions to the production.

**Feedback:** You will receive summative and formative feedback from your Director and Convenor by c. **Monday 4 March 2023**.

**Assessment Length**

n/a

**Submission notes**

n/a

**Assessment information**

n/a

**Assignment submission Turnitin type**

This is not a Turnitin assignment

# Reflective Journal

## Assessment Overview

You will submit selected production journal entries that record key discussions and events and reflect on course readings and production processes. Feedback includes: formative written commentary during the rehearsal period, and both formative and summative feedback (rubric indicating level of performance against each assessment criteria, written feedback, and percentage grade) after the production.

## Course Learning Outcomes

- CL04 : Report accurately on and reflectively appraise the rehearsals and performances through careful maintenance of stage manager reports, journal entries and the Reflective Journal task.

## Detailed Assessment Description

Throughout the rehearsal and performance period you are expected to keep a daily Journal in which you record your analytical observations. The Journal consists of:

1. your own daily or weekly reflection on text analysis and staging as well as the production process and its results; and
2. your own daily analytical reflection on events, discussions, and/or tasks you witnessed or participated in;
3. notes on research (reading and tasks) that you undertake outside of the rehearsal room, including the course required readings.

In particular you should focus on recording and analysing **the crises, turning points, surprises, questions, failures and triumphs that you experience and witness.**

The Journal should be kept in a notebook of your choice and you may find it helpful to bring it to each rehearsal. For example, it could be A4 or A3 in size, have ruled and/or blank pages or be a digital recording. Your records and reflections, particularly those you wish to have assessed, should be expressed in written form. However, you can also include other visual materials such as images, diagrams, maps if you find such material valuable for your observation and reflection process.

## Selected Journal Segments

Rather than handing in the entire journal to the Course Convenor, this assessment asks you to select key segments. As a group, the segments must contain reflections on aspects of the A,



B, C & D topics below. You may, if you wish, also comment on the E and/or F topics:

1. working with text: approach(es) to interpretation and delivery of the playtext or performance text that were taken by your director, and/or yourself, and/or other ensemble members; the evolutions and changes in your comprehension of how the playtext or performance text can be interpreted, delivered and staged; and a **mandatory** reflection on how you responded to or applied insights from 1 or both of the 2 **set readings**;
1. performance skills: the nature, purpose, development and impact of performance skills, including vocal delivery, choreography and work with materials taken by yourself, ensemble members and creative staff; a reflection on the evolutions in your own and your colleagues' developments – physical, vocal, performance quality, ingenuity, risk taking etc.
2. production process: the nature, purpose, development and impact of the individual and collective activities, tasks, discussions and phases in the preparatory and public performance process; the changes in your own comprehension of and command within the rehearsal and public performance periods;
3. research: usefulness of looking at outside examples or reading, and of undertaking preparatory activities and tasks outside the rehearsal room;
4. directing: the director's key strategies and practices and their efficacy across different phases of the process re: staging text, rehearsing, and for creating a production with an ensemble;
5. design: the nature, purpose, development and impacts of visual and/or audio design approaches taken by the director, designer, production manager, ensemble and, where relevant, yourself. You may include marketing design in your reflection.

There are two components for submission:

1. **Journal Self-Assessment Form. This is NOT GRADED** but required to pass the assessment. Please submit a hard copy to Turnitin by 9.30am on **Monday, 29 January**. This form is available in the Assessment section in Moodle. It is designed to help you rehearse and assess your journal writing skills. You will receive formative Convenor feedback within 1 week of submission.
2. **Selected Journal Segments. This is GRADED.** Please submit this **before midnight to Turnitin on Monday 4 March 2023**. For assessment, please select the most relevant extracts from your Journal and type into a document (1,500 words). **At least one entry must refer to one of the 2 set readings.** You will receive summative Convenor feedback within 2 weeks of submission.

#### Assessment Criteria:

- the clarity and precision of your description of the aspects of the set topics you have chosen to focus on;
- the degree and quality of your analytical reflection on aspects of the set topics, including your

consideration of evolutions in understanding, skills, and processes as experienced or demonstrated by yourself, the ensemble and the creative staff.

- your willingness and capacity to investigate crises, surprises, questions, turning points, failures and triumphs that you and others experienced during the course of the production.

#### **Assessment Length**

1,500 words

#### **Submission notes**

Submit to Turnitin.

#### **Assessment information**

n/a

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

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

## **General Assessment Information**

For Assessments 1 and 3, where possible, previous student work is displayed in class and/or in Moodle.

In this course a small amount of referencing may be required for your written submissions. In Theatre and Performance Studies, a commonly used referencing system is the footnote/bibliography of 'Oxford' referencing system. For further information, please consult:

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

However, an increasingly popular and equally acceptable referencing system is 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/students>

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

#### **Grading Basis**

Standard

## Requirements to pass course

To pass the course students must achieve a composite mark of at least 50 out of 100. With regard to Assessment 2, if your attendance falls below 80% for rehearsals and below 100% for public performances without good cause, you may be assessed as not submitting Assessment 2, which in turn would mean that you could not achieve the composite mark of at least 50.

## Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 12 February - 18 February	Studio	This course runs from the first day of rehearsal, 15 January 2024, to the final submission date on 4 March. It takes place mainly prior to the commencement of Term 1. Students should note that rehearsals run 9.30-5.30pm Monday to Friday for the 4 weeks prior to the start of Term 1 (15/01/24-9/02/24). Technical rehearsals run from 5.30 to 9.30pm in Wk 1 of term (12/02-16/02) and the Dress rehearsal runs 1-5pm on Sat 17/02. The performances run 5.30-9.30pm in Wk 2 (19-24/02). It is very important that you view the rehearsal and production schedule in Moodle which contains further significant details.
Week 4 : 4 March - 10 March	Assessment	Reflective Journal: Submit to Turnitin before midnight on Monday 4 March 2024.

## Attendance Requirements

Strong attendance at rehearsals and production events is mandatory in this course as it is directly associated with all Course Learning Outcomes. If a student fails to attend without good cause at least 80% of the rehearsals and 100% of performance and/or recording events, this will be counted as a non-submission of Assessment 2 (Contribution to Production: 60%).

Your professionalism is assumed in this course. You are expected to turn up on-time, every time, prepared and committed to contribute to a team project. If you are ill, running late or for some good reason it is impossible for you to attend a rehearsal, it is your responsibility to contact the Production Manager (Mark Mitchell, [m.mitchell@unsw.edu.au](mailto:m.mitchell@unsw.edu.au)) and Course Convenor (Meg Mumford, [m.mumford@unsw.edu.au](mailto:m.mumford@unsw.edu.au)) and as soon as possible and to provide relevant documentation explaining the reason. Failure to do so will be treated as non-attendance. Notification of absence is also an important courtesy to your fellow cast and crew members.

## General Schedule Information

For further information please see the rehearsal and performance calendar in Moodle.

# Course Resources

## Prescribed Resources

See Moodle for the following 2 required reading resources:

Wk 1: Elinor Fuchs, 'EF's Visit to a Small Planet: Some Questions to Ask A Play', *Theater*, 34, 2 (2004): 4-9.

Wk 2: Lisa Woynarski, 'More than Human Matters: Bioperformativity', in *Ecodramaturgies: theatre, performance and climate change* (Cham: Palgrave Macmillan, 2020), pp. 71-106.

## Recommended Resources

See Moodle and Online Reading List.

## Additional Costs

n/a

## 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>). Your feedback is taken seriously, and continual improvements are made to the course based in part on such feedback.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Meg Mumford		Room 112, Webster Bldg	9385 4865	By appointment	Yes	Yes
Tutor	Anthea Williams (Director)		Io Myers Studio	9385 4863 (c/o Mark Mitchell)	Daily in rehearsal and by appointment	No	No
	Mark Mitchell (Production Manager)		Io Myers Studio	9385 4863	Daily in rehearsal and by appointment	No	No
	Cris Baldwin (Designer)		Io Myers Studio	9385 4863 (c/o Mark Mitchell)	Daily in rehearsal and by appointment	No	No

# 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.

## 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>