



## UNSW Course Outline

# ARTS2127 Great Plays - 2024

Published on the 10 Jan 2024

## General Course Information

Course Code : ARTS2127

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

What makes a play great? Why are some plays re-staged and re-interpreted by each new generation? This course will develop your skills in reading canonical plays written for live performance. It combines exercises in literary analysis of written play scripts with a consideration of performance conventions in theatre production. Through lessons that combine

rehearsed readings with evidence from productions, you will explore a broad range of important plays from antiquity to the present day. You will consider how these plays were first performed and their ongoing significance for audiences today.

## Course Aims

Contribute to students' knowledge of playtext repertoire and of the relationships between playtexts and contexts.

Develop students' abilities to research, interpret and perform playtexts

Improve students' skills in investigating, writing and talking about playtexts in accordance with relevant scholarly and industry standards and practices.

## Relationship to Other Courses

This second-year course develops further the understanding and application of methods introduced in ARTS1120 Experiencing Theatre and ARTS2122 Performance Production for analysing theatre playtexts and how they are staged. While the latter two courses focus on approaches to staging specific texts, this course also attends to the formal qualities and contextual aspects of a broad range of texts. Aspects studied include: genre, dialogue, characterization, stage directions, structure, approaches to bodies in time and space, and relationships between the text and the various places and social contexts in which it is staged. The course also considers some of the reasons for why certain playtexts become canonized as great. Through these focus points the course prepares students for and/or complements other Theatre and Performance Studies courses, including ARTS2120 Writing for Performance, as well as other courses in the School of the Arts and Media, such as ARTS2066 Writing for the Screen and ARTS3024 Shakespearean Drama.

## Course Learning Outcomes

Course Learning Outcomes
CLO1 : Interpret a playtext and prepare an excerpt for a rehearsed reading.
CLO2 : Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.
CLO3 : Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.

Course Learning Outcomes	Assessment Item
CLO1 : Interpret a playtext and prepare an excerpt for a rehearsed reading.	• Rehearsed Reading
CLO2 : Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.	• Essay Plan • Playtext Analysis Essay • Rehearsed Reading
CLO3 : Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.	• Essay Plan • Playtext Analysis Essay • Rehearsed Reading

## Learning and Teaching Technologies

Moodle - Learning Management System | Echo 360

## Learning and Teaching in this course

The course aims are realized firstly through staff-led lectures which provide a model for ways of interpreting, writing and talking about playtexts and their contexts. And secondly, they are realised through seminars featuring student-led learning and assessment activities such as rehearsed readings and a student-led self-devised essay.

The nature and sequence of the assessment tasks is designed to assist students to build towards increasingly complex engagements with playtexts and their relation to our social world.

The nature of course content and assessment is also designed to equip students to engage with both scholarly and industry practices of interpretation and communication.

## Additional Course Information

n/a

# Assessments

## Assessment Structure

Assessment Item	Weight	Relevant Dates
Essay Plan Assessment Format: Individual	15%	Start Date: Not Applicable Due Date: 08/03/2024 11:59 PM Post Date: 22/03/2024 11:59 PM
Playtext Analysis Essay Assessment Format: Individual	50%	Start Date: Not Applicable Due Date: 24/04/2024 11:59 PM Post Date: 08/01/2024 11:59 PM
Rehearsed Reading Assessment Format: Group	35%	Start Date: Not Applicable Due Date: Either in the lecture slot on Monday 15 April 4-6pm or the seminar slot on Tuesday 16 April 3-5pm. Post Date: 30/04/2024 11:39 PM

## Assessment Details

### Essay Plan

#### Assessment Overview

You will submit a 600--word Essay Plan. 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

- CL02 : Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.
- CL03 : Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.

#### Detailed Assessment Description

*Please note this is the first, not the final, assessment task as incorrectly indicated in the unchangeable text immediately above.*

#### Task Instruction

This assessment asks you to devise a short Essay Plan of 600 words that will provide a starting point and guide for your Playtext Analysis Essay (Assessment 2). You should begin researching your Essay Plan and consult with your Convener (via her Office Hours i.e. in person or online) from Wk 2 onwards.

Your Essay Plan should contain the following 5 parts and in the following order:

1) Title and author of the ONE playtext you will analyse from this list: *Agamemnon*, *Much Ado About Nothing*, *Woyzeck*, *A Doll's House*, *The Visitors*, *Descendents of the Eunuch Admiral*.

2) A list of the **2 or more topics** you have chosen to engage with. The topics are:

- cultural (social and artistic) context
- architecture of the assumed theatre building or playing space
- genre
- plot
- characters or personae
- dialogue and diction
- stage directions
- the actor's body (including costume and work with props)
- approach to space (including set design, blocking, choreography, movement)
- audience

3) A description of the key questions and/or issues that you wish to address. [c. 300 words];

4) A list of 2 primary and/or secondary sources that are relevant to your research and a description of how each of these sources has helped you begin defining and addressing your key questions and/or issues. [c. 200 words]

5) A research and writing timetable [c. 100 words];

6) An accurately presented Preliminary Bibliography that contains 6 sources. [not included in the word count]

For further information about topics 4) and 6) in particular, see the information for Assessment 2: Playtext Analysis Essay in the course outline and moodle.

## **Assessment Criteria:**

*You will be assessed on:*

1. the thoughtfulness and manageability of the chosen research questions and/or issue(s), and your awareness of their significance for our understanding of the selected playtext (40%);
2. the relevance of the selected topic areas to the questions, issues and playtext (20%);
3. your ability to select, describe and analyse the relevance of a reading or source material (20%);
4. your ability to plan the timing of your research and writing processes and to present your sources in accordance with your preferred style guide (20%);
5. generic aspects of scholarly writing i.e. writing style, citation practice, sentence and paragraph structure, presentation etc. (20%).

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

### **Assessment Length**

600 words

### **Submission notes**

You must submit your work in 12-point font, double spaced and paginated to Turnitin before midnight on Friday 8 March (Wk 4). Always keep an electronic and hard copy YOURSELF.

### **Assessment information**

See moodle.

### **Assignment submission Turnitin type**

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

## **Playtext Analysis Essay**

### **Assessment Overview**

You will submit a 2,500-word Playtext Analysis Essay. 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**

- CLO2 : Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.

- CLO3 : Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.

### Detailed Assessment Description

**This is the final assessment task in the course.**

### Task Instruction:

You must complete a self-devised dramaturgical analysis of ONE playtext studied during the course across Wks 2-9 inclusive.

For this analysis you must, firstly, consider some aspect of the relationship between the text and how it works in performance. And secondly, you must devise your own essay question. Your essay word count, excluding references and bibliography, must be no less than 2,250 words and no more than 2,500 words.

When finalizing your essay, you must do the following 3 things:

1. engage with 2 or more of the following topics:

cultural (social and artistic) context

architecture of the assumed theatre building or playing space

genre

plot

characters or personae

dialogue and diction

stage directions

the actor's body (including costume and work with props)

approach to space (including set design, blocking, choreography, movement)

audience

1. Include analysis of TWO performances of the single playtext;
2. Briefly consider why (and by whom) the text has been canonized or deemed great.

This is a research essay. You must employ concepts and methods introduced during the course as well as any others used in the set text, *Studying Plays*. You should read and where relevant cite recommended reading given on lists distributed during Wks 1-9 and available on moodle, as well as scholarly and other relevant sources that you find yourself. The quality of your chosen resources will influence your grading.

You should be thorough in discussing any specific area you have chosen to include. Ask for help with research suggestions, if you need it.

### **Assessment Criteria:**

When assessing the Rehearsed Reading presentation, your Convener will observe your ability to meet the following criteria:

1. **Content (20%)**: your ability to incorporate clear and accurate description of your chosen playtext and analytical concepts, methods and findings, and to do so within the given word limit i.e. between 2,250-2,500 words for main text, excluding references and bibliography;
2. **Critical approach (30%)**: accurate and thoughtful application of your chosen concepts, methods and topic areas when analysing and interpreting your chosen playtext(s); careful appraisal and negotiation of commentaries on the playtext(s) and on relevant analytical methods; logical and well-supported argumentation about the nature of your playtext(s) with regard to the areas you focus on;
3. **Structure (20%)**: a clear and coherent organization of your descriptions and ideas (through sentence, paragraph and essay structure) in a way that clearly builds your statements and arguments;
4. **Style (20%)**: your ability to write fluent, grammatically correct English that demonstrates a consistent authorial voice, and the ability to appropriately mark and engage with the voices of others;
5. **Presentation (10%)**: your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines of more in length, consistent referencing of sources in footnotes and bibliography etc.), with title page indicating the number of the essay question you are addressing, fully proof-read for mistakes, double spaced with a 2.5cm left hand margin, black ink, 12 point font, and paginated.

### **Feedback:**

You will receive a completed Assessment form via Turnitin including a rubric indicating level of



performance against each assessment criteria, written formative feedback, and percentage grade. Assignments submitted on time will receive feedback via Turnitin within 2 weeks of submission. Assignments submitted late with good cause will receive the aforementioned feedback within 2 weeks of submission. Assignments submitted late without good cause will receive grade and rubric feedback only within 2 weeks of submission.

## General Assessment Information

For guidance about assignment and essay writing, please consult the following UNSW Sydney online documents:

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

## Referencing Systems

You are welcome to use a referencing system that you have a good grasp of and that is relevant to your university studies. Whichever system you choose to use, the golden rule is to follow it carefully and be consistent. Here are some systems commonly used in Theatre & Performance Studies if you would like to use one of them:

\* Oxford footnote/bibliography system:

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

\* 'In-Text' or Harvard referencing system:

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

\* Chicago Author-Date referencing system (17th edition):

*Quick Guide:* [http://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-2.html](http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html)

The *Full Guide* is available via the UNSW Library: <http://www.chicagomanualofstyle.org/wwwproxy1.library.unsw.edu.au/book/ed17/frontmatter/toc.html>

The UNSW Library offers many services to students seeking help with their essays and study skills. See <https://www.library.unsw.edu.au/students>

### Assessment Length

2,250-2,500 words

### Submission notes

You must submit your work in 12-point font, double spaced and paginated to Turnitin before midnight on Wed 24 April (Wk 11).

### Assessment information

See moodle.

### Assignment submission Turnitin type

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

## **Rehearsed Reading**

### Assessment Overview

Group and Individual. Working in a small group you will prepare a 15-20-minute rehearsed reading from one of the set texts followed by a 10min Q & A discussion. The group process and product is weighted at 20% and the individual contribution to presentation is weighted at 15%. Feedback includes: rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade.

### Course Learning Outcomes

- CLO1 : Interpret a playtext and prepare an excerpt for a rehearsed reading.
- CLO2 : Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.
- CLO3 : Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.

### Detailed Assessment Description

#### Task Instructions

In a small group of people you will prepare a short rehearsed reading of a scene from one of the playtexts studied in this course, and present this group reading in the Week 10 course slots. The Rehearsed Reading should last between 15 and 20mins. There will be a 10min Q & A discussion after each reading.

The group Reading presentation is worth 20% and your Individual Contribution to the Rehearsed Reading is worth 15%.

A mandatory Self-Evaluation and Peer Review form, available in the Moodle Assessment section, will be used to assist in the assessment of the Individual Contribution component and must be submitted to the Convener immediately after the Reading on the day of your group's presentation.

*Your group's goals for the Rehearsed Reading are to:*

1. undertake basic research into the playtext your group will be giving a Reading of. You should read all of the essential weekly readings associated with that playtext. Each individual in the group should also read at least 1 additional relevant source, and share your findings with your group. **Your group should email the Convener its list of all its members' additional readings on the day of the Reading presentation i.e. 15 or 16 April.** These bibliographic lists will be placed in the Moodle Assessment section.
2. present a technically fluent and engaging reading i.e. one that demonstrates attention to diction, volume, pace, inflection, rudimentary gesture, spatial relations, significant prop and costume items, and actor/spectator relations.
3. select and (if relevant) edit a playtext excerpt that suits the nature of the group doing the reading, and demonstrate through both the Reading and post-Reading Q & A discussion a thoughtful interpretation of that excerpt and its relation to the playtext from whence it comes
4. demonstrate through both the Reading and the brief post-Reading discussion what the group thought was 'great' about the selected excerpt and playtext, and what aspects of the playtext might appeal to today's audiences.

Groups will be organized and finalized in the Week 4 and 5 seminars. From the end of Wk 5 it is no longer possible for you to change group. Each of these groups will choose and present an excerpt from one of the playtexts studied in the course.

All group members are encouraged to be a **reader-performer** in the presentation. If you have good reason for not participating as a reader-performer (such as a medical condition or disability), you should provide the relevant documentation to the Course Convener by Wk 2 and she will negotiate an alternative task with you. If you are unexpectedly unable to participate as a reader-performer in the Reading Presentation, and you have good cause (i.e. illness, unexpected crisis etc.), you should let your Convener know immediately and may apply for Special Consideration <https://student.unsw.edu.au/special-consideration>. If you fail to participate as a reader-performer in your group's presentation, and you do not provide good cause within 2 weeks

of the presentation date, you will receive a fail mark for the Rehearsed Reading (20%) and the Individual Contribution to the Rehearsed Reading (15%).

Each member of the group should contribute to the role of **Dramaturg**. That is, read, analyse and research the playtext being used, and make significant contributions to the interpretation and use of text(s) in the performance. Areas to research might include: playwright, historical context, form and content, historical and contemporary stagings.

In addition, each member should fulfill some version of 1 or more of the following roles (adapted to suit your group):

### **1. DIRECTOR-FACILITATOR**

This person will both be an outside-eye and a reader-performer. They will have the final word on casting, will lead the discussion to determine playtext excerpt interpretation, make sure all voices are heard, and will operate as an outside eye who focuses on (simple) blocking and aspects of text delivery (diction, volume, rhythm etc.). During the 10min discussion after the Rehearsed Reading they will be one of the main group members to present the concept for the group's reading of the excerpt and playtext to the audience.

### **2. COMMUNICATOR & ADMINISTRATOR**

Runs group communication i.e. does the minutes and posts them via a shared platform, posts research findings from individual group members, establishes days when group members must consult email etc. Forwards relevant information to teaching staff. Administers record of attendance in class and out-of-class meetings.

### **3. ORGANISER AND TIMEKEEPER**

Organizes meeting and preparation schedule from now to the presentation date. Consults with group members and the Creative Practice Lab (CPL) in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule. Times the reading, helping to make sure it sits between 15 and 20mins in length. Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the presentation date is approaching.

### **4. SCRIPT MANAGER**

This person will make sure each member of the group has the same agreed version of the

playtext excerpt and will organize the final presentation of scripts, such as ensuring that everybody is reading from identical books or print outs. This person will also act as prompter during rehearsals and performance, and will read stage directions during rehearsal, and during the performance if required.

## **DESIGNER: COSTUME AND PROPS**

This person will note decisions about what simple set, props, and costume items will be used and will be responsible for ensuring that everything needed is sourced and available for the day of the presentation. They will assign sourcing or staging tasks to other group members where necessary, and ensure that everyone knows what set-up tasks they have on the day of the presentation.

This figure works closely with Troy Reid ([troy.reid@unsw.edu.au](mailto:troy.reid@unsw.edu.au)) from the Creative Practice Lab to find relevant props and/or costume items.

A rehearsed reading is not a fully designed and costumed production. Rather, the Reading should show that you have considered as a group, what is necessary and helpful to communicate your interpretation to the audience, in so far as this is practical under these conditions.

### ***Assessment of Rehearsed Reading (20%)***

The success of the Reading depends upon you being committed to working well and consistently with each other. Note will be taken of attendance (through a Group Roster managed by the group's Communicator), and the extent to which people are fulfilling the dramaturgical role and their other role in the group. Absenteeism and poor commitment to the collaborative process will be penalized.

When assessing the Rehearsed Reading presentation, your Convener will observe your and your group's ability to:

1. produce a technically fluent and engaging presentation i.e. quality of diction, volume, pace, inflection, gesture, spatial relations, props, costumes, and actor/spectator relations;
2. engage in quality background research and demonstrate a sound understanding with regard to the selection of the playtext excerpt and its interpretation, as demonstrated through the Reading and post-Reading discussion;

3. carry out self-aware and creative reflection on the merits of the playtext and its relevance today, as demonstrated through the Reading and the post-Reading discussion;
4. deliver outcomes through thoughtful and empathetic group interaction and problem solving.

### ***Assessment of Individual Contribution to the Rehearsed Reading (15%)***

When marking your individual contribution to both process and product of the Rehearsed Reading your Convener will observe the following:

1. level of attendance and quality of participation during all curricular and extra-curricular sessions across weeks 1-10 i.e. being present, signs of advance preparation, verbal and physical participation, attentive listening and observing, engagement with peers and tutor;
2. contribution to the planning and background reading and other research for the Reading;
3. contribution to rehearsal and performance of the Reading;
4. fulfillment of group role(s).

Your Convenor will analyze the SEPR form when considering your individual contribution as well as class attendance registers.

### **Feedback:**

You will receive a completed assessment form for both the Rehearsed Reading (20%) and Individual Contribution to Rehearsed Reading (15%) via moodle within 2 weeks of the Rehearsed Reading. The form will include two rubrics indicating level of performance against each assessment criteria, and percentage grade.

### **Assessment Length**

30mins

### **Submission notes**

Submit in class on 15 or 16 April as outlined in the task description.

### **Assessment information**

See moodle.

### **Assignment submission Turnitin type**

This is not a Turnitin assignment

# General Assessment Information

For guidance about assignment and essay writing, please consult the following UNSW online document:

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

For support with study and analytical writing, see the UNSW Academic Skills Support resources:

<https://www.student.unsw.edu.au/skills>

## Referencing Systems

You are welcome to use a referencing system that you have a good grasp of and that is relevant to your university studies. Whichever system you choose to use, the golden rule is to follow it carefully and be consistent. Here are some systems commonly used in Theatre & Performance Studies if you would like to use one of them:

\* Oxford footnote/bibliography system:

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

\* 'In-Text' or Harvard referencing system:

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

\* Chicago Author-Date referencing system (17th edition):

Quick Guide: <http://www.chicagomanualofstyle.org/toolscitationguide/citation-guide-2.html>

The Full Guide is available via the UNSW Library: <http://www.chicagomanualofstyle.org.wwwproxy1.library.unsw.edu.au/book/ed17/frontmatter/toc.html>

The UNSW Library offers many services to students seeking help with their research skills. See <https://www.library.unsw.edu.au/study/services-for-students>

## Grading Basis

Standard

### **Requirements to pass course**

To pass this course you must achieve a composite mark of at least 50 out of 100. If you fail to participate as a reader-performer in your group's presentation for Assessment 3, and you do not provide good cause within 2 weeks of the presentation date, you will receive a fail mark for the Rehearsed Reading (20%) and the Individual Contribution to the Rehearsed Reading (15%). In such a situation it would be more difficult to pass the course.



# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 12 February - 18 February	Lecture	Mon 12 Feb, 4-6pm, Science & Engineering G07 Introducing the course, as well as notions of the great play and the theatrical canon.
	Seminar	Tues 13 Feb, 3-5pm, Blockhouse G13 Aristotle's theory of a great play: 'Poetics' (c. 335 BCE)
Week 2 : 19 February - 25 February	Lecture	Mon 19 Feb, 4-6pm, Science & Engineering G07 Agamemnon (458 BCE) by Aeschylus: a great Greek tragedy.
	Seminar	Tues 20 Feb, 3-5pm, Blockhouse G13 Agamemnon and studying plot, action and genre.
Week 3 : 26 February - 3 March	Lecture	Mon 26 Feb, 4-6pm, Science & Engineering G07 Much Ado About Nothing (c. 1598) by William Shakespeare: a great Renaissance comedy.
	Seminar	Tues 27 Feb, 3-5pm, Blockhouse G13 Much Ado About Nothing and studying form, staging and dialogue.
Week 4 : 4 March - 10 March	Lecture	Mon 4 March, 4-6pm, Science & Engineering G07 Woyzeck (1836) by Büchner: a great social tract and the first working-class tragedy.
	Seminar	Tues 5 March, 3-5pm, Blockhouse G13 Woyzeck and treatment of the actor/character's body in relation to its environments. Discussion of Assessment 1 Essay Plan. Submit Assessment 1 Essay Plan to Turnitin before midnight on Friday 8 March.
Week 5 : 11 March - 17 March	Lecture	Mon 11 March, 4-6pm, Science & Engineering, G07. A Doll's House (1879) by Henrik Ibsen: a great domestic drama and a canonical text for naturalism.
	Seminar	Tues 12 March, 3-5pm, Blockhouse G13 Considering canonization: what makes a global phenomenon? Group work on Rehearsed Reading.
Week 6 : 18 March - 24 March	Assessment	Term flex week. No lecture or seminar. Individual preparation of Assessment 3 - Rehearsed Reading (35%) due Mon 15 or Tues 16 April (Wk 10) and Assessment 2 Playtext Analysis Essay (50%) due Wed 24 April (Wk 11).
Week 7 : 25 March - 31 March	Lecture	Mon 25 March, 4-6pm, Science & Engineering G07 The Visitors (2021) by Muriwari playwright Jane Harrison, a contemporary First Nations play about the beginnings of modern Australia Guest Lecturer: A/Prof. Liza-Mare Syron, Co-Associate Dean Indigenous in the Faculty of Arts, Design and Architecture
	Seminar	Tues 26 March, 3-5pm, Blockhouse G13 The Visitors and decolonizing the Great Play canon. Group work on Rehearsed Reading.
Week 8 : 1 April - 7 April	Lecture	No lecture due to the Easter Monday public holiday.
	Seminar	Tues 2 April, 3-5pm. Blockhouse G13 Essay surgery. Group work on the rehearsed reading.

Week 9 : 8 April - 14 April	Lecture	Monday 8 April, 4-6pm, Science & Engineering G07 Descendents of the Eunuch Admiral (1995) by Kuo Pao Kun: A Postdramatic Drama from Singapore
	Seminar	Tues 9 April, 3-5pm, Blockhouse G13 Postdramatic drama. Group work on Rehearsed Reading.
Week 10 : 15 April - 21 April	Seminar	Monday 15 April, 4-6pm, Science & Engineering G07 Assessment 3 Rehearsed Reading presentations: Part 1
	Seminar	Tues 18 April, 10-12, Blockhouse G13 Assessment 3 Rehearsed Reading presentations: Part 2. Submission of Self-Evaluation and Peer Review Forms. Course feedback forum. Submit Assessment 2 Playtext Analysis essay to Turnitin before midnight on Wed 24 April.

## Attendance Requirements

Attendance at Lecture and Seminar slots is mandatory in this course as it is directly associated with Course Learning Outcomes, particularly with regard to Assessment 3: Rehearsed Reading. If a student fails to attend class without good cause, particularly between Wks 7 and 10, and/or fails to attend extra-curricular group meetings for the Rehearsed Reading, this will impact on the second component of Assessment 3, the Individual Contribution to the Rehearsed Reading (15%). If a student fails to attend without good cause the Week 10 class in which their group presents their Rehearsed Reading for assessment, this will be counted as a non-submission of Assessment 3 in its entirety (35%).

It is the responsibility of each student to make sure they sign the Seminar Class Roll that is distributed in each week from Wk 1 onwards. This Roll is distributed early in each 2hr class. If a student is unable to attend a class, they should inform the Convenor with an email, preferably in advance of the class. Where relevant, supporting documentation should be provided as soon as possible. During the main preparatory and presentation period for the Rehearsed Reading (Wks 7-10) students should also inform the student Facilitator(s) in their group.

## General Schedule Information

See moodle.

## Course Resources

### Prescribed Resources

1) Mick Wallis and Simon Shepherd, *Studying Plays*, 4th ed. (London: Bloomsbury, 2018).

[Available from UNSW Bookshop and from the UNSW Library]. Here are the links for the print and digital versions:

Print:

<https://www.bookshop.unsw.edu.au/details.cgi?ITEMNO=9781350007321>

<https://www.bookshop.unsw.edu.au/details.cgi?ITEMNO=9781760626761>

Digital:

<https://unswbookshop.vitalsource.com/products/-v9781350007352>

2) Links to online resources for the playtexts studied in Weeks 2 to 9 of this course are provided in the course moodle site.

3) Weekly supplementary readings, or links to them, are also provided in the moodle site.

## Recommended Resources

Bibliographies for the subject matter studied in Weeks 1 to 10 will be included in lecture powerpoints shown in lectures and seminars, as well as in Reading Lists in the Further Resources section in Moodle.

The following anthologies provide playtexts and accompanying contextual information that are relevant to subject matter studied in Weeks 1 to 10:

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: Antiquity Through the Eighteenth Century*, 2nd ed., vol. 1 (New York & London: W.W. Norton, 2013). [Some copies in UNSW Library and UNSW Bookshop]

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: The Nineteenth Century to the Present*, 2nd ed., vol. 2 (New York & London: W.W. Norton, 2014)

Maggie B. Gale and John F. Deeney with Dan Rebellato (eds.), *The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance* (London and New York: Routledge, 2010).

## Additional Costs

n/a

## Course Evaluation and Development

At the end of the course I will be using UNSW's myExperience student survey procedure. For

further information on myExperience see: <https://student.unsw.edu.au/myexperience>

During the week 10 seminar, there will also be an informal verbal feedback event.

Throughout the course I welcome 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. Student feedback has contributed to, for example, a change in the number of playtexts studied in the course, and the placement of all Rehearsed Reading presentations.

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Meg Mumford		Robert Webster Bldg Room 112 (Level 1)	9385 4865	Office Hours Thursday 9-11am	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>