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ARTS2121

Theatre and Current Events

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Caroline Wake	c.wake@unsw.edu.au	Please email for an appointment	Room 246E, Level 2, Robert Webster	9385 0720

Tutors

Name	Email	Availability	Location	Phone
Ms Boni Cairncross	b.cairncross@unsw.edu.au	Please email for an appointment	-	-

School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply

in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

Artists always respond to the issues of their time. And theatre makers are often the first to respond when an issue emerges. In this course, you will explore how artists have created works that engage audiences in current events and contemporary debates. With each issue, you will explore its social origins and key thinkers, and the methods that theatre-makers have used to respond. With the skills you develop, you will be able to analyse how theatre-makers intervene in our culture and devise performances that engage audiences in issues that concern you today. The aim is to learn how the world works within theatre and how theatre works in the world. This is a core Level 2 course in the Theatre and Performance Studies stream.

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

1. discuss the specified theoretical frameworks and how they have influenced performance making and reception;
2. explain how the artistic case studies embody changes in the form, content, and politics of Western performance since the 1960s.
3. analyze and experiment with contemporary performance approaches to text, space, time, performing and spectating.
4. assess the way your own exposure to contemporary theory and performance practice has impacted on your approach to the nature and functions of live performance

Teaching Strategies

Performance can never be divorced from its social, cultural, historical, and material circumstances. Hence to study a performance text is to study its context too. These twin tasks, to learn how to read texts and contexts, require multiple methods, some teacher-directed and some student-led. This course uses a combination of lectures with screenings, tutorials, and a facilitated creative process and presentation. In addition, students are expected to work independently, outside of class time, reading, taking notes, watching video clips, planning practical activities, and attending live performances. The lectures set out general theoretical frameworks and introduce particular theatrical works. The tutorials are opportunities for the group to discuss and reflect on these concepts and case studies. In Weeks 10-12, the lecture and tutorials are replaced by student-led, creative process and presentations. This develops their awareness of their own abilities and responsibilities as cultural producers.

Theatre and Current Events extends knowledge of both theatre studies, as covered in the gateway course *ARTS1120 Experiencing Theatre*, and performance studies, as covered in the gateway course *ARTS1121 The Life of Performance*. It extends the curricula of these courses by focusing on a variety of performance genres, including dramatic plays, postdramatic theatre, performance art, and stand-up comedy. It integrates self-reflexive and performative learning and teaching strategies in both pedagogy and assessment.

Assessment

Please use the Chicago Author-Date referencing system (17th edition).

The Quick Guide is available here:

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>

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Reading summary	20%	22/03/2018 11:59 PM	1,4
Essay	50%	13/05/2018 11:59 PM	1,2,4
Group performance	30%	21/05/2018 09:00 AM	1,3

Assessment Details

Assessment 1: Reading summary

Start date:

Details: 500-750 word reading or dramaturgical summary. Students will receive a rubric indicating level of performance against each assessment criteria, written formative feedback and percentage grade.

Additional details:

Further information including assessment criteria, submission instructions and rationale are provided on Moodle.

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

Assessment 2: Essay

Start date:

Details: 2,000-2,300 word essay. Students will receive a rubric indicating level of performance against each assessment criteria, written formative feedback and percentage grade.

Additional details:

Further information including assessment criteria, submission instruction and rationale are provided on Moodle.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin

similarity reports.

Assessment 3: Group performance

Start date:

Details: You will be a member of a tutorial group (c. 23 students) that creates a short (c.10min) group performance. This is the final assessment task in this course. Students will receive a group presentation assessment form with a rubric and grade within c. 3 weeks of the performance. Self-evaluation and peer review is taken into account and may result in an individual mark being given instead of a group mark in cases of discrepant contribution.

Additional details:

Further information including assessment criteria, submission instruction and rationale are provided on Moodle.

Turnitin setting: This is not a Turnitin assignment

Submission of Assessment Tasks

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

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

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

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

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

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

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also 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

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	Performance in a Time of Posts (Lecturer: Dr Caroline Wake)
	Tutorial	<p>Readings. Fortier, Mark. 2002. "Introduction." <i>Theory/Theatre: An Introduction</i>. London: Taylor and Francis. 1–16.</p> <p>Kirby, Michael. 2002. "On Acting and Not-Acting." In <i>Acting (Re)considered: A Theoretical and Practical Guide</i>, 2nd ed., edited by Philip B. Zarrilli, 40–52. London: Routledge.</p>
Week 2: 5 March - 11 March	Lecture	Postdramatic Theatre (Lecturer: Dr Caroline Wake)
	Tutorial	<p>Readings. Lehmann, Hans-Thies. 2006. <i>Postdramatic Theatre</i>. Translated by Karen Juers-Munby. London: Routledge. 82–107.</p>
Week 3: 12 March - 18 March	Lecture	Case Studies (Lecturer: Dr Caroline Wake) Wooster Group, <i>Rumstick Road</i> ; Sydney Front, <i>First and Last Warning</i> .
	Tutorial	<p>Readings. Fuchs, Elinor. 2004. "EF's Visit to a Small Planet: Some Questions to Ask a Play." <i>Theater</i> 34 (2): 4–9.</p> <p>Gray, Spalding, and Elizabeth LeCompte. 1978. "Play: <i>Rumstick Road</i>." <i>TDR: The Drama Review</i> 3 (2): 92–115.</p> <p>Hamilton, Margaret. 2011. "Transforming the Lexicon of 'Theatre' in Australia." <i>Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia</i>. Amsterdam: Rodopi. 181–205.</p>
Week 4: 19 March - 25 March	Lecture	Feminism and Postfeminism (Lecturer: Dr Meg Mumford)
	Tutorial	<p>Readings. Churchill, Caryl. <i>Top Girls</i>. Ed. Bill Naismith and Nick Worrall. London: Methuen Drama, 2012. [1982] (See Moodle for links to Audio and Video versions of the play.)</p> <p>Dolan, Jill. 2012. "The Discourses of Feminism: The Spectator and Representation." <i>The Feminist Spectator as Critic</i>. 2nd edn. Ann Arbor: University of Michigan Press. 1–18.</p>

	Assessment	Reading Summary Due Thursday, March 22, 11.59pm. Submit via Turnitin.
Week 5: 26 March - 1 April	Lecture	Case Studies (Lecturer: Dr Caroline Wake) Caryl Churchill, <i>Top Girls</i> ; Annie Sprinkle, <i>Post Porn Modernist Show</i> ; Zoe Coombs Marr, <i>Trigger Warning</i> .
	Tutorial	Readings. Schneider, Rebecca. 1997. <i>The Explicit Body in Performance</i> . London: Routledge. 11-20. Solga, Kim. 2016. "Feminism, Postfeminism, and Neoliberalism." <i>Theatre and Feminism</i> . Basingstoke: Palgrave Macmillan. 4-14. Sprinkle, Annie. <i>Post Porn Modernist Show</i> .
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Lecture	Postcolonialism (Lecturer: Dr Caroline Wake)
	Tutorial	Readings. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. 2000. <i>Key Concepts in Post-colonial Studies</i> . New York: Routledge. (Entries on "colonialism," "hybridity," and "postcolonialism".) Gilbert, Helen. 1998. "Introduction." <i>Sightlines: Race, Gender, and Nation in Contemporary Australian Theatre</i> . Ann Arbor: University of Michigan Press. 1-25. Shakespeare, William. <i>The Tempest</i> . Edited by Aiden T. Vaughn and Virginia Mason Vaughn. 3rd edition. London: Bloomsbury, 2014.
Week 7: 16 April - 22 April	Lecture	Case Studies (Lecturer: Dr Caroline Wake) My Darling Patricia, <i>Posts in the Paddock</i> .
	Tutorial	Readings. Britton, Clare. 2013. "Posts in a Paddock: Revisiting the Jimmy Governor Tragedy, Approaching Reconciliation and Connecting Families through the Medium of Theatre." <i>Journal of the European Association for Studies of Australia</i> 4 (1): 143-157. Filmer, Andrew. 2012. "Re-imagining Suburbia with My Darling Patricia." <i>Australasian Drama Studies</i> , no. 61 (October): 30-47. Screenings. Message Stick: Posts in the Paddock. 10 June 2012.
Week 8: 23 April - 29 April	Lecture	Posthumanism (Lecturer: Dr Caroline Wake)
	Tutorial	Readings. Schneider, Rebecca. 2015. "New Materialisms and Performance Studies." <i>TDR: The Drama Review</i> 59 (4): 7-17.

		<p>Van Baarle, Kristof. 2015. "The Critical Aesthetics of Performing Objects." <i>Performance Research</i> 20 (2): 39–48.</p> <p>Screenings. Kris Verdonck, <i>END</i> and Kris Verdonck, <i>ACTOR #1</i>.</p>
Week 9: 30 April - 6 May	Lecture	Case Studies (Lecturer: Dr Caroline Wake) National Theatre, <i>War Horse</i>
	Tutorial	<p>Readings. Stafford, Nick, from an original work by Michael Morpurgo. 2007. <i>War Horse</i>. London: Faber and Faber.</p> <p>Parker-Starbuck, Jennifer. 2013. "Animal Ontologies and Media Representations: Robotics, Puppets, and the Real of <i>War Horse</i>." <i>Theatre Journal</i> 65 (3): 373–93.</p> <p>Screenings. "Making War Horse." Dir. Marianne Elliott and Tom Morris. <i>Australian Broadcasting Corporation</i>, 2011.</p>
Week 10: 7 May - 13 May	Lecture	Practical Project (Lecturer: Dr Caroline Wake)
	Tutorial	Practical Project
	Assessment	Major Essay Due Sunday, May 13, 11.59pm. Submit via Turnitin.
Week 11: 14 May - 20 May	Lecture	Practical Project (Lecturer: Dr Caroline Wake)
	Tutorial	Practical Project
Week 12: 21 May - 27 May	Lecture	Presentation of Practical Project (Lecturer: Dr Caroline Wake)
	Tutorial	Reflection on Practical Project
	Assessment	Group Performance Due Monday, May 21, 9.00-11.00am. Live, in person, in performance!

Resources

Prescribed Resources

The set readings for Weeks 1-9 are available in the course Moodle site and via the UNSW main library. There is no Study Kit for this course.

Recommended Resources

The recommended readings for Weeks 1-9 are available in the course Moodle site and via the UNSW main library. Students are also encourage to check the UNSW Library's Theatre and Performance Subject Guide: <http://subjectguides.library.unsw.edu.au/arts/theatre>

For further study resources, see also the UNSW Library's Study page: <https://www.library.unsw.edu.au/study>

Course Evaluation and Development

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

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.

Many aspects of this course are the result of innovative student feedback from previous years. For example, the number and genre of case studies in this course has been changed in response to student feedback.

Image Credit

Bodies & Interfaces 2016

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