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ARTS2122

Performance Production

Term One // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Caroline Wake	c.wake@unsw.edu.au	By appointment	Room 246E, Webster Bldg	9385 0720

Tutors

Name	Email	Availability	Location	Phone
Tessa Leong (Director)	m.mitchell@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 4863 (c/o Mark Mitchell)
Mark Mitchell (Production Manager)	m.mitchell@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 4863
Paul Matthews (Designer)	p.matthews@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 5378
Su Goldfish	s.goldfish@unsw.edu.au	Daily in rehearsal and by appointment	Io Myers Studio	9385 5684

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

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.

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

This practical studio-based course gives you the opportunity to be involved in the creation of a public theatre production. You will take part in an exciting and intensive process of staging a performance text with a professional director, designer, manager and production manager. This course offers an authentic experience of working as a theatre-maker, as well as the opportunity to develop analytical methods for observing and reflecting on production processes. This course is part of the Theatre and Performance Studies stream.

Course Learning Outcomes

1. critically contextualize aspects of contemporary performance practice within broader domains of theatre practice and theory through the employment of a dramaturgical vocabulary appropriate to the terms of the production being mounted
2. demonstrate a physical/textual/production vocabulary for the successful performance production of a newly devised work
3. negotiate the complex group dynamics of a diversely constituted group process to enable their own and others' fruitful participation in a creative process
4. demonstrate an appreciation for, and knowledge of, technologies of the theatre (including care of props and costumes, production management issues and communications across the ensemble)
5. manage the time constraints of a given rehearsal period, adjusting the pragmatics of the given circumstances to the concept and the economies in which the given aesthetics operate
6. reflectively appraise the process undergone and the product produced through careful maintenance of a production journal/log book

Teaching Strategies

Rationale for inclusion of content:

This course consolidates and expands the introduction to theatre and performance principles from first year, providing 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 3 Theatre and Performance Studies courses.

Teaching approach:

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 the BA in Theatre and Performance Studies to closely examine and manifest a complex response to an extant performance text.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Contribution to Production	60%	From the first rehearsal to the final performance	1,2,3,4,5
Reflective Journal	30%	14/03/2019 05:00 PM	1,2,3,6
Production Blog	10%	On your assigned days	2,5,6

Assessment Details

Assessment 1: Contribution to Production

Start date:

Details: Developed throughout rehearsal process and public performances. Formative and summative feedback received within 3 weeks of final performance.

Additional details:

Throughout the rehearsals and performances for *It's Complicated* you must contribute to the conceiving, making and presenting of your group's text-based theatre 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.

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

- *creative approach*: how far you develop original ideas, and take risks – reflected in, for example, your command of your own role in relation to the whole work; relation to other performers; your timing and sense of spatiality; ability to communicate text; command of objects, materials.
- *development throughout process*: your growing ability to respond appropriately and creatively to direction, and your sense of the progression of the process.
- *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.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Reflective Journal

Start date: 21/01/2019 09:30 AM

Details: Selected journal segments (c.1,500 words in total). Formative and summative feedback received within 3 weeks of submission.

Additional details:

The Journal

Throughout the rehearsal and performance period you are expected to keep a daily Journal recording your personal observations. The Journal consists of:

1. your own record of events and discussions, and tasks you may be given during rehearsal;
2. your own reflective, personal, and shifting observations on the production process and its results; and
3. some references to/notes on additional reading and research that you undertake outside of the rehearsal room (see Moodle).

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. 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.

On some days, the Journal will feel time-consuming and boring. However, it is worth persevering, as this previous third-year student explains:

"Admittedly, keeping the logbook [Journal] initially felt tedious and kind of time consuming, however I soon became aware that the ideas and realisations I had as a result of forcing myself to write would not have been available any other way. Having a chance to simply consolidate all the flittings [sic] of ideas, unreasoned compulsions, and resonant concepts, not to mention the rich inspirations from the many shows and events and whatnot we experience throughout the week, became essential. The true magic of the logbook process was not really apparent until the end though, when leafing back through it. I was able to trace a process that I had not really been conscious of as I was *undertaking it* [emphasis added], and could only recognise it through encountering it as a whole by re-reading and remembering it through the logbook. I had three tries at writing my final Reflective Analysis, the first too removed from my actual experience, more of a report on performativity; the second, a critical rant that didn't pay tribute to my process whatsoever. The third - finally an honest investigative response to what I had learnt - was only possible because I could refer to the logbook" (reproduced with permission).

If you can hang in there, record the crises, turning points, surprises, questions, and failures, you will have something much much richer in March. If all else fails, try these two strategies:

1. create three questions at the end of the day that reflect what is urgent or arising for you. They might be specific to something you are doing, or more general questions about making theatre;
2. return to a previous day and 'over-write' your entry with new observations. You should also **date any new entries**.

The Reflection

Rather than handing in the entire journal to the Course Convenor, this assessment asks you to select **key sections**. These might be the crises and questions mentioned above, or they might involve something else again. In addition, at least one entry should respond to one of the set readings (on Moodle).

Journal + Reflection = Reflective Journal

There are two components for submission:

1. Journal Self-Assessment Form. This is NOT GRADED but required to pass the assessment. Please submit this by 9.30 am to Mark Mitchell on Friday, 9 February 2019. This form is available in the Assessment section in Moodle.
2. Selected Journal Segments. This is GRADED. Please this before midnight to Turnitin on Thursday, 14 March 2019 For assessment, please select the most relevant extracts from your Journal and type into a document (1,500 words). And, as stated above at least one entry must refer to one of the set readings (on Moodle).

This submission is marked according to the following Assessment Criteria:

- the clarity and quality of your recording of and responding to exercises and group discussions;
- the degree and quality of your reflection on/analysis of individual and collaborative processes, especially with regard to shifting phases, and the impact of exercises and activities;
- your willingness and capacity to explore, including your demonstration of research and your critical self-reflection.

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

Assessment 3: Production Blog

Start date:

Details: 3 entries (c.300-700 words each entry) Summative feedback received within 3 weeks of submission.

Additional details:

You will be allocated 2-4 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, which 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 personal 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 prepare the space.

This assessment will be assessed according to the following criteria:

- clarity and effectiveness of summary of key exercises and discussions
- detail and completeness of technical notes and action points

Submission notes: You will be informed on the first day of the course as to which 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.

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

The attendance of all rehearsals and performance is mandatory in this course. Unexcused absences will result in the award a Fail grade.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 18 February - 24 February		This course runs in February and March and mainly prior to the commencement of Session 1. See Moodle for the rehearsal and production schedule.

Resources

Prescribed Resources

See Moodle and Online Reading List.

Recommended Resources

See Moodle and Online Reading List.

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. In 2018 the most significant change made to the course is streamlining of the Class Blog (Stage Manager's Report) in order to make the task more manageable and the report easier to use by the production ensemble. With the move to trimesters this year, we have also adjusted the timing of some assessments.

Submission of Assessment Tasks

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 . 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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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/or progression of ideas of the original, and information 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 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>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/>

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