



UNSW
SYDNEY

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ARTS3131

Playing Australia

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Caroline Wake	c.wake@unsw.edu.au	Tuesday 11am-12pm, other times by appointment	Webster 246E	02 9385 0720

Lecturers

Name	Email	Availability	Location	Phone
Jonathan Bollen	j.bollen@unsw.edu.au	Tuesday 10am-12pm	Webster 246D	02 9385 0719

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.

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*

This course can also be studied in the following specialisation: *Australian Studies*

How do writers get stories on the stage? How do new scripts get into production? This course looks at what happens when local stories by contemporary writers go into production. You will explore case studies from theatre, television and adaptation in recent Australian productions, and consider the working relations between writers, actors, directors and producers. Learning activities are aligned with industry practice to prepare you for participation as a well-informed listener, spectator and creator. The aim is to learn how contemporary productions bring local stories to global audiences. This course is part of the Theatre and Performance Studies stream. It can also be studied in the Australian Studies stream.

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

1. Describe the context in which play scripts are produced and performed in Australia
2. Explain the contributions of key artists, companies and venues to the development of Australian theatre
3. Interpret play scripts with a critical understanding of dramatic content, artistic context and audience engagement
4. Investigate Australian theatre practice in accordance with the conventions of industry and scholarship

Teaching Strategies

The course aims are realised through teaching strategies that include lectures on the history of Australian theatre, readings of selected Australian plays, opportunities to engage with current productions, and guided research on key artists, companies and venues.

Learning activities are aligned with industry-based genres of production dramaturgy, research reports and writing reviews. Students are provided opportunities in tutorials to present their research as work-in-progress, and contribute to class discussions.

This combination of teaching strategies and learning activities is chosen to prepare students for active participation in Australian theatre as knowledgeable arts workers and well-informed spectators.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Performance Review	20%	23/08/2018 11:59 PM	1,4
Research Report	40%	27/09/2018 11:59 PM	1,2,4
Production Dramatugy	40%	26/10/2018 11:59 PM	1,3,4

Assessment Details

Assessment 1: Performance Review

Start date:

Length: 1,250 words

Details: Attend a performance of a new Australian play and write a 1,250 word theatre review. The aim of the review is to provide a critical account of the play's action, characters and plot, as realised by the company in the performance on stage, and as a contribution by the playwright to the repertoire of Australian drama. It should conform to the conventions of theatre review, combining factual description and critical evaluation, and it should be presented in a format suitable for publication. A suitable production to review will be decided in class. Model reviews from previous productions of Australian plays will be distributed and discussed. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

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

Assessment 2: Research Report

Start date:

Length: 2,500 words

Details: Research the history of a theatre company or venue within a defined period, and write a 2,500 word report on its significance to the development of Australian theatre. The report should provide a timeline of important events, identify key people and their contributions, and describe significant productions and the critical response. The research should draw information from published books and articles, online sources (such as AusStage, AustLit, APA-FT) and archival collections (where available). The report should conclude with a statement of significance about the theatre company or venue, identifying where there are gaps or inaccuracies in the information available, and making recommendations for further research. Suitable theatre companies, venues and time-periods will be decided in class. Guidance on research approach and resources will be provided. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

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

Assessment 3: Production Dramatugy

Start date:

Length: 5-minute presentation + 10-minute presentation

Details: Contribute research and dramaturgy towards an imagined production of an Australian play. This assessment has two tasks based on repertoire research and production dramaturgy undertaken in a theatre company. The first task is to prepare and deliver a presentation about an Australian play, making an evidence-based case for its production to an audience today. After the presentations, the class will choose one play to research as if for production. The second task is to conduct dramaturgical research into an aspect of the chosen play (such as character, plot, setting, casting, design, audience and so on), and deliver a presentation that contributes to the class's plan for production. Criteria for selecting plays and aspects for dramaturgical research will be provided, and presentations will be scheduled for delivery in class. Students will submit two annotated reference lists summarising the research undertaken for each presentation. This is the final assessment for the course. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Submission notes: In class and via Turnitin

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

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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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/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>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	Playing Australia – from Bran Nue Dae to Redfern Now Television: Redfern Now (2012)
Week 2: 30 July - 5 August	Tutorial	Discussion: Researching Australian theatre
	Lecture	Play: The Season at Sarsaparilla - Patrick White (1962)
Week 3: 6 August - 12 August	Tutorial	Venue: Old Tote & Jane Street (1963-1984)
	Lecture	Guest Lecture by Jonathan Bollen Lecture: Neighbourhood Watch – Dramaturgy of Australian Suburbia Television: Please Like Me (2013-16) & The Family Law (2016-17)
Week 4: 13 August - 19 August	Tutorial	Company: Sydney Theatre Company (1985-2018)
	Lecture	Play: The Secret River – Kate Granille & Andrew Bovell (2013)
Week 5: 20 August - 26 August	Tutorial	Venue: Nimrod/Stables (1970-1994)
	Lecture	Play: The Drover's Wife – Leah Purcell (2017)
Week 6: 27 August - 2 September	Tutorial	Venue: Nimrod/Belvoir St (1974-1994)
	Lecture	Play: Jasper Jones – Craig Silvey & Kate Mulvany (2013)
Week 7: 3 September - 9 September	Tutorial	Company: Belvoir (1995-2018)
	Lecture	Guest Lecture by Jonathan Bollen Play and Film: Holding the Man – Timothy Conigrave & Tommy Murphy (2015)
Week 8: 10 September - 16 September	Tutorial	Company: Griffin (1995-2018)
	Lecture	Play: Ladies Day – Alana Valentine (2016)
Week 9: 17 September - 23 September	Tutorial	Venue: Eternity Playhouse
	Lecture	Comedy: Zoe Coombs Marr, Hannah Gadsby, Nakkiah Lui, Declan Greene
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Tutorial	Repertoire Research – Set Up
	Lecture	Repertoire Research – Presentations
Week 11: 8 October - 14 October	Tutorial	Production Dramaturgy – Set Up
	Lecture	Production Dramaturgy – Play Reading
Week 12: 15 October - 21 October	Tutorial	Production Dramaturgy – Presentations
	Lecture	Production Dramaturgy – Presentations
Week 13: 22 October - 28 October	Tutorial	Production Dramaturgy – Presentations and Reflections

Resources

Prescribed Resources

Required readings

Required for play readings in class. Recent plays available for purchase in the [UNSW Bookshop](#).

- Patrick White, *The Season at Sarsaparilla* – multiple copies available in library in Patrick White's *Four Plays* (822.9/WHI/1) or *Collected Plays* (SA 822.9/WHI/1) – also available to purchase from [publisher](#)
- Kate Grenville & Andrew Bovell, *The Secret River* (Sydney: Currency Press, 2013) – [publisher](#)
- Leah Purcell, *The Drover's Wife* (Sydney: Currency Press, 2016) – [publisher](#)
- Craig Silvey & Kate Mulvany, *Jasper Jones* (Sydney: Currency Press, 2017, rev. ed.) – [publisher](#)
- Alana Valentine, *Ladies Day* (Sydney: Currency Press, 2016) – [publisher](#)

Recommended Resources

Reference book

Recommended for repertoire research. Available for purchase in the [UNSW Bookshop](#).

- John McCallum, *Belonging: Australian Playwriting in the 20th Century* (Sydney: Currency Press, 2009) – [publisher](#) | [library](#) | [bookshop](#)

Course Evaluation and Development

Valuing your feedback

Student feedback is gathered throughout this course both by informal feedback sessions, by myExperience surveys and via student assessments which, particularly in the case of presentations in this course, are designed to indicate where students would like to see content in this course travelling to. Adjustments to the presentation mode and structure have been made this year based on last year's feedback.

What's new

The course was refocused in 2015 on recent productions and the artists, companies and venues most significant in the history of Australian theatre and, in particular, its production in Sydney. This year new content has been added, drawing on recent developments and new research, and some content has been removed. Learning activities and assessment tasks are aligned with industry practices of the theatre criticism, company history and production dramaturgy.

Image Credit

Photo Caroline Wake 2018

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