



**UNSW**  
SYDNEY

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University



# ARTS2121

Theatre and Current Events

Term One // 2019

## 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
Paul Matthews	p.matthews@unsw.edu.au	By appointment	Io Myers	9385 5378
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### 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.

## 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.

### Course Learning Outcomes

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 as well as to do some practical exercises and experiments. For two weeks in the later part of the course, 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](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
Analytical Engagement	50%	08/03/2019 and 29/03/2019	1,2,3,4
Group performance	25%	17/04/2019 09:00 AM	1,3
Reflective Essay	25%	26/04/2019 11:59 PM	1,4

## Assessment Details

### Assessment 1: Analytical Engagement

**Start date:**

**Details:** 2 x 1000-1250 words Grade, Rubric and Comment

**Additional details:**

Please note that this assessment consists of two essays of 1,000-1,250 words each. The first is due at the end of Week 3, on Friday, 8 March 2019 by 11.59pm. The second is due at the end of Week 6, on Friday, 29 March 2019.

Assessment 1.1. Write a 1,000-word analysis of one recent feminist performance (from the list of case studies provided in class). Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Due at the end of Week 3, on Friday, 8 March 2019 by 11.59pm.

Assessment 1.2. Write a 1,000-word analysis of one recent postcolonial performance (from the list of case studies provided in class). Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Due at the end of Week 6, on Friday, 29 March 2019 by 11.59pm.

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

### Assessment 2: Group performance

**Start date:**

**Details:** 10 minutes Grade, Rubric, and Comment

**Additional details:**

This performance is done during the lecture slot on Week 9, i.e. on Wednesday, 17 April 2019, from 9am to 11am.

In groups of approximately eight students, you will create a 10-minute performance to be shared with the rest of the class in Week 9. Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. 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.

**Turnitin setting:** This is not a Turnitin assignment

**Assessment 3: Reflective Essay**

**Start date:**

**Details:** 1000-1250 words Grade and Rubric

**Additional details:**

Write a 1000-word paper that critically reflects upon the devising and rehearsal process as well as the final performance work. This is the final assessment task. Rubric indicating level of performance against each assessment criteria, written summative feedback, and percentage grade.

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

## Attendance Requirements

- Attendance of Lectures and Tutorials is mandatory in this course. Unexcused absence from more than 20 percent will result in the award a fail grade.
- In lectures you will actively engage with core course content that will enable you to demonstrate attainment of the course learning outcomes: (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; and (3) analyse and experiment with contemporary performance approaches to text, space, time, performing and spectating.
- In tutorials you will actively engage with core course content that will enable you to demonstrate attainment of the course learning outcomes (1) discuss the specified theoretical frameworks and how they have influenced performance making and reception; (3) analyse and experiment with contemporary performance approaches to text, space, time, performing and spectating; and (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.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 18 February - 24 February	Lecture	Theatre and Theory
	Tutorial	One hour of introductions and discussing theatre's relationship to theory and vice versa; one hour of performance exercises.
Week 2: 25 February - 3 March	Lecture	Feminism: Theory
	Seminar	One hour discussing readings; one hour of performance exercises.
Week 3: 4 March - 10 March	Lecture	Feminism: Case Studies
	Tutorial	One hour discussing performance case studies; one hour of performance exercises.
	Assessment	Assessment 1.1: Analytical Engagement due on Friday, 8 March 2019, by 11.59 pm.
Week 4: 11 March - 17 March	Lecture	Postcolonialism: Theory
	Tutorial	One hour discussing readings; one hour of performance exercises.
Week 5: 18 March - 24 March	Lecture	Postcolonialism: Case Studies
	Tutorial	One hour discussing performance case studies; one hour of performance exercises.
Week 6: 25 March - 31 March	Lecture	Posthumanism: Theory
	Tutorial	One hour discussing readings; one hour of performance exercises.
	Assessment	Assessment 1.2: Analytical Engagement due on Friday, 29 March 2019, by 11.59 pm.
Week 7: 1 April - 7 April	Lecture	Posthumanism: Case Studies

	Tutorial	One hour discussing performance case studies; one hour of performance exercises.
Week 8: 8 April - 14 April	Lecture	Rehearsal for Group Performance
	Tutorial	Rehearsal for Group Performance
Week 9: 15 April - 21 April	Lecture	Group Performances!
	Tutorial	Feedback on Group Performances
	Assessment	Assessment 2: Group Performance due during the lecture slot, i.e. Wednesday, 17 April 2019 at 9 am.
Week 10: 22 April - 28 April	Assessment	Assessment 3: Reflective Essay due on Friday, 26 April 2019 by 11.59 pm.

## Resources

### Prescribed Resources

The set readings 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 are available in the course Moodle site and via the UNSW main library. Students are also encouraged 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

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. At the end of the course we will invite you to provide feedback using UNSW's course experience survey.

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.

With the move to a 10-week teaching term this year, we have rearranged some content in lectures and introduced 2-hour tutorials.



## **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](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, 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/>

## **Image Credit**

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## **CRICOS**

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