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ARTS2127

Great Plays

Term One // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	Wednesday 3-5pm	Level 1 Robert Webster Bldg, Room 112	9385 4865

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

What makes a play great? Why are some plays re-staged and re-interpreted by each new generation? Great Plays will develop your skills in reading canonical plays written for live performance. The course 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 highly-regarded plays from antiquity to the present day. You will consider how these plays were first performed and their ongoing significance for audiences today. You will also have opportunities to consider and intervene in the processes of canon formation.

Course Learning Outcomes

1. interpret a playtext and prepare an excerpt for a rehearsed reading
2. investigate and interpret the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received
3. analyze, interrogate and begin to participate in processes of playtext canonization
4. research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices

Teaching Strategies

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.

Secondly, the course aims are realised through seminars featuring student-led learning and teaching activities such as rehearsed readings and group playtext pitches that offer opportunities to achieve many of the course learning outcomes.

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.

Assessment

See Moodle.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Rehearsed Reading	50%	In the lecture/seminar slot on 4/3 or 11/3 or 18/3 or 25/3	1,2
Playtext Analysis	50%	27/04/2020 05:00 PM	1,2,3,4

Assessment Details

Assessment 1: Rehearsed Reading

Start date: Not Applicable

Length: 30-40mins

Details: 30-40 minute group presentation. The Rehearsed Reading presentation is worth 30% and the Individual Contribution to the Rehearsed Reading is worth 20%. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

See Moodle.

Submission notes: See Moodle

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Playtext Analysis

Start date: Not Applicable

Length: 2500 words

Details: 2500 word analysis. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

See Moodle

Submission notes: See Moodle

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

Attendance Requirements

Attendance at Lectures and Seminars is mandatory in this course as they are directly associated with Course Learning Outcomes. If a student fails to attend without good cause the class in which their group is presenting their Rehearsed Reading for assessment, this will be counted as a non-submission of Assessment 1.

It is the responsibility of each student to make sure they sign the 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, preferably in advance of the class. Where relevant, supporting documentation should be provided as soon as possible. During the Rehearsed Reading period (Wks 1 to 6), students should also inform the student Facilitator(s) in their group.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Lecture	Wed 19 Feb, Webster 327 Introducing the course, as well as notions of the great play.
	Seminar	Thurs 20 or Frid 21 Feb, Block G13 Aristotle's theory of a great play: 'Poetics'.
Week 2: 24 February - 28 February	Lecture	Wed 26 Feb, Webster 327 A great Greek tragedy.
	Seminar	Thurs 27 or Frid 28, Block G13 Studying plot and action, genre and location.
Week 3: 2 March - 6 March	Lecture	Wed 4 March, Webster 327 A great Greek comedy. Assessment 1: Rehearsed Readings 1 & 2
	Seminar	Thurs 5 March or Frid 6 March, Block G13 Studying ancient Greek theatre and society.
Week 4: 9 March - 13 March	Lecture	Wed 11 March, Webster 327 A great Renaissance tragedy. Assessment 1: Rehearsed Reading 3
	Seminar	Thurs 12 or Frid 13 Feb, Block G13 Renaissance staging, stage directions and dialogue.

Week 5: 16 March - 20 March	Lecture	Wed 18 March, Webster 327 A great French Neoclassical comedy. Assessment 1: Rehearsed Reading 4
	Seminar	Thurs 19 or Frid 20 March, Block G13 French Neoclassical theatre, stage directions and characterization.
Week 6: 23 March - 27 March	Lecture	Wed 25 March, Webster 327 Early 19C docudrama. Assessment 1: Rehearsed Reading 5
	Seminar	Thurs 26 or Frid 27 March, Block G13 Treatment of the actor/character's body in relation to its environments.
Week 7: 30 March - 3 April	Lecture	Wed 1 April, Webster 327 Late 19C Naturalism.
	Seminar	Thurs 2 or Frid 3 April, Block G13 Treatment of female bodies in relation to social roles, relations and spaces.
Week 8: 6 April - 10 April	Lecture	Wed 8 April, Webster 327 Mid 20C Absurdism.
	Seminar	Thurs 9 April, Block G13 Engagement with style and post-war culture. <i>NB: Due to the Easter holiday there is no seminar on Friday 10 April. Students in this seminar are welcome to attend the Wk 8 seminar on Thursday instead. For those who cannot attend, a replacement seminar slot will be scheduled in consultation with the relevant students in Wk 1 of the course.</i>
Week 9: 13 April - 17 April	Lecture	Wed 15 April, Webster 327 Late 20C World drama.
	Seminar	Thurs 16 or Frid 17 April, Webster 327 Playtext analysis surgery.
Week 10: 20 April - 24 April	Assessment	Reading Week - no classes. Prepare Playtext Analysis. Assessment 2:

Playtext Analysis due to Turnitin by 5pm on
Monday 27 April.

Resources

Prescribed Resources

- 1) Mick Wallis and Simon Shepherd, *Studying Plays*, 4th ed. (London: Bloomsbury, 2018). [Available from UNSW Bookshop and earlier editions are available from the UNSW Library]
- 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) The weekly readings, or links to them, are also provided in the Moodle site.

Recommended Resources

Bibliographies for the subject matter studied in Weeks 1 to 9 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 9:

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).

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 9 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.

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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