



ARTS2122

Performance Production

Term One // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	By appointment	Room 112, Webster Bldg	9385 4865

Tutors

Name	Email	Availability	Location	Phone
Anthea Williams (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

School Contact Information

School of the Arts and Media

Room 312, Level 3, Robert Webster Building (G14)

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: www.arts.unsw.edu.au/sam

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

From page to stage – how do theatre-makers take a play script into production? This practical studio-based course gives you the authentic experience of working as a theatre-maker in the performing arts. You will learn by working with other students in collaboration with a professional director, designer, producer and production manager. There are opportunities for students who want to learn through acting and performing, and opportunities for students who are interested in theatre design, technical production and stage management. You will also develop skills in observation and reflection that are useful in preparing a production for public presentation.

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

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Contribution to Production	60%	From the first rehearsal on 18/01/21 to the final performance.	1, 2, 3, 4, 5
Reflective Journal	30%	08/03/2021 11:59 PM	1, 2, 3, 6
Production Blog	10%	By midnight on each of the days you have been allocated to be Stage Manager.	2, 5, 6

Assessment Details

Assessment 1: Contribution to Production

Start date: Not Applicable

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 *Revolt. She said. Revolt again* 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: 18/01/2021 09:30 AM

Length: c. 1,500 words

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." (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 in hard copy form by 9.30am to Mark Mitchell on Monday 1 February 2021.** This form is available in the Assessment section in Moodle. Your Convenor will provide feedback within 1 week of submission.
2. Selected Journal Segments. This is GRADED. **Please submit this before midnight to Turnitin on Monday, 8 March, 2021.** 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: Not Applicable

Length: c. 900-2,100 words

Details:

3 entries (c.300-700 words each entry)

Summative feedback received within 3 weeks of submission.

Additional details:

You will be allocated 3 or more 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

Each of your entries will be submitted to an online document visible to all course staff and participants. You will be informed about this online facility on the first day. You will receive formative feedback (commentary) on your FIRST entry from your Convenor within 72hrs of submission of that blog. You will receive summative feedback (a mark) from your Convenor via Turnitin by Monday 8 March.

NB: If you do more than 3 entries during the production, you need to let your Convenor know via email your 3 preferred entries by Monday 1 March, otherwise simply your first 3 entries will be selected for assessment.

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

Attendance at all rehearsals and performances is mandatory in this course as they are directly associated with all Course Learning Outcomes. If a student *fails to attend without good cause* at least 80% of the 4 weeks of rehearsals and 100% of the Production Week and the Performance Week, this will be counted as a non-submission of Assessment 1 (Contribution to Production: 60%).

Your professionalism is assumed in this course. You are expected to turn up on-time, every time, prepared and committed to contribute to a team project. If you are ill, running late or for some good reason it is impossible for you to attend a rehearsal, it is your responsibility to contact the Course Convenor (Meg Mumford) and Production Manager (Mark Mitchell) as soon as possible and to provide relevant documentation explaining the reason. If you cannot attend a performance these staff members must be contacted immediately. Failure to do so will be treated as non-attendance. Notification of absence is also an important courtesy to your fellow cast and crew members.

Covid-19 Health & Safety Information

Please visit this site <https://www.arts.unsw.edu.au/sam/creative-practice/esme-timberly-creative-practice-lab/covid-safe-practices> and read the 'Studio/Performance Class' section at the bottom of the page. It's important to note that we ask you to bring your own masks and wear these particularly when entering and exiting the building. Don't forget to follow the latest health advice and wear your masks in indoor public spaces including shops and public transport. We will be constantly checking what is best practice and will work with that. We are also happy to discuss what is best for your own comfort and health. Here is the site address again:

<https://www.arts.unsw.edu.au/sam/creative-practice/esme-timberly-creative-practice-lab/covid-safe-practices>

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 15 February - 19 February	Group Work	<p>This course runs from the first day of rehearsal, 18 January 2021, to the final summative feedback moment on 15 March. It takes place mainly prior to the commencement of Term 1. See the Course Convenor, Dr Meg Mumford (m.mumford@unsw.edu.au) as well as Moodle for the rehearsal and production schedule.</p> <p>Students should note that rehearsals run 9:30am-5:30pm Monday to Friday for the last four weeks of the Summer Break (18/01/21-12/02/21), and they must also be available 5:30-10:30pm Monday-Friday in Week 1 of T1 for technical rehearsals and 5:30-10:30pm Monday-Saturday in</p>

Week 2 for performances.

Resources

Prescribed Resources

See Moodle and Online Reading Resources for the following and other readings and audio-visual materials:

Wk 1: Elinor Fuchs, 'EF's Visit to a Small Planet: Some Questions to Ask A Play', *Theater*, 34, 2 (2004): 4-9.

Wk 2: tbc

Wk 3: Tim Etchells, 'On Risk and Investment', in *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge: 1999), pp. 48-9.

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 was the streamlining of the Production Blog (Stage Manager's Report) in order to make the task more manageable and the report easier to use by the production ensemble. In 2019 the nature and schedule of assessments was altered in light of the move to a trimester system. In 2020, based on student feedback, seminars run by the Convener on the set readings and assessment tasks were instituted.

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/>

Image Credit

ARTS2122 production of Ionesco's *Rhinoceros*, Theatre and Performance Studies, UNSW, 2020

CRICOS

CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.