**ARTS2122 2021 Assessment Descriptions**

**Assessment 3: Production Blog/Stage Manager Report (10%)**

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, otherwise known as a Production Blog.  Each entry should be c. 300-700 words in length.  The Report 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.

Assessment 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 (in a Google Drive folder) visible to all course staff and participants.  You will be informed about this online facility on the first day of the course.  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 in Moodle by Monday 15 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.*

**Assessment 2: Reflective Journal (30%)**

Selected journal segments (c.1,500 words in total)

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 below for required reading).

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 it is worth persevering.

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 3 mandatory set readings (available on the Online Reading List). You are free to choose which is most relevant or helpful for you, or to draw on more than one if you wish.

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 **Monday, 1 February**. This form is available in the Assessment section in Moodle. Note: Do not hand in your Reflective Journal to Mark, only your Self-Assessment Form.  You will receive formative Convenor feedback within 1 week of submission.

2. **Selected Journal Segments**. **This is GRADED**. Please submit this by **5pm to Turnitin on Monday 8 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 4 set readings.  You will receive summative Convenor feedback within 2 weeks of submission.

The 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.

**Assessment 1: Contribution to Production**

Throughout the rehearsals and performances you must contribute to the conceiving, making and presenting of your group’s text-based theatre production **during the period 18 January to 27 February 2021**. 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.

Assessment Criteria:

When assessing your contribution, your Director and Convener 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.

You will receive summative and formative feedback from your Director and Convenor by Monday 8 March 2021.