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ARTS2125

Acting and Performing

Term One // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	Fridays 10-12 (by appointment)	Room 112 Webster Bldg	9385 4865

Tutors

Name	Email	Availability	Location	Phone
Paul Matthews	p.matthews@unsw.edu.au	Please email Paul to arrange a consultation.	Io Myers Studio	9385 5378
Mark Mitchell	m.mitchell@unsw.edu.au	Please email Mark to arrange a consultation.	Io Myers Studio	9385 4863
Su Goldfish	s.goldfish@unsw.edu.au	Please email Su to arrange a consultation.	Io Myers Studio	9385 5684

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*

In this course you will explore theories and practices of acting and performing. You will consider the work of major actor trainers in Western theatre and performance, and how their approaches embody distinct responses to the cultural and political currents of their day. Actor trainers may include Stanislavsky, Meyerhold, Brecht, Grotowski, and/or Boal. You will also consider how modernist modes of acting have been challenged and transformed by postmodern performers. The course combines lecture and tutorial teaching with studio-based workshops that develop your skills in acting and performing. It culminates in a group presentation event that showcases a diverse range of approaches to being a performer. This course is part of the Theatre and Performance Studies stream.

Course Learning Outcomes

1. demonstrate an understanding of the way the actor's (i) approach to aspects of text (character and plot in particular) and (ii) their psycho-physical work embody specific responses to the actor's historical and cultural context
2. demonstrate an ability to identify the ideological nature of different approaches to the relation between actor/character/spectator
3. demonstrate an awareness of the changes and continuities in a practitioner's approach over time to the theory and practice of acting, as well as an ability to locate moments of convergence and divergence between that practitioner's theory and practice
4. demonstrate an ability to engage in both cognitive linguistic and embodied learning; and an ability to reflect on the relation between ideas, contexts and bodies
5. the development of independent research and analysis skills, as well as skills relevant to the establishment of an organized, harmonious and constructive ensemble team

Teaching Strategies

Content Rationale

ARTS2125 is a Level 2 course in the Theatre and Performance Studies (TPS) undergraduate curriculum at UNSW. It extends work you may already have undertaken in ARTS1120 on practitioners such as Stanislavsky and Brecht through introducing and exploring in depth the ideological and historically specific nature of some of their approach(es) to actor training and rehearsal as well as those of successors such as Grotowski and Forced Entertainment. Through its consideration of contemporary challenges to modernist ideas of acting, the course also extends work undertaken in the core course ARTS2121. Like many other mixed-mode courses in the TPS curriculum this course encourages learning through a combination of theory and practice, especially student-led research performances.

Learning and Teaching Approach

ARST2125 is structured as a combination of lecture, discussion, practice-based and student-led learning processes. The first and longer section of the course is relatively teacher-led and alternates lecture/tutorial teaching formats with practical workshops. The second and shorter section is intended to

help students foster skills in self-directed and group-based learning through a series of student-led rehearsals, culminating in a performance presentation and forum.

Assessment

All assessment information is available in this course outline and in the assessment section in Moodle.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Character Interpretation	15%	06/03/2019 11:00 PM	1,4,5
Major Essay	45%	03/04/2019 11:00 PM	1,2,3,5
Group Performance	40%	26/04/2019 03:00 PM	1,2,3,4,5

Assessment Details

Assessment 1: Character Interpretation

Start date: Not Applicable

Length: 600 words (= c. 15hrs preparation time)

Details: 600-word analysis. Students will be provided with a rubric indicating level of performance against each assessment criteria and percentage grade.

Additional details:

Task Instructions:

Look closely at the following excerpt from Henrik Ibsen's *A Doll House* (1879):

1. Act II, pp. 567-68: From: "NORA: (Going toward him.) Talk softly. My husband's home." To: "NORA: (Going toward him with open arms.) Here's your lark!"

Then write a response to the following task:

Imagine that you are a contemporary actor who has received only Stanislavsky-inspired acting training, and that you have been cast as ONE of the characters in the Act II excerpt i.e. either Nora or Krogstad. You have heard your director speak about their interpretation of the play at a group meeting, but you have not yet attended a rehearsal. Before that first rehearsal you want to do some preparatory research into your character. As part of this research you write a 600-word analysis of the character, focusing in particular on: the character's given circumstances and superobjective in the play as a whole, and the character's main objectives in the scene at hand. You may use bullet points and brief subtitles where relevant and clarifying.

NB: Model student work from previous years is available on Moodle (Content & Resources)

Assessment Criteria:

When marking your 600-word submission, Meg will be looking at the:

1. evidence that you have read about Stanislavsky's ideas re: given circumstances, superobjective, objectives, units and actions;
2. accuracy and analytical quality of your description of *the play's* superobjective and of the character's given circumstances and superobjective *in the play*;
3. analytical and imaginative quality of your interpretation of the character's objectives and actions *in the scene*;
4. clarity of your written expression (spelling, grammar, sentence structure, punctuation, word choice).

Feedback: You will receive a rubric indicating level of performance against each assessment criteria and percentage grade. Assignments submitted on time will receive feedback via Turnitin within 2 weeks of the due date. Assignments submitted late will receive the aforementioned feedback within 2 weeks of submission.

Rationale:

All of the modernist actor trainers studied in this course asked actors to work carefully with playtexts. This exercise gives you an opportunity to engage with some of Stanislavsky's influential and key ideas about how actors can respond to a playtext and scripted character. It is designed to help you not only put his theories into practice, but also observe his approach to the relations between actor and text, actor and character.

Submission notes: Refer to Moodle.

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

Assessment 2: Major Essay

Start date: Not Applicable

Length: 2000-2300 words (c. 34hrs preparation)

Details: 2000-2300 words. Students will be provided with a rubric indicating level of performance against each assessment criteria; written formative feedback; and percentage grade. Late essays will receive rubric and percentage grade only.

Additional details:

Task Instructions:

The Essay must be 2000-2300 words in length (excluding footnotes and bibliography) and can be either:

1. a response to one of the questions in the list distributed via Moodle OR
2. a self-devised question, ***the title of which must be discussed with the course convener, submitted to and approved by her at the Wk 5 studio slot on 22 March.***

NB: Model student work from previous years is available on Moodle (Content & Resources)

Assessment Criteria: You will be assessed on:

1. Content – your ability to incorporate accurate information and concrete examples relevant to your chosen question and to do so within the given word limit i.e. 2000-2300 words for main text excluding the footnotes and bibliography;
2. Sources – your ability to engage meaningfully with relevant set readings, to extend your reading beyond these set texts, and to employ that research usefully in support of your argument;
3. Critical Approach – your ability to negotiate the area(s) of debate your chosen essay question invites you to consider, to analyze the thoughts and practices of others, and to create logical and well supported argumentation about complex cultural practices;
4. Structure – your ability to organize your ideas (through sentence, paragraph and essay structure) in a way that clearly builds your argument;
5. Presentation – your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines of more in length, consistent referencing of sources in footnotes and bibliography etc.), with title page indicating the number of the essay question you are addressing, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12 point font, and paginated.
6. Style – your ability to write fluent, grammatically correct English that demonstrates a consistent authorial voice, and the ability to appropriately mark and engage with the voices of others.

Feedback: You will receive a completed Assessment form via Turnitin including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Assignments submitted on time will receive feedback via Turnitin within 2 weeks of the due date. Assignments submitted late will receive the aforementioned feedback within 2 weeks of submission. Assignments submitted late without good cause will receive rubric and grade feedback only and within 2 weeks of submission.

Rationale: The Major Essay assesses your ability to reflect independently upon, critically extend and analyse key ideas raised throughout the course in writing. You are invited to develop a complex critical approach to an area of interest covered in the course, and to demonstrate that approach within a highly crafted and researched scholarly argument. The task also gives you an opportunity to undertake the research necessary for the Group Performance.

For guidance about essay writing, please consult the following UNSW Sydney online documents:

<https://student.unsw.edu.au/essay-and-assignment-writing>

Referencing Systems

In Theatre and Performance Studies the most commonly used referencing system is the footnote/bibliography or 'Oxford' referencing system. For further information about this system, please consult: <https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>

However, an increasingly popular and equally acceptable referencing system is the 'In-Text' or 'Harvard' referencing system. See: <https://student.unsw.edu.au/harvard-referencing>

Whichever system you choose, the golden rule is to be consistent!

The UNSW Library offers many services to students seeking help with their essays and study skills. See <https://www.library.unsw.edu.au/study/services-for-students>

If you would like further help with your studies, and your essays in particular, please consult The Learning Centre's services on <http://www.lc.unsw.edu.au/>

Submission notes: Refer to Moodle.

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

Assessment 3: Group Performance

Start date: Not Applicable

Length: 20mins (includes 15hrs class time and c. 15hrs preparation)

Details: In a group of between 6-12 people, devise a performance of no more than 20 mins in length. The Group Performance presentation is worth 20% and the Individual Contribution to the Group Performance is worth 20%. At the performance event you must submit a Self-Evaluation and Peer Review form. This mandatory form will be used to assist in the assessment of both the Group Performance presentation and the Individual Contribution to the Group Performance. This is the final assessment task. Students will be provided with a rubric indicating level of performance against each assessment criteria; and a percentage grade.

Additional details:

Task Instructions:

Devise a performance of no more than 20 minutes in length that provides a creative and educative response to the following problem:

Imagine you are a contemporary ensemble – or part of one – whose approach to rehearsal, textual analysis and performance is inspired by EITHER Stanislavsky, OR Brecht, OR Grotowski OR Forced Entertainment. You have been asked to use the excerpt from the end of Act II (pp. 567-570) in *A Doll House* given in the Study Kit as a springboard for a performance in Io Myers Studio on Friday 26 April. Your audience is a group of university students and staff.

WHAT WILL YOU DO, AND WHY WILL YOU DO IT?

When working with this scene (as given in the Study Kit) you should apply some of the theories and practices of your practitioner(s) with regard to approaches to text, acting and/or performing, and spectating. You are to use rudimentary props and costumes.

Task Guidelines:

What this means in practice:

Student-led learning: the Performance project is intended to develop your own approaches to independent learning: i.e.

IT IS YOU WHO ANALYSE THE QUESTION AND WORK OUT THE TYPE AND QUALITY OF TASKS IT IS ASKING

YOU TO CARRY OUT

YOU WHO ORGANISE WHAT YOU AND YOUR GROUP MEMBERS ARE DOING FROM WEEK TO

WEEK

YOU WHO DECIDE WHAT FORM THE REHEARSAL PRESENTATION WILL TAKE.

Time Management

To help you execute this group task, there will be NO teacher-led seminars or set course reading from Week 6 onwards. Instead, you can use the class slots in each of these weeks to meet and work with your group. If you need an extra-curricular meeting/rehearsal space or other resources, please consult with Su Goldfish, Manager of the Creative Practice Lab (CPL), who is listed in the early pages of this course outline.

Group Management

By Week 6 you will need to have established a Communicator who will regularly communicate with the Convener about the nature and set-up of the Performance. You will also need to establish other work roles. If you would rather be a 'behind-the-scenes' player than a performer in the Performance, keep this in mind when choosing your role. Here are some role suggestions (each role can be held by more than 1 person):

1. COMMUNICATOR AND ADMINISTRATOR

Runs group communication i.e. does the minutes and posts them by email, posts research findings from individual group members, establishes days when group members must consult email etc. Forwards relevant information to teaching staff. Manages the Group Roster. Administers record of attendance in class and out-of-class meetings.

2. ORGANISER AND TIMEKEEPER

Organizes meeting and preparation schedule from now to the presentation date. Consults with group members and the CPL in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule. Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the presentation date is approaching.

3. FACILITATORS AND SPEAKERS

Keeps the meetings and preparation sessions moving; makes sure that research activities are evenly distributed and that each member is undertaking research; ensures that all voices are heard and ideas are tried out; helps create a balance between talking and doing. Speaks at the Forum.

4. DRAMATURGS

This person will read, analyze and research the text being used, and make significant contributions to the interpretation and use of text(s) in the performance.

5. PRODUCTION MANAGER(S)

Makes sure any equipment, props, costumes etc. are found and returned, liaises with CPL staff.

6. OUTSIDE EYE(S)

This could be a director figure, who may or may not feature as such in your presentation. It could also be a choreographer, s/o who could but need not be a dancer, whose role is to observe movement or blocking or interaction with the audience etc.

7. SCENOGRAPHER

This figure would work closely with Paul Matthews on aspects of visual design such as use of costume, space, set, and objects etc.

8. SOUND AND LIGHTING

This figure would work on sound and lighting design and confer with Mark Mitchell on issues such as the planning and execution of this design through use of av technologies.

Staff Resources:

Meg, Mark Mitchell and Paul Matthews from the CPL are there as resources for advice, as sounding boards for your ideas, as assessors of your contributions to the group work and of the final presentations: they are **not** there to tell you what to think or what to do, but, as you identify what you think and what you wish to do, they are there to provide constructive criticism and help you implement this.

Mark and Paul will speak to you in the Week 5 studio class about the use of CPL resources.

NB: Io Myers Studio will be available for out-of-class rehearsals. Students can book in by emailing Su Goldfish in advance – do get in earlier rather than later! Her email address is: s.goldfish@unsw.edu.au

Some Words of Wisdom:

1. you will be expected to communicate and rehearse with your group members on a regular basis and often outside the scheduled class hours. The course has been designed with this time commitment in mind. For example, the quantity of readings per week has been kept to a minimum wherever possible; all classes from Week 6 have been given over to the performance project; the essay submission date has been planned so that the research for it will complement the nature and timing of the project work.
2. think about ensemble structures: work out who is doing what as soon as you can. Collaborative decision-making may be politically sound, but in the short time that you have, with so many people it may be hard to manage effectively.
3. have people who regularly write-up in brief: discussions, decisions made and actions to be taken care of after each group discussion. These 'minutes' should be circulated by means such as email. This person could also manage the Group Roster.
4. you may find it personally helpful to keep a running diary, as well as any images or other documents you collect during your research, as well as a bibliography.
5. try not to leave the applied part to the last minute; keep in good contact with the CPL and abide by their regulations and schedules.

Preparation and Submission Instructions:

Preparation dates: Wk 6 to wk 10

Presentation dates: **Friday 26 April (Wk 10), 9am to 1pm dress rehearsal, 3-5pm show in lo Myers Studio**

Assessment:

Group Presentation: 20%

Individual Contribution to Process: 20%

Assessment of Group Performance (20%)

The success of the Performance depends upon you being committed to working well and consistently with each other. Note will be taken of attendance through a **Group Roster** and the extent to which people are fulfilling research and other responsibilities allocated to them in the group: absenteeism and poor commitment to the collaborative process will be penalized.

Meg will mark the Group Performance predominantly as a Product. However, process and product cannot nor should not always be separated. Hence, Meg will take Peer Review and Self-Evaluation of the process into consideration when finalizing the Group Performance mark. Both staff and students will be asked to evaluate presentations in accordance with these Criteria:

1. a serious engagement, beyond clichés, with some relevant theories and/or historical rehearsal and performance practices of your chosen practitioner(s);
2. an ability to select pertinent examples from the practitioner's legacy;
3. a clarifying and imaginative form of communication that shows, amongst other things, a thoughtful approach to rudimentary props and costume;
4. a demonstration of how the practitioner's ideas and methods are being used to interpret the scene;
5. the quality of a well-rehearsed performance (for example, if relevant, **lines should be delivered from memory**);
6. a consideration of the relation(s) between on the one hand, the performers and performance, and on the other hand, the spectators.
7. evidence that the outcomes have been delivered through group interaction and problem-solving;
8. fulfilling the remit within the given time frame.

Self-Evaluation and Peer Review (SEPR): on Moodle (Content & Resources) you will find a SEPR form to fill out regarding your own and your peer's contribution to the performance process. The SEPR form is to be submitted to your Convener at the Week 10 performance event. The form is neither mandatory, nor marked, but provides an important guide for your markers.

The SEPR form will inform the mark for the Group Performance (20%) in the following way: if it suggests that a student's individual contribution is **more** than 5 marks **above** or **below** the overall group mark, and **Meg agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to that student**. Instead, an average of the student's individual mark and the group mark will be entered. For example:

Group mark: 80%

Individual student's contribution: 86%

Final Performance mark: 83%

OR

Group mark:	80%
Individual student's contribution:	74%
Final Performance mark:	77%

This adjustment is intended to take account of instances where an individual's contribution to the group's work is clearly well above or well below the level at which the group was working as a whole.

The SEPR form will also help Meg to assess Individual Contribution to Group Performance (see below).

Assessment of Individual Contribution (20%)

The individual's contribution to both process and product of the Group Performance will be marked by the Convener. When allocating the mark, she will take into consideration the following:

1. level of attendance at curricular (Wks 1-10) and extra-curricular sessions;
2. quality of participation during those sessions i.e. signs of advance preparation, verbal and physical participation, attentive listening and observing, engagement with peers and tutor;
3. contribution to the set group tasks for Wks 6-10 and the final presentation, and fulfillment of group role (see above). Meg will consult with Mark and Paul, and will analyze the SEPR form when considering this type of individual contribution.

Rationale: The Group Performance aims to develop your understanding of how key practitioners worked with actors or performers in an ensemble, as well as large-cast scenes, and group work is one valuable method of exploring such work. In addition, the course aims to highlight and develop the types of skills that are vital when working in team in the workforce, particularly in the performing arts and their institutional contexts.

Submission notes: Refer to Moodle.

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

- Attendance at Lectures, Tutorials and Studio sessions is mandatory in this course. Unexcused absence from more than 20% of the 36 face-to-face teaching hours (i.e. more than 7.2 hrs or more than c. 3.5 of the 2hr class slots) will result in the award of a fail grade.
- LECTURE/TUTORIAL: In lecture/tutorials you will actively engage with core course content that will help you to attain course learning outcomes 1, 2 and 3.
- STUDIO/REHEARSAL: In studio/rehearsal sessions you will actively engage with core course content that will help you to attain course learning outcomes 4 and 5.

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 class.

If 1 to 3.5 of the weekly 2hr classes are missed and no good cause is given, marks will be deducted from the final assessment, the Individual Contribution to Group Performance (20%). If more than 3.5 of the weekly 2hr classes are missed without good reason, a student will fail the course.

If a student is unable to attend a class, they should inform the Convener, Dr Meg Mumford (m.mumford@unsw.edu.au), preferably in advance of the class. Where relevant supporting documentation should be provided as soon as possible. When the rehearsal period commences in Wk 6, students should also inform the Facilitator(s) in their group.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 18 February - 24 February	Lecture	<p>Wk 1 Lecture/Tutorial: What is Acting?</p> <p>Venue: Webster 327</p> <p>Time: Thursday 21 Feb, 12-2</p> <p>Introduction to the course, and consideration of the following issues: What is acting? What is a character? What distinguishes modernist approaches to acting? What is 'ideology' and how does it inform acting theory and practice?</p>
	Studio	<p>Wk 1 Studio: Group Reading of Set Playtext</p> <p>Venue: Webster 332</p> <p>Time: Friday 23 Feb, 3-5pm</p> <p>Playtext: Henrik Ibsen, <i>A Doll House</i>, trans. Rolf Fjelde, in W.B. Worthen (ed.), <i>The Wadsworth Anthology of Drama</i> (4th ed.) (Boston: Wadsworth,</p>

		2004), pp. 551-577. Script is in the Resources section in Moodle.
Week 2: 25 February - 3 March	Lecture	<p>Wk 2 Lecture/Tutorial: Topic: Stanislavsky - Psychological Realism & the Centralization of Character</p> <p>Venue: Webster 327</p> <p>Time: Thursday 28 Feb, 12-2</p> <p>In what ways was Stanislavsky's approach to acting influenced by late nineteenth-century forces of modernization in Europe, including 'new sciences' such as positivism and psychoanalysis? How does his work relate to both Romanticism and Naturalism? In what ways was his work underpinned by nineteenth-century liberal humanist ideology? What was the nature of his vision of the psyche and of 'nature'? And in what ways were his beliefs and worldviews reflected in his approach to the analysis and building of a scripted character?</p> <p>Essential Reading:</p> <p>1) Sharon Marie Carnicke, 'Stanislavsky's System: Pathways for the actor', in Alison Hodge (ed.) <i>Twentieth Century Actor Training</i> (London and New York: Routledge, 2000), pp. 11-36;</p> <p>2) Constantin Stanislavski, 'Units and Objectives', <i>An Actor Prepares</i>, trans. Elizabeth Reynolds Hapgood (New York: Theatre Art Books, 1948), pp. 105-119.</p> <p>Optional Reading:</p> <p>1) Sharon Marie Carnicke, '10 Action and the human body in the role', in <i>Stanislavsky in Focus: An Acting Master for the Twenty-first Century</i>, 2nd ed. (London and New York: Routledge, 2009), pp. 185-206, 233-34.</p>
	Studio	<p>Wk 2 Studio: Topic: Stanislavsky Workshop: Creating the State of 'As If'</p> <p>Venue: Webster 334</p> <p>Time: Thursday 1 March, 3-5pm</p> <p><i>Part One:</i> Relaxation and 'getting into the right frame of mind'; work on Given Circumstances, Affective Memory, and Objectives/Tasks; the Action</p>

		<p>vs Activity distinction.</p> <p><i>Part Two: Stanislavskian textual analysis of one episode in A Doll House</i></p> <p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Bella Merlin, '4 Practical Exercises', from Merlin, <i>Konstantin Stanislavsky</i> (London and New York: Routledge, 2003), pp. 117-54. 2. Playtext: Henrik Ibsen, <i>A Doll House</i> (Resources section in Moodle) <p>NB: Character Interpretation due next week before 11pm on Wednesday 6 March via Turnitin</p>
<p>Week 3: 4 March - 10 March</p>	<p>Lecture</p>	<p>Wk 3 Lecture/Tutorial: Topic - Brecht: Epic Socialist Realism & the Centralization of the Actor-As-Artistic-Commentator</p> <p>Venue: Webster 327</p> <p>Time: Thursday 7 March, 12-2pm</p> <p>What was the nature of Brecht's response to some of the scientific and artistic legacies of modernization – Naturalism, Sociology and Marxism. What is the nature of the relation between Stanislavsky's psychological realism and Brecht's socialist realism? What aspects of Marxism influenced his approach to playtext interpretation and the relations between actor/character and spectator? Why was contradictory comportment and 'spectActing' so important in Brecht's theatre? How does his actor combine both an empathetic and socially critical attitude to her character?</p> <p>Essential Reading:</p> <ol style="list-style-type: none"> 1. David Barnett, 'Brecht and the Actor', <i>Brecht in Practice: Theatre, Theory and Performance</i> (London: Bloomsbury, 2015), pp. 109-35, 225-7. 2. Meg Mumford, 'Brecht's Key Theories', in <i>Bertolt Brecht</i> (London and New York: Routledge, 2009), pp. 48-90. <p>PS: The Character Interpretation assignment was due yesterday, Wednesday 6 March, to</p>

		<p>Turnitin by 11pm.</p> <p>Studio</p> <p>Wk 2 Studio: Topic - Brecht Workshop: Creating Defamiliarizing & Oppositional Arrangements</p> <p>Venue: Webster 334</p> <p>Time: Friday 8 March, 3-5pm</p> <p><i>Part One:</i> Comportment and situation scenarios; creating V-effects – cross-cast interview; showing social circumstances – taxi ride; framing customs – greetings and farewells;</p> <p><i>Part Two:</i> Rehearsing a Brecht text – <i>Arrangement</i> of the rape trial scene (scene 5) from Brecht's <i>The Caucasian Chalk Circle</i></p> <p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Shomit Mitter, '2 TO BE AND NOT TO BE: Bertolt Brecht and Peter Brook', in <i>Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook</i> (London and New York: Routledge, 1992), pp. 42-77.
<p>Week 4: 11 March - 17 March</p>	<p>Lecture</p>	<p>Wk 4 Lecture/Tutorial: Topic- Grotowski: Secular Holy Theatre & the 'Transcendental' Actor</p> <p>Venue: Webster 327</p> <p>Time: Thursday 14 March, 12-2pm</p> <p>This lecture introduces Grotowski's 'poor theatre' and later investigations into, for example, paratheatre and objective drama. It asks: how did Grotowski respond to aspects of his socio-political context, including post-War Communism and Polish Catholicism? Why did his approach to performance emphasise self-transcendence and inter-human communion? It focuses particularly on how the latter were pursued through an array of strategies for peeling away the life mask(s), including forms of bodily training designed to release the performers from inhibitions and social conditioning. The lecture also explores the impact of Grotowski's attention to release and communion on the spectator/performer binary, and on contemporary performance.</p> <p>Essential Reading:</p>

		<p>1) Jerzy Grotowski, <i>Towards a Poor Theatre</i> (London: Eyre Methuen, 1976), pp. 15-25.</p> <p>2) Christopher Innes, 'Secular Religions and Physical Spirituality', <i>Avant Garde Theatre 1892-1992</i> (London and New York: Routledge, 1993), pp. 149-66.</p> <p>Optional Reading:</p> <p>1) Thomas Richards, 'Grotowski vs Stanislavski: The Impulses', in <i>At Work with Grotowski on Physical Actions</i> (London and New York: Routledge, 1995), pp. 93-9</p>
	Studio	<p>Wk 4 Studio: Topic - Grotowski Workshop: Beyond the Logocentric Body</p> <p>Venue: Webster 334</p> <p>Time: Thursday 15 March, 3-5pm</p> <p>Exercises will include: a series of loosening rotations arising from Grotowski's <i>exercices plastiques</i> and vocal exercises such as 'The choir' used by the Grotowski-inspired International Theatre Research Group, Kiss. The workshop will conclude with an exploration of Grotowski's work with text, using one of the playtext excerpts in the <i>Study Kit</i> as exercise material.</p> <p>Essential Reading:</p> <p>1) Franz Marijnen, 'Actor's Training', in Jerzy Grotowski, <i>Towards a Poor Theatre</i> (London: Eyre Methuen, 1976), pp. 143-153.</p> <p>2) Goudsmit, Jepke. 'Kiss Exercises' in Jeffrey Burnett (ed.) <i>Theatre Research Book: Kiss</i> (Holland: Boekmakerij, 1982), pp. 113-15.</p>
Week 5: 18 March - 24 March	Lecture	<p>Wk 5 Lecture/Tutorial: Topic – Forced Entertainment and Challenges to Character- and Text-Based Acting</p> <p>Venue: Webster 327</p> <p>Time: Thursday 21 March, 12-2pm</p> <p>Why did many practitioners of the late 20C, like the British company Forced Entertainment (1984 -), become disgruntled with text-based theatre and acting? Why did they turn to other forms of</p>

		<p>performing that Michael Kirby outlines in his acting to not-acting spectrum? What are the ideological implications of the company's so-called 'bad acting'?</p> <p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Sara Jane Bailes, 'Struggling to Perform: Radical Amateurism and Forced Entertainment', <i>TheatreForum</i>, 26 (2005): 56-65. 2. Michael Kirby, 'On Acting and Not-Acting', in Gregory Batcock and Robert Nickas (eds.), <i>The Art of Performance</i> (New York: Dalton, 1984), pp. 97-117; 3. Philip Auslander, "'Just be your self" <i>Logocentrism and différance</i> in performance theory', in <i>From Acting to Performance: Essays in Modernism and Postmodernism</i> (London and New York: Routledge, 1997), pp. 175-81.
	Studio	<p>Wk 5 Studio: Topic – Forced Entertainment and Playing with the Requirement to Perform</p> <p>Venue: Webster 334</p> <p>Time: Friday 22 March, 3-5pm</p> <p>This workshop will try out on the floor the way Forced Entertainment challenge complex acting through experimenting with approaches such as simple acting, bad acting, self-representation and non-matrixed representation.</p> <p>At the end of the workshop there will be a visit from CPL staff, Paul Matthews and Mark Mitchell, to discuss the Group Performance and a distribution of the Rehearsal/staff visit schedule.</p> <p>PS: Self-devised essay topics are due by email to Meg today.</p>
Week 6: 25 March - 31 March	Studio	<p>Wk 6 Studio: Group Performance - Rehearsal 1</p> <p>Time: Thursday 28 March, 12-2pm</p> <p>In Wks 6 to 10 you will be working in one of 4 groups on a student-led Group Performance.</p> <p>The rooms booked for the rehearsals will include venues such as Webster 332, 334, 335, Studio 1 and Io Myers Studio and you will be informed</p>

		<p>about your group's location in the Wk 5 Friday slot and via the Rehearsal Schedule on Moodle.</p> <p>For each of these weeks you will be given a work task and asked to present your response in the Thursday slot in a meeting with Meg and usually also Mark Mitchell and Paul Matthews from the Creative Practice Lab (CPL).</p> <p>Performance Project Task for Wk 6</p> <p>In the Thursday slot you will need to finalize group roles as well as casting if relevant. You must also present group work on the following task to staff:</p> <p>Demonstrate Research into and a Group Response to the Set Problem(s):</p> <ol style="list-style-type: none"> 1. Demonstrate evidence of research into the chosen practitioner/company's approach to acting/performing and rehearsal; 2. Explain what aspects of the chosen practitioner/company's approach you will be focusing on and why; 3. Justify your ideas about interpretation and staging of your given scene.
	Studio	<p>Wk 6 Studio: Group Performance - Rehearsal 2</p> <p>Time: Friday 29 March, 3-5pm</p> <p>The group should further develop their ideas about interpretation and staging of the given scene, and the aspects of the practitioner/company's approach they will be focusing on in light of staff feedback. Research roles and activities for the Wk 7 task should be allocated, and work on that task be commenced</p> <p><i>NB: Submit major essay next Wednesday 3 April before 11pm to Turnitin.</i></p>
Week 7: 1 April - 7 April	Studio	<p>Wk 7 Studio: Group Performance – Rehearsal 3</p> <p>Time: Thursday 4 April, 12-2pm</p> <p>Present a Plot Synopsis and Design Concept to Meg and CPL:</p> <ol style="list-style-type: none"> 1. Outline the actions and movements in your performance. Explain the sequence of events and who is carrying out what (c. 1x A4 page x 3).

		<p>2. Outline how the space and materials are going to be treated. For example, spatial arrangements (including where the spectator will be positioned) and props and costumes (c. 1x A4 page x 3);</p> <p>3. Outline Technical Requirements: lighting, sound, av (projection, tv, slides) (c. 1x A4 page x 3)</p>
	Studio	<p>Wk 7 Studio: Group Performance – Rehearsal 4</p> <p>Time: Friday 5 April, 3-5pm</p> <p>The group should further develop their ideas about the sequence of events and the design concept in light of feedback from staff. Research roles and activities for the Wk 8 task should be allocated, and work on that task be commenced.</p>
Week 8: 8 April - 14 April	Studio	<p>Wk 8 Studio: Group Performance – Rehearsal 5</p> <p>Time: Thursday 11 April, 12-2pm</p> <p>Blocking Rehearsal:</p> <p>Stage a first walk-through of the performance (its sequences, arrangements and effects) with staff (Mark, Meg and Paul) as spectators/assistants. The group should attend also to the placement of the audience and any audience actions or participation.</p>
	Studio	<p>Wk 8 Studio: Group Performance – Rehearsal 6</p> <p>Time: Friday 12 April, 3-5pm</p> <p>The group should further develop their ideas about the final performance and the nature of the audience's placement and participation in light of feedback from staff. Research roles and activities for the Wk 9 task should be allocated, and work on that task be commenced.</p>
Week 9: 15 April - 21 April	Studio	<p>Wk 9 Studio: Group Performance – Rehearsal 7</p> <p>Time: Thursday 18 April, 12-2pm</p> <p>First Dress Rehearsal:</p> <p>The group should present its performance in full costume and with props and set pieces to staff.</p> <p><i>NB: Distribution of the Tech & Dress schedule for the morning of Friday 26 April and of the Self-</i></p>

		<p><i>Evaluation and Peer Review form.</i></p> <p>THERE IS NO FRIDAY CLASS THIS WEEK DUE TO THE EASTER HOLIDAY.</p>
Week 10: 22 April - 28 April	Studio	<p>WK 10 Tech & Dress: Friday Morning</p> <p>Venue: Io Myers Studio</p> <p>Time: Friday 26 April, 1 designated hour per group between 9am and 1pm</p> <p>As many group members as possible should attend the group's designated hour. If you have scheduled UNSW teaching and can't attend, you will need to inform the Convener at least one week in advance of this Tech & Dress event.</p> <p>THERE IS NO THURSDAY CLASS THIS WEEK DUE TO THE ANZAC HOLIDAY.</p>
	Studio	<p>Wk 10 Performance Event: Friday Afternoon</p> <p>Venue: Io Myers studio</p> <p>Time Friday 26 April, 3-5pm</p> <p>Please arrive promptly at 3pm. You should:</p> <ol style="list-style-type: none"> 1. already be in costume and make-up and have all props and set pieces ready; 2. bring a plate of sweet or savoury food for your fellow students to enjoy in between each of the 4 shows; 3. bring and submit your completed Self-Evaluation and Peer Review form.

Resources

Prescribed Resources

1. ARTS2125 Study Kit (available from the UNSW Bookshop): please bring this Kit to class each and every week.
2. ARTS2125 Moodle site
3. Henrik Ibsen, *A Doll's House*, trans. Rolf Fjelde, in W.B. Worthen (ed.), *The Wadsworth Anthology of Drama* (4th ed.) (Boston: Wadsworth, 2004), pp. 551-577. See the Resources section in Moodle.

Recommended Resources

- In the Study Kit and the lecture slideshows in Moodle you will find an extensive list of further reading suggestions.
- Moodle contains model student work.
- Website: Do check the UNSW library's Theatre and Performance Subject Guide, which can be accessed via the Library main page at: <http://subjectguides.library.unsw.edu.au/arts>
- Do also consult the main library catalogue that hosts an extensive collection of materials on actor/performer training.

Course Evaluation and Development

Course Evaluation and Development

At the end of the course I will be using UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process form. For further information on CATEI see:

<https://teaching.unsw.edu.au/catei>

Many aspects of this course are the fruit of innovative student feedback from previous years – especially with regard to the nature and sequence of readings and assessment tasks. For example, the Performance task, which students have repeatedly praised, but also regarded as difficult to complete within the given time frame, has been refined and allocated 3 additional course hours.

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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