ARTS2125

Acting and Performing

Term Three // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Meg Mumford	m.mumford@unsw.edu.au	Thurs 3-4pm online coffee chat for all ARTS2125 students who want to come along. 4-5pm individual consultations 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
Theron Schmidt	t.schmidt@unsw.edu.au	Please email Theron to make an appointment.	Room 121 Webster	9385 3218

School Contact Information

School of the Arts and Media

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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

What are actors doing when they perform? Why do actors build characters and engage spectators in such different ways? How does acting embody beliefs about the world and who we are? There are many styles of acting and experienced actors draw on various techniques. In this course you will explore both acting and performing and in theory and practice. This will involve looking into major approaches to actor training such as those developed by Stanislavsky, Meyerhold, Brecht, Grotowski, and/or Boal. You will learn how their approaches constitute responses to the issues of their day, and how modernist modes of acting have been transformed by postmodern performers. The course combines lecture and tutorial teaching with studio-based workshops. It culminates in a group presentation that showcases a range of approaches to performing.

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%	29/09/2020 12:00 AM	1,4,5
Major Essay	45%	27/10/2020 12:00 AM	1,2,3,5
Group Performance	40%	18/11/2020 02:00 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 Andrew Bovell's *When the Rain Stops Falling* (2008) https://www-dramaonlinelibrary-com.wwwproxy1.library.unsw.edu.au/playtext-overview?docid=do-9781784601478&tocid=do-9781784601478-div-00000002

- The Same Room 1959, pp. 23-25 from: "Elizabeth: So, what happened to the hat?" to "Elizabeth: … to be perfectly honest, I'm just not sure I want it."

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 excerpt i.e. either Elizabeth Law or her husband Henry Law. 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, your tutor 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 excerpt*;
4. clarity of your written expression (spelling, grammar, sentence structure, punctuation, word choice).

Feedback: You will receive a completed rubric and a grade via Turnitin. 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:

The majority of the practitioners 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 2000-2,300 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 15 October.*

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: 5 mins (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:

In a group of 3-4 people*, devise a performance of no more than 5 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 Suzuki OR Forced Entertainment. You have been asked to use ONE of the following excerpts from Andrew Bovell's *When*

the Rain Stops Falling as a springboard for a performance in **Week 10 on Wednesday 18 November** for university students and staff:

1. 'Rooms': pp. 14-16 [Elizabeth Law (56), Gabrielle York (24), Joe Ryan (50), Gabrielle York (50), Elizabeth Law (30s), Gabriel Law (28), Henry Law (40s)];
2. 'Elizabeth Law's Room' – London 1988: pp. 16-19 [Gabriel Law, Elizabeth Law, The Younger Elizabeth.].
3. 'Four Rooms 1968 1988 1988 2013': pp. 72-4 (from "Elizabeth: I'll send money, of course.") [Older Elizabeth, Younger Elizabeth, Younger Gabrielle, Joe]

The performance will be presented either in Io Myers Studio or online.

* Due to COVID-19 the group size and performance duration has been modified from 6-12 people undertaking a 20-minute presentation to 3-4 people undertaking a 5-minute presentation.

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

When working with your chosen excerpt 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 break time and class slots in Weeks 6 to 9 to meet and work with your group.

Group Management

By Week 5 you will need to have established a Communicator who will regularly communicate with the tutor 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 online 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 in the final tutorial.

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:

Your tutors, Meg and Theron, and CPL staff Mark and Paul are there as resources for advice, and as sounding boards for your ideas: 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.

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 7 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 date: Wednesday 18 November 2-3pm and 3-4 pm, Io Myers and/or online

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 and Theron will mark the Group Performance predominantly as a Product. However, process and product cannot nor should not always be separated. Hence, your tutor 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 by email by 5pm on the day of your final tutorial i.e. 19 November.** The form is mandatory but not marked; it 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 **your tutor 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 your tutor 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 your tutor. When allocating the mark, they 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 7-10 and the final presentation, and fulfillment of group role (see above). Your tutor 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, 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 teams 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 scheduled class slots is mandatory in this course as they are directly associated with Course Learning Outcomes. Attendance requirements are as follows:

1. **Lecture slots Wednesday 2-4pm, Weeks 1-5**: all lectures will be conducted online and live online or phone attendance is preferred; if you cannot attend live you must view the lecture recording;
2. **Rehearsal slots Wednesday 2-4pm, Weeks 7-9**: this is when you will be working online with your performance group members on Assessment 3 with virtual visits from your tutor and the Creative Practice Lab (CPL). Live online or phone form of attendance is mandatory; if you cannot attend you must inform the Course Convener by email (preferably in advance), and provide relevant supporting documentation. You must also inform your group.
3. **Studio-Tutorial slots Thursday 11am-1pm or 1-3pm, Weeks 1-5**: all studio-tutorials will take place in Io Myers Studio and students are encouraged to attend in person; if you are unable to attend in person you should inform the Course Convener by email (preferably in advance) and view the recording of the studio-tutorial;
4. **Rehearsal slots Thursday 11am-1pm or 1-3pm, Weeks 7-9**: this is when you will be working with your performance group members on Assessment 3 in Io Myers Studio with support from your tutor and the CPL. Attendance in person is encouraged. If you cannot attend in person, you should inform your Course Convener by email and participate via an online or phone means that has been agreed by your Convener and group. if you cannot attend in any form whatsoever, you must inform the Course Convener by email (preferably in advance), and provide relevant supporting documentation. You must also inform your group.
5. **Performance presentation slot Wed 2-3pm or 3-4pm, Week 10**: this event will take place in Io Myers Studio. If you are unable to participate in person you should participate via a recorded or online means that has been agreed by your Convener and group. If a student fails to attend without good cause the class in which their group is presenting for assessment, this will be counted as non-submission of Assessment 3.
6. **Final tutorial slot Thurs 11am-1pm or 1-3pm, Week 10**: this tutorial will be conducted online and live online attendance is preferred; if you cannot attend live you should view the tutorial recording, submit your SEPR form to your tutor by email and complete your myExperience form.

In the event that it is necessary to move the course entirely online due to COVID-19, the following attendance requirements will be put in place:

1. **Lecture slots Wednesday 2-4pm, Weeks 1-5:** all lectures will be conducted online and live online or phone attendance is preferred; if you cannot attend live you must view the lecture recording;
2. **Rehearsal slots Wednesday 2-4pm, Weeks 7-9**: this is when you will be working online with your performance group members on Assessment 3 with virtual visits from your tutor and the Creative Practice Lab (CPL). Live online or phone form of attendance is mandatory; if you cannot attend you must inform the Course Convener by email (preferably in advance), and provide relevant supporting documentation. You must also inform your group.
3. **Studio-Tutorial slots Thursday 11am-1pm or 1-3pm, Weeks 1-5**: all studio-tutorial slots will be conducted online and live online or phone attendance is preferred; if you cannot attend live you must view the studio-tutorial recording;
4. **Rehearsal slots Thursday 11am-1pm or 1-3pm, Weeks 7-9**: this is when you will be working online with your performance group members on Assessment 3 with virtual visits from your tutor and the Creative Practice Lab (CPL). Live online or phone form of attendance is mandatory; if you cannot attend you must inform the Course Convener by email (preferably in advance), and

provide relevant supporting documentation. You must also inform your group.

5. **Performance presentation slot Wed 2-3pm or 3-4pm, Week 10**: this event will take place online. You should participate via a recorded or online means that has been agreed by your Convener and group. If a student fails to attend without good cause the class in which their group is presenting for assessment, this will be counted as non-submission of Assessment 3.

6. **Final tutorial slot Thurs 11am-1pm or 1-3pm, Week 10**: this tutorial will be conducted online and live online attendance is preferred; if you cannot attend live you should view the tutorial recording, submit your SEPR form to your tutor by email and complete your myExperience form.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 14 September - 18 September	Lecture	**Wk 1 Lecture/Tutorial: Topic: What is Acting?** Venue: online Time: Wed 16 Sept., 2-4pm 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?
	Studio	**Wk 1 Studio: Group Reading of Set Playtext** Venue: Io Myers Studio and/or online Time: Thurs 17 Sept., 11am-1pm OR 1pm-3pm **Essential Reading** Playtext: Andrew Bovell, *When the Rain Stops Falling* (London: Nick Hern, 2009), Drama Online, https://primoa.library.unsw.edu.au/permalink/f/1gq3lal/UNSW_ALMA51246570890001731
Week 2: 21 September - 25 September	Lecture	**Wk 2 Lecture/Tutorial: Topic: Stanislavsky - Psychological Realism & the Centralization of Character** Venue: online Time: Wed 23 Sept., 2-4pm 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?

Essential Reading:

1) Sharon Marie Carnicke, 'Stanislavsky's System: Pathways for the actor', in Alison Hodge (ed.) *Twentieth Century Actor Training* (London and New York: Routledge, 2000), pp. 11-36;

2) Constantin Stanislavski, 'Units and Objectives', *An Actor Prepares,* trans. Elizabeth Reynolds Hapgood (New York: Theatre Art Books, 1948), pp. 105-119.

Optional Reading:

Sharon Marie Carnicke, '10 Action and the human body in the role', in *Stanislavsky in Focus: An Acting Master for the Twenty-first Century*, 2nd ed. (London and New York: Routledge, 2009), pp. 185-206, 233-34. |
| Studio | **Wk 2 Studio: Topic: Stanislavsky Workshop: Creating the State of 'As If'**

Venue: Io Myers Studio and/or online

Time: Thurs. 25 Sept., 11am-1pm or 1-3pm

Part One: Relaxation and 'getting into the right frame of mind'; work on Given Circumstances, Affective Memory, and Objectives/Tasks; the Action vs Activity distinction.

Part Two: Stanislavskian textual analysis of one episode in *When the Rain Stops Falling*

Essential Reading:

1. Bella Merlin, '4 Practical Exercises', from Merlin, *Konstantin Stanislavsky* (London and New York: Routledge, 2003), pp. 117-54.
2. Andrew Bovell, *When the Rain Stops Falling* |

		NB: Character Interpretation due next week before midnight on Tuesday 29 September via Turnitin
Week 3: 28 September - 2 October	Lecture	**Wk 3 Lecture/Tutorial: Topic - Brecht: Epic Socialist Realism & the Centralization of the Actor-As-Artistic-Commentator** Venue: online Time: Wed., 30 Sept., 2-4pm 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 the character? **Essential Reading**: 1. David Barnett, 'Brecht and the Actor', *Brecht in Practice: Theatre, Theory and Performance* (London: Bloomsbury, 2015), pp. 109-35, 225-7. 2. Meg Mumford, 'Brecht's Key Theories', in *Bertolt Brecht* (London and New York: Routledge, 2009), pp. 48-90. ***PS: The Character Interpretation assignment was due yesterday, Tuesday 29 September, to Turnitin before midnight.***
	Studio	**Wk 3 Studio: Topic - Brecht Workshop: Creating Defamiliarizing & Oppositional *Arrangements*** Venue: Io Myers Studio and/or online Time: Thurs 1 Oct., 11am-1pm or 1-3pm *Part One*: Comportment and situation scenarios; creating V-effects; showing social circumstances; framing customs; *Part Two*: Rehearsing a Brecht text – *Arrangement* of the rape trial scene (scene 5) from Brecht's *The*

		Caucasian Chalk Circle
		Essential Reading:
		1. Shomit Mitter, '2 TO BE AND NOT TO BE: Bertolt Brecht and Peter Brook', in *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook* (London and New York: Routledge, 1992), pp. 42-77.
Week 4: 5 October - 9 October	Lecture	**Wk 4 Lecture/Tutorial: Topic – Tadashi Suzuki: A Cross-Cultural Rediscovery of the Body's Potential** Venue: online Time: Wed 7 Oct., 2-4pm This new lecture is under development and the key content and provocations will be announced prior to October. **Essential Reading:** 1) Paul Allain, 'Introducing Suzuki', in *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* (London: Methuen, 2002), pp. 1-34. 2) Editorial introduction by Glenn Odom and selections from Tadashi Suzuki, 'Human Experience and the Group', trans. J. Thomas Rimer, in *The Way of Acting: The Theatre Writings of Tadashi Suzuki* (New York: Theatre Communications Group, 1986), in Glenn Odom, *World Theories of Theatre* (London and New York: Routledge, 2017), pp. 165-175.
	Studio	**Wk 4 Studio: Topic - Suzuki Workshop** Venue: Io Myers Studio and/or online Time: Thurs 8 Oct., 11am-1pm, 1-3pm. This new workshop is under development and the key content will be announced prior to October. It will draw on the expertise of adjunct and guest lecturer Dr Deborah Pollard. **Essential Reading:** 1) Ian Carruthers, 'Suzuki Training: the sum of the interior angles', in Ian Carruthers and Takahashi Yasunari, *The Theatre of Suzuki*

		Tadashi (Cambridge: C.U.P., 2004), pp. 70-97 2) Tadashi Suzuki, 'The Grammar of the Feet', trans. J. Thomas Rimer, in *The Way of Acting: The Theatre Writings of Tadashi Suzuki* (New York: Theatre Communications Group, 1986), pp. 3-24.
Week 5: 12 October - 16 October	Studio	**Wk 5 Lecture/Tutorial: Topic – Forced Entertainment and Challenges to Character- and Text-Based Acting** Venue: online Time: Wed 14 Oct., 2-4pm Why did many practitioners of the late twentieth century, like the British company Forced Entertainment (1984 -), become disgruntled with text-based theatre and acting? Why did they turn to other forms of 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'? **Essential Reading:** 1. Sara Jane Bailes, 'Struggling to Perform: Radical Amateurism and Forced Entertainment', *TheatreForum*, 26 (2005): 56-65. 2. Michael Kirby, 'On Acting and Not-Acting', in Gregory Batcock and Robert Nickas (eds.), *The Art of Performance* (New York: Dalton, 1984), pp. 97-117; 3. Philip Auslander, '"Just be your self" *Logocentrism* and *différance* in performance theory', in *From Acting to Performance: Essays in Modernism and Postmodernism* (London and New York: Routledge, 1997), pp. 175-81.
	Studio	**Wk 5 Studio: Topic – Forced Entertainment and Playing with the Requirement to Perform** Venue: Io Myers Studio and/or online Time: Thurs 15 Oct., 11am-1pm or 1-3pm This one-hour workshop will try out on the floor the way practitioners, including Forced Entertainment, have challenged complex acting through experimenting with approaches such as simple acting, bad acting, self-representation and non-

matrixed representation.

In the second hour of this class you will work in allocated performance groups. You will finalize group roles and draw up 2 extra-curricular meetings between now and the Week 7 Wednesday slot. Those 2 meetings must attend to the Week 7 task (see below).

At the end of the workshop there will be a visit from CPL staff, Paul Matthews and Mark Mitchell, to discuss the Group Performance. This is also when the performance groups will be formed, and a Rehearsal Schedule with room bookings and information about staff visit times will be distributed.

PS: Self☐devised essay topics are due by email to your tutor today. Your essay is due to Turnitin before midnight on Tuesday 27 October (Week 7).

Week 6: 19 October - 23 October	Homework	Due to the mid-term break, there is no teaching this week. Your homework is to complete Assessment 2, the major essay, and to have at least 1 of the 2 meetings with your performance group to work on the Week 7 set task.
Week 7: 26 October - 30 October	Studio	**Wk 7 Studio: Group Performance - Rehearsal 2** Venue: See rehearsal schedule. Time: Thurs 29 Oct., 11am-1pm or 1-3pm 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 8 task should be allocated, and work on that task be commenced.
	Studio	**Wk 7 Studio: Group Performance - Rehearsal 1** Venue: Webster 332, or 334 or 335 or Io Myers Studio or Studio 1 and/or online. See rehearsal schedule. Time: Wed 28 Oct., 2-4pm In the Week 6 break and in both the Wednesday and Thursday course slots in Weeks 7-10 you will be working in small groups of 3-4 people on a student-led Group Performance.

		The rooms booked for the rehearsals are: Webster 332, 334, 335, Studio 1, Io Myers Studio. You will be informed about your group's location in the Week 5 Thursday slot and via the Rehearsal Schedule on Moodle. 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 your tutor and usually also Mark Mitchell and Paul Matthews from the Creative Practice Lab (CPL). **Performance Project Task for Wk** 7 In this Wednesday slot your group roles and, if relevant, your casting should be finalized. You must also present group work on the following task to staff: *Demonstrate Research into and a Group Response to the Set Problem(s)* 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. ***NB: You should have submitted your major essay yesterday, Tuesday 27 October, before midnight to Turnitin.***
Week 8: 2 November - 6 November	Studio	**Wk 8 Studio: Group Performance – Rehearsal 4** Venue: See rehearsal schedule. Time: Thurs 5 Nov., 11am-1pm, 1-3pm 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 9 task should be allocated, and work on that task be commenced. Students should indicate their availability for the Week 10 Tech & Dress.
	Studio	**Wk 8 Studio: Group Performance – Rehearsal 3** Venue: See rehearsal schedule.

		Time: Wed 4 Nov., 2-4pm
		Present a Plot Synopsis and Design Concept to your tutor and CPL:
		1. Outline the actions and movements in your performance. Explain the sequence of events and who is carrying out what (c. 1x A4 x 3 page).
		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 x 3 page);
		3. Outline Technical Requirements: lighting, sound, av (projection, tv, slides) (c. 1x A4 x 3 page).
		NB: Distribution of the Self☐Evaluation and Peer Review (SEPR) form.
Week 9: 9 November - 13 November	Studio	**Wk 9 Studio: Group Performance – Rehearsal 5**
		Venue: See rehearsal schedule.
		Time: Wed 11 Nov., 2-4pm
		Present Your Blocking Walk-Through:
		Stage a first walk-through of the performance (its sequences, arrangements and effects) with staff (your tutor, Mark and Paul) as spectators/assistants. The group should attend also to the viewing position(s) of the audience and any audience actions or participation.
		NB: Distribution of the Week 10 Tech & Dress schedule.
	Studio	**Wk 9 Studio: Group Performance – Rehearsal 6**
		Venue: See rehearsal schedule.
		Time: Thurs 12 Nov., 11am-1pm, 1-3pm
		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.
Week 10: 16 November - 20 November	Studio	**Wk 10 Studio: Tech & Dress**
		Venue: Io Myers and/or online

		Time: to be announced in Week 9 on Wed 11 Nov. [All students are expected to attend their group's c. 15min Tech & Dress slot unless they have a timetable clash with a UNSW course.] *First Dress Rehearsal:* The group should present its performance in full costume and with props and set pieces to their tutor and CPL staff.
	Studio	**Wk 10 Performance Event** Venue: Io Myers Studio and/or online Time: Wed 18 Nov., 2-4pm The Thursday 11am-1pm tutorial group will do their performances from 2-3pm. The Thursday 1-3pm tutorial group will stage their performances from 3-4pm. Please arrive promptly at the beginning of your tutorial group's time i.e. 2pm or 3pm. 1. already be in costume and make-up and have all props and set pieces ready; 2. have a plate ready of sweet or savoury food to enjoy between the shows – cabaret style!
	Tutorial	**Wk 10 Tutorial** Venue: online Time: Thurs 19 Nov., 11am-1pm or 1-3pm If any performances could not be performed, or properly presented at yesterday's presentation event due to unforeseen circumstances, a live online presentation will take place at the beginning of this tutorial. There will be a tutorial group discussion of each performance viewed, and then a reflection on the course via both group discussion and myExperience. **NB: SEPR forms are to be submitted to your tutor by email by 5pm today.**

Resources

Prescribed Resources

Expected Resources

1. ARTS2125 readings are available online via Leganto
2. ARTS2125 Moodle site
3. Playtext: Andrew Bovell, *When the Rain Stops Falling* (London: Nick Hern, 2009), Drama Online, https://primoa.library.unsw.edu.au/permalink/f/1gq3lal/UNSW_ALMA51246570890001731

Recommended Resources

- In 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

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, as refined and allocated 3 additional course hours in 2019. Some students asked for the duration of the presentation to be reduced. Due to both to this request and to COVID-19, the duration has been reduced from 20 to 5 minutes.

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

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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Acknowledgement of Country

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