ARTS3132

Based on a True Story: Theatres of the Real

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Caroline Wake	c.wake@unsw.edu.au	Please email for an appointment	Room 246E, Level 2, Robert Webster Building	9385 0720

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.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; 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/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*
This course can also be studied in the following specialisation: Creative Writing

Pioneered by the ancient Greeks and reanimated in the twentieth century, theatre that explicitly cites or summons the real world and 'true stories' is one of the most enduring modes of performance. Throughout this course you will explore the histories, theoretical debates, and practices associated with diverse theatres of the real across a variety of periods and places. This exploration will be staged through a series of modules on topics that may include: theatre made in response to real events, for example war, riot and criminal trials; theatre that represents real voices such as naturalist, documentary and verbatim plays; and theatre made with real people including autobiographical, community-based, and everyday expert theatre as well as reality television. This course offers you the opportunity to study the production and reception of these theatres, as well as the chance to meet the artistic and ethical challenge of representing the real or true by making a short play or performance of your own. This course is part of the Theatre and Performance Studies stream. It can also be studied in the Creative Writing stream.

At the conclusion of this course the student will be able to

1. Identify and contextualise a broad range of theatres of the real and their distinctive artistic strategies
2. Critically assess the ethics of making and watching theatre that stages real or true events, voices, and people
3. Evaluate how theatres of the real reflect and shape personal and political realities
4. Contribute in a thoughtful and socially aware manner to student-led group research and presentation work
5. Conceive and execute a self-devised research project that culminates in an essay or piece of creative writing

Teaching Strategies

The course aims are realised through a flexible three-hour seminar format during which historical and critical content will be delivered through Learning and Teaching activities such as: face-to-face lectures, group discussion and presentation, audio-visual material including screenings, and live performance-text readings.

The content covered will include ancient, modern and contemporary practitioners and their engagement with real or true events, voices, and people. Student-led engagement is supported through a series of student presentations, in which they present creative and critical responses to course material. Students are also supported to develop their own research project, through a scaffolded process that includes consultation and formative feedback on initial proposals and summative feedback on the final written submission (essay or performance text).

Assessment

Support Services
For information about how to write essays and document your references, consult The Learning Centre's writing guides at
https://student.unsw.edu.au/essay-and-assignment-writing

Referencing

Please use Chicago Author-Date referencing system (17th edition).

The Quick Gyide is available
here: http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html

The Full Guide is available here via the UNSW
Library:
http://www.chicagomanualofstyle.org.wwwproxy1.library.unsw.edu.au/book/ed17/frontmatter/toc.html

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Research Project Proposal	20%	25/03/2018 11:59 PM	1,3,5
Group Presentation	30%	In class, Weeks 3-8, 10-11	2,3,4
Major Research Project (Essay or Creative Work)	50%	01/06/2018 11:59 PM	1,2,3,5

Assessment Details

Assessment 1: Research Project Proposal

Start date: Not Applicable

Details: Description: This assessment asks you to devise a Proposal of 500-550 words that presents a research question and plan that will provide a starting point and guide for your Major Research Project.Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Additional details:

Further information including assessment criteria, submission instructions and rationale are provided on Moodle.

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

Assessment 2: Group Presentation

Start date:

Length: c. 30 minutes

Details: Description: This assessment asks you to work in small groups in order to present a c. 30-minute critical and/or creative response to set topics on material that extends course content. The group presentation is worth 15% and each individual's contribution to the presentation is also worth 15%.Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Each student will receive feedback on the overall group project as well as on his or her own contribution.

Additional details:

Further information including assessment criteria, submission instructions and rationale are provided on Moodle.

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Major Research Project (Essay or Creative Work)

Start date:

Length: 2,500 words

Details: Description: For the Major Research Project you must submit one of the following:(1) A self-devised essay (2,500 words). OR:(2) A playscript or other piece of writing for performance (2,500 words). This is the final assessment task.Feedback: Rubric indicating level of performance against each assessment criteria, summative feedback, and percentage grade.

Additional details:

Further information including assessment criteria, submission instructions and rationale are provided on Moodle.

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

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

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 information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

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)

Course Schedule

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Seminar	**Introduction: Theatre and the Representation of the Real** **Readings** Martin, Carol. 2012. "Theatre of the Real: An Overview." *Theatre of the Real*. Basingstoke: Palgrave Macmillan. 1–21. Reinelt, Janelle. 2009. "The Promise of Documentary." *Get Real: Documentary Theatre Past and Present*. Edited by Alison Forsyth and Chris Megson. Basingstoke: Palgrave Macmillan. 6–23.
Week 2: 5 March - 11 March	Seminar	**Real Ethics: Consent, Consultation, Participation** **Readings** LaFrance, Mary. 2013. "The Disappearing Fourth Wall: Law, Ethics, and Experiential Theatre." *Vanderbilt Journal of Entertainment and Technology Law* 15 (3): 507–582.
Week 3: 12 March - 18 March	Seminar	**Real Selves: Autobiographical Performance** **Case Studies:** Leah Purcell, *Box the Pony* (1997); William Yang, *Blood Links* (1999/2014); James Long and Marcus Youssef, *Winners and Losers* (2012) **Readings**: Heddon, Deirdre. 2008. "Politics (of Self): The Subject of Autobiography." *Autobiography and Performance*. London: Palgrave. 20–52. Grehan, Helena, and Edward Scheer. 2016. "Speaking, Acting, Narrating: William Yang's Slide Show Performances." In *William Yang: Stories of Love and Death*. Sydney: NewSouth Press. 29–70. Maufort, Marc. 2000. "Unsettling Narratives: Subversive Mimicry in Australian Aboriginal Solo Pieces." *Antipodes* 14 (2): 105–10.

		Stephenson, Jenn. 2016. "Winning and/or Losing: The Perils and Products of Insecurity in Postdramatic Autobiographical Performance." *Theatre Journal* 68 (2): 213–29.
Week 4: 19 March - 25 March	Seminar	**Real Families and Communities: Intergenerational Performance** **Case Studies:** Quarantine, *Susan and Darren* (2006); She She Pop, *Testament* (2010); Roslyn Oades, *Hello, Goodbye & Happy Birthday* (2015) **Readings:** Harris, Geraldine. 2010. "Susan and Darren: The Appearance of Authenticity." *Performance Research* 13 (4): 4–15. Massie, Eleanor. 2016. "Love Songs and Awkwardness: Non-Professional Performers and Affective Labour." *Performance Paradigm* 11: 59–75.
Week 5: 26 March - 1 April	Seminar	**Real Voices: Naturalism and Verbatim** **Case studies** Gerhart Hauptmann, *The Weavers* (1892); Peter Cheeseman, various; and Alecky Blythe, various. **Readings** Sniderman, Alisa. 2014. "Stage Freight: Labour and the Responsibility of Capitalism in Gerhart Hauptmann's *The Weavers*." *Modern Drama* 57 (3): 315–38. Paget, Derek. 1987 "'Verbatim Theatre': Oral History and Documentary Techniques." *New Theatre Quarterly* 3 (12): 317–36. Wake, Caroline. 2013. "Headphone Verbatim Theatre: Methods, Histories, Genres, Theories." *New Theatre Quarterly* 29 (4): 321–35.
Break: 2 April - 8 April	Seminar	
Week 6: 9 April - 15 April	Seminar	**Real Violence: Riots, Reenactment, and Retelling** **Case studies** Anna Deavere Smith, *Twilight, Los Angeles 1992* (1993); Jeremy Deller, *Battle of Orgreave* (2001); and Roslyn Oades, *Stories of Love and Hate* (2009) **Readings**

| | | Kalb, Jonathan. 2001. "Documentary Solo Performance: The Politics of the Mirrored Self." *Theater* 31 (3): 13–29.

Kitamura, Katie. 2010. "Recreating Chaos: Jeremy Deller's *Battle of Orgreave*." In *Historical Reenactment: From Realism to the Affective Turn*, edited by Ian McCalman and Paul A. Pickering, 39–49. Basingstoke: Palgrave Macmillan.

Wake, Caroline. 2014. "The Politics and Poetics of Listening: Attending Headphone Verbatim Theatre in Post-Cronulla Australia." *Theatre Research International* 39 (2): 84–100. |
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| Week 7: 16 April - 22 April | Seminar | **Real Trials: Tribunal Plays**

Case studies: Peter Weiss, *The Investigation* (1965); Richard Norton-Taylor, *The Colour of Justice* (1999); *Coranderrk – We Will Show the Country* (2011)

Readings

Cohen, Robert. 1998. "The Political Aesthetics of Holocaust Literature: Peter Weiss's *The Investigation* and Its Critics." *History and Memory* 10 (2): 43–67.

Nanni, Giordano, and Andrea James. 2013. "The Making of *Coranderrk*." *Coranderrk: We Will Show the Country*. Canberra: Aboriginal Studies Press. 191–200.

Reinelt, Janelle. 2006. "Towards a Poetics of Theatre and Public Events: In the Case of Stephen Lawrence." *TDR: The Drama Review* 50 (3): 69–87. |
| Week 8: 23 April - 29 April | Seminar | **Real Intimacies: One-to-One Performance, Autoteatro, and Audio Walks**

Case Studies Adrian Howells, *Garden of Adrian* (2009); Rotozaza, *Etiquette* (2007); *Wondermart* (2009)

Readings

Iball, Helen. "My Sites Set on You: Site-Specificity and Subjectivity in 'Intimate Theatre'." In *Performing Site-Specific Theatre*, edited by Anna Birch and Joanne Tompkins, 201–15. Basingstoke: Palgrave Macmillan. |

		Zerihan, Rachel. 2009. *One to One Performance: A Study Room Guide on Works Devised for an Audience of One*. London: Live Art Development Agency.
Week 9: 30 April - 6 May	Seminar	**Real Research – Research Consultations** No readings – this is a week for consolidation and consultation about your final projects.
Week 10: 7 May - 13 May	Seminar	**Real Experts: The Work of Rimini Protokoll** **Case Studies**: *Cargo-Sofia X* (2006) and *100% Melbourne* (2012) **Readings** Boensich, Peter. 2008. "Other People Live: Rimini Protokoll and Their 'Theatre of Experts'." *Contemporary Theatre Review* 18 (1): 107–13. Garde, Ulrike, and Meg Mumford. 2016. "Theatre and Authenticity-Effects." *Theatre of Real People: Diverse Encounters at Berlin's Hebbel am Ufer and Beyond*. 69–88.
Week 11: 14 May - 20 May	Seminar	**Real Arrivals: Performance By, With and About Refugees** **Case Studies:** Ros Horin, *Through the Wire* (2004); *CMI (A Certain Maritime Incident* (2004); Mike Parr, various. **Readings** Gilbert, Helen, and Jacqueline Lo. 2007. "Performance and Asylum: Ethics, Embodiment, and Efficacy." *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. Basingstoke: Palgrave Macmillan. 186–206. Cox, Emma, and Caroline Wake. 2018. "Envisioning Asylum / Engendering Crisis: Or, Performance and Migration Ten Years On." *Research in Drama Education* 23 (2): in press.
Week 12: 21 May - 27 May	Seminar	**Real Lies, Fake News: Future Theatres of the Real** **Case Studies** *Aalst* (2005); *Taking Care of Baby* (2007) **Readings**

		Young, Stuart. 2009. "Playing with Documentary Theatre: *Aalst* and *Taking Care of Baby*." *Theatre Research International* 25 (1): 72–87.

Resources

Prescribed Resources

Readings as listed in the course schedule are available through Moodle and via links to the UNSW library.

Recommended Resources

- Alison Forsyth and Chris Megson (eds), *Get Real: Documentary Theatre Past and Present* (London: Palgrave Macmillan, 2009)
- Ulrike Garde and Meg Mumford, *Theatre of Real People: Diverse Encounters at Berlin's Hebbel am Ufer and Beyond* (London: Bloomsbury, 2016)
- Paul Brown (ed.), *Verbatim Verbatim: Contemporary Documentary Theatre* (Sydney: Currency Press, 2008)
- Deirdre Heddon, *Autobiography and Performance* (London: Palgrave, 2008)
- Carol Martin, *Theatre of the Real* (London: Palgrave, 2013)
- Derek Paget, *True Stories? Documentary Drama on Radio, Screen and Stage* (Manchester and New York: Manchester University Press, 1990)

Course Evaluation and Development

Student evaluative feedback on the course is gathered periodically, using among other means the UNSW myExperience online student course survey facility (see https://teaching.unsw.edu.au/myexperience). This is only the second iteration of ARTS3132, so the convener will be particularly interested to gather your feedback on all aspects of the course, particularly your experience of content, delivery mode, structure, and assessment tasks.

Image Credit

Bodies & Interfaces 2016

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