# PRFM 2601
## SEMESTER 1, 2007
### Being There: Theories of Performance

<table>
<thead>
<tr>
<th>PERFORMANCE STUDIES STAFF:</th>
<th>CO-ORDINATOR:</th>
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<tbody>
<tr>
<td>Amanda Card</td>
<td>Dr Ian Maxwell</td>
</tr>
<tr>
<td>Ian Maxwell</td>
<td>Rm S102</td>
</tr>
<tr>
<td>Tutors: Daniel Johnston</td>
<td>Performance Studies</td>
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<td>phone 9351 2706</td>
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Consultation times will be posted on staff’s offices and communicated in tutorials.

<table>
<thead>
<tr>
<th>Lectures:</th>
<th>Tutorials:</th>
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<tbody>
<tr>
<td>Monday and Wednesdays, 10 am</td>
<td>As allocated by the Department of Performance Studies following registration. If you have not yet registered for a tutorial with the Department, please contact Ian</td>
</tr>
<tr>
<td>Old Geology Lecture Theatre</td>
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**ALL INQUIRIES ARE TO BE DIRECTED TO Ian.Maxwell@arts.usyd.edu.au**


**TEXTBOOKS**

Readings related to lectures (and which will form the basis of tutorial discussion) is available from the University Copy Centre. A copy has been placed on Special Reserve in Fisher Library. Additional material may be distributed in class.

**ATTENDANCE**

The Faculty of Arts requires satisfactory class attendance (see also the Resolutions of the Senate of the University of Sydney on Examination and Assessment). Performance Studies interprets ‘satisfactory’ attendance as attendance at a minimum of 90% of lectures and a minimum of 90% of tutorials. Unless written evidence of illness or misadventure is supplied, students who attend between 50% and 90% of lectures and tutorials will be liable to be penalised. **Students who attend less than 50% of lectures and tutorials will be deemed not to have fulfilled the requirements.** Unfortunately, the University does not recognise employment as excusing unsatisfactory performance, nor are timetable clashes a valid excuse; students should not take a course unless they can meet the above attendance requirement.

**STUDENTS WITH SPECIAL NEEDS**

If you have any special needs related to teaching and learning (such as advice on essay-writing etc), or with access, please do not hesitate to contact the Unit of Study Coordinator as early in the semester as possible:

**Ian.Maxwell@arts.usyd.edu.au**
PRFM 2601 Being There: Theories of Performance

Organising Concepts

Performance Studies at the University of Sydney is built on four organising paradigms:

ANTHROPOLOGY     HISTORY     EMBODIMENT     ANALYSIS

From ANTHROPOLOGY we take an intercultural perspective: ‘performance’ can be applied to a broad spectrum of genres of social activity—sport, dance, music, sub-cultures and so on. Different cultures frame performative practices differently. Further, in any given culture, there will be a continuum of performance practices, ranging from the everyday (‘unmarked’, or ‘small p’ performances) to established genres (‘marked’, or ‘big P’ performances).

By HISTORY, we refer to the necessity for all students to have a broad grounding not in a single, linear, Eurocentric historical narrative, but in a nuanced understanding of history as multiple, fractured and contested. Further, by its nature, performance often leaves only traces of itself: what evidence can we draw upon to help us to understand performances that have long since ceased happening? We also want students to develop an ‘historical imagination’ with which to approach performance practices from distant historical contexts.

We also draw on the philosophical concept of phenomenology—knowledge about, and based on, experience. For the purposes of Performance Studies, we will use this idea to move towards an understanding of performance practices as EMBODIED, em-placed experiences. We will explore the means by which we can think about, read about and write about performance in an embodied way.

Drawing on semiotics, ethnography, reception theory and embodied experience, performance ANALYSIS is Performance Studies’ key methodology; so important, in fact, that it forms the basis of next semester’s unit of study: PRFM 2602: An Audience Prepares.

Learning Objectives

- You will develop analytic tools, drawn from anthropological, historical and philosophical paradigms, with which to develop an understanding of a range of performance practices from different times and places.
- Through a set of case studies, you will learn how to apply theoretical models to examples of performance practice presented in the course of the unit of study.
- You will learn how to generalise these models to examples of performance practice not included in the unit of study.
- You will learn to approach a range of cultural phenomena from the perspective of ‘performance’.

Learning Outcomes

At the end of this unit of study you will have a clear understanding of how Performance Studies as a discipline, and specifically at the University of Sydney, draws upon the disciplines of History, Anthropology and Philosophy (among others) to analyse performances. You will be able to apply a number of complementary approaches to the study of performance practices from a range of cultural and historical contexts. You will be able to embark upon a scholarly research project, drawing upon those approaches.
Elements of the Unit of Study

There are four elements to this unit of study:

1) two lectures every week;
2) from week 2, a one-hour tutorial/workshop each week
3) readings which every student is expected to complete every week; and
4) assessment tasks.

Over the following pages, each of these elements is explained in detail. In addition, there is also a section of appendices containing information about how to go about seeking Special Consideration, how to find out about the Department of Performance Studies’ policy on style, processes for appeals, and Academic Honesty.

Please read through all this material, and make sure that you keep it in a place where you will be able to refer to it throughout the semester.

1) The Lectures

The lectures for this unit of study are built around three of the four organising concepts referred to above: history, anthropology, and embodiment. After introductory lectures framing the discipline in general and local terms (weeks 1 & 2), the semester will be organised in terms of three ‘paradigms’ for Performance Studies. First, the anthropological, or ethnographic paradigm, reading three key texts by Clifford Geertz, Victor Turner and Richard Schechner (weeks 2-5). We will then turn towards the problem of performance historiography, with a view to raising issues as to how to write and think about practices from the past (weeks 6-8). The third paradigm will be that of embodiment—how to construct knowledge about bodily practices (weeks 9-12).

The material we cover in the unit of study by no means exhausts the scope of performance studies. Rather, the course reflects the interests and research expertise of the people putting the course together. We expect that by the end of the semester you will be able to apply the various ways of thinking about and analysing performance we have dealt with to an almost limitlessly wide range of practices, as you encounter them in your future.

The Lecturers

The bulk of the lectures will be given by teachers from the Department of Performance Studies, each of whom will be speaking on areas in which they have conducted original research: Drs Amanda Card and Ian Maxwell. Additionally, we will be drawing upon the expertise of a colleague from the Department of English, Dr Margaret Rogerson, whose contributions we prize highly.

On the next page, there is a class-by-class schedule of lectures, tutorials, and assessment deadlines.
<table>
<thead>
<tr>
<th>Week/Dates</th>
<th>Monday lecture</th>
<th>Wednesday lecture</th>
<th>Tutorial /Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION</strong></td>
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<tr>
<td>Week 1</td>
<td>AMANDA CARD, IAN MAXWELL: Introduction</td>
<td>IAN MAXWELL: What is performance?</td>
<td><strong>NO TUTORIALS</strong></td>
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<tr>
<td>March 5, 7</td>
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<tr>
<td><strong>PARADIGM 1: ANTHROPOLOGY</strong></td>
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<td>Week 2</td>
<td>IAN MAXWELL: Talk through course</td>
<td>IAN MAXWELL: Performance Studies at the University of Sydney</td>
<td><strong>LIMINAL EXPERIENCES</strong></td>
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<td>March 12, 14</td>
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<td>Week 3</td>
<td>IAN MAXWELL: Anthropology as paradigm</td>
<td>IAN MAXWELL: Victor Turner’s Theory of Social Drama</td>
<td><strong>COMMUNITAS</strong></td>
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<td>March 19, 21</td>
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<td>Week 4</td>
<td>IAN MAXWELL: Victor Turner’s Theory of Social Drama</td>
<td>IAN MAXWELL: Entertainment and Efficacy</td>
<td><strong>SOCIETY OF SENTIMENT</strong></td>
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<td>March 26, 28</td>
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<td>Week 5</td>
<td>IAN MAXWELL: Performance as a Cultural System: Clifford Geertz</td>
<td>IAN MAXWELL: Performance as a Cultural System</td>
<td><strong>REVIEW</strong></td>
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<td>April 2, 4</td>
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<td>Task 1 due; Summary due</td>
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<td><strong>EASTER BREAK</strong></td>
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<td><strong>PARADIGM 2: HISTORY</strong></td>
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<td>Week 6</td>
<td>AMANDA CARD: Historiography as paradigm</td>
<td>AMANDA CARD: The Notion of Reconstruction</td>
<td><strong>PERIOD EYE UNDERSTANDING THE PAST</strong></td>
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<td>April 16, 18</td>
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<td><strong>RECONSTRUCTING WORLD VIEWS</strong></td>
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<td>Week 7</td>
<td>MARGARET ROGERSON: Mediaeval Pageants</td>
<td>Anzac Day—no lecture</td>
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<td>April 23</td>
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<td>Week 8</td>
<td>AMANDA CARD: A case study: Hair!</td>
<td>AMANDA CARD: Critical history</td>
<td><strong>EVALUATING EVIDENCE; CRITICAL HISTORY</strong></td>
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<td>April 30, May 2</td>
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<td>Mid-Term Essay due</td>
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<td><strong>PARADIGM 3: EMBODIMENT</strong></td>
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<tr>
<td>Week 9</td>
<td>IAN MAXWELL: Embodiment as paradigm</td>
<td>IAN MAXWELL: Embodiment as paradigm</td>
<td><strong>REVIEW</strong></td>
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<tr>
<td>May 7, 9</td>
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<td>Task 2 due</td>
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<td>Week 10</td>
<td>AMANDA CARD: Dancing bodies</td>
<td>IAN MAXWELL: Phenomenology of Crowds</td>
<td><strong>REDUCTION – DESCRIBING EXPERIENCES, THE PHENOMENOLOGICAL ATTITUDE.</strong></td>
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<td>May 14, 16</td>
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<td><strong>BEING-WITH OTHERS: DEALING WITH BODIES</strong></td>
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<td>Week 11</td>
<td>IAN MAXWELL: Miserable madness?</td>
<td>IAN MAXWELL: The Aura</td>
<td><strong>CROWDS AND POWER</strong></td>
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<td>May 21, 23</td>
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<td>Week 12</td>
<td>IAN MAXWELL: Politics as Performance: The Nuremberg Rallies</td>
<td>IAN MAXWELL: Performance as Politics: Bertolt Brecht</td>
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<td>May 28, 30</td>
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<tr>
<td><strong>SUMMARY</strong></td>
<td>IAN MAXWELL</td>
<td>NO LECTURE</td>
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<td>Week 13</td>
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<td><strong>FINAL ASSIGNMENT DISCUSSION</strong></td>
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<td>June 4, 6</td>
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<td>Task 3 due</td>
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<td>Week 14</td>
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<td>June 12th</td>
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<td>Take Home due</td>
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2) The Tutorial/workshops

Every week, from week 2, you will attend a one-hour tutorial/workshop. These classes are intended to develop an experiential dimension to your learning. You will not be required to make a tutorial presentation, but you will be expected to attend every week, prepare for the classes (both by doing the reading and tasks set for each week) and to participate in the activities and discussions during the classes. There are no marks for participation or attendance—however, failure to attend classes may result in marks being deducted from your final grade.

The Tutorial/workshop classes will correspond to the three areas of the unit of study, with three classes per paradigm. Between these three blocks, tutorial/workshops will be dedicated to revision, to planning future assessment tasks, and getting feedback on work already submitted.

**Tutorial/Workshop program:**

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**Weeks 2-4: Anthropology**

**Class 1: Liminal Experiences**
Each group will experience a ritual in the classroom.
- Key questions: What is a ritual? What is the significance thinking about ritual in performance studies? How would we go about studying a ritual in this discipline?
- **Homework:** collect some examples of rituals from your experience. Be prepared to offer an analysis of those rituals to the class next week.

**Class 2: Communitas**
This class will focus on the readings by Turner and Schechner, and consider examples of rituals from contemporary experience, applying the models proposed by Turner and Schechner to those experiences. Key ideas: rites, liminality, communitas, transformation.
- **Homework:** you will be asked, in groups, to prepare a ceremony for performance in next week’s class, replicating an event with which you are all familiar.

**Class 3: Society of Sentiment**
In groups, you will take some time to prepare the elements of your assigned ceremony.
- You will then perform some elements of the ceremony, thinking about and being inspired by the readings.

**Tutorial Task 1:** use Victor Turner’s theory to submit an analysis of the ceremony your group performed. Use this analysis to reflect upon the Turner model. What does the model do well? What does it miss out?
- 500 words, 10%, due week 5.

**Week 5: Review tutorial**

The significance of Anthropology for Performance Studies. The origins and interests of Performance Studies. Preparation for mid-term essay **Submit Tutorial Task 1**

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**Weeks 6-8: History**

**Class 1: Period Eye—Understanding the Past**
Ancient Plays. What would it have been like to be at a performance in ancient Greece? Medieval Mystery plays? In this class we will explore memory and the idea of historical imagination. Key ideas: the distortions of memory; the fragility of the historical record, the problems of projecting our period eye onto the past, the capital H view of history as progress.
Throughout this block of work, you will research a recent theatre production that you haven’t seen. How would you go about reconstruct it? What sources of evidence could you use? Prepare a list of potential sources for next week.

Class 2: Reconstructing world-views
Medieval/later medieval sensibilities. What evidence can we use to get back to the thing—the performance—itself?
Homework: collect some material about the production you started thinking about last week. Bring that evidence to class next week.

Class 3: Evaluating Evidence: Critical history
Recent performances. In groups, you will bring in some sources that you would use to analyse a relatively recent performance, assigned by your tutor. How reliable are those sources? What are they telling you about what it was like to be there when the performance was taking place? What do these sources fail to give information about? How might you go about filling in those gaps in knowledge?

Tutorial Task 2: Submit two pieces of evidence you found about the assigned performance. How did you find them? How useful are they? How trustworthy are they? What would be the next step in making this evidence even more useful?
500 words, 10% Due week 9

Week 9: Review Tutorial Including feedback on first assignments. Submit Tutorial Task 2.

Weeks 10-12: Embodiment

Class 1: Reduction—describing experiences. The phenomenological attitude.
Doing phenomenology. Everyone will produce a short piece of writing based upon a short experience of walking up Manning Rd. What gets in the way of just telling it ‘like it is’? What do we mean by phenomenology and embodiment?
Homework: Find yourself in a crowd somewhere. Start work on a phenomenology of that experience.

Class 2: Being-with others: Dealing with bodies
Actors work with their bodies, and in so doing, develop knowledges and understandings that do not easily translate into language. In this class, we will attempt some simple exercises from Stanislavski’s Chapter ‘Communion’ in An Actor Prepares. How do actors have an embodied knowledge of the world that they use in training and rehearsal? Discussion of readings. What is a body? What is a self? How do historical contingencies influence our understanding of what we are?

Class 3: Crowds and Power
Be prepared to describe a crowd event that you have been part of in the last week/month/year. How might you talk about this event in terms of the readings set for this week?

Tutorial Task 3: Describe a crowd event that you have been part of in the last month. How might you talk about this event in terms of the readings set for this block of work?
500 words, 10% Due week 13

Week 13: Discussion of Final Assignment
Research methods. How to go about structuring a research proposal. Drawing the paradigms together. What is performance studies (revision)? Submit Tutorial Task 3
3) The Readings

A few remarks about the readings for this Unit of Study.

It’s not your imagination: this reader is substantial; I am, indeed, asking you to read a great deal. However, the selections are interesting and varied, both in content and in style; this is something that we will talk about in lectures and in tutorials: the problem of how to write about performance. And, of course, some pieces you may enjoy more than others.

The reading looks particularly dense in the first few weeks, where I have included some key essays in performance anthropology (and related fields). These essays will be used throughout the semester as touchstones, however: we will return to them frequently.

Where I have felt it inappropriate to edit extracts from papers, I have taken the liberty of indicating, on the page, the more relevant passages, to which, if you have limited time, you should direct your attention. I urge you to do the reading, and to develop good note-taking strategies. Specifically, make notes about what you don’t understand, and use these to guide your preparation for, and participation in, tutorials.

In the following table of contents, I have offered very brief notes to help shape your reading, and to prepare you for the lectures. Remember to bear the key organising concepts in mind as you read . . . when reading about performances from other times or places, keep thinking:

—what would it have been like to ‘be there’?
—what sort of things do we need to learn about in order to answer that question?
—what do the readings do well, and what do they struggle with?

And keep your eyes and minds open: in the media, on the streets, wherever you go. Look at performances, wherever you find them, and think about them in the terms suggested by this unit of study, by Richard Schechner, Victor Turner et al. By putting these ideas into practice, seeing how they might apply to stuff happening in the world, now, hopefully you will be able to breathe life into the words you read on the page.
Week By Week Breakdown of Readings

On the following pages there is a short paragraph summary of the key ideas, and the relevant readings for each week of the unit of study. All the readings referred to are in the reading pack, available at the University Copy Centre.

Week 1

In the first week, using a range of performance modes, from disco to storytelling, and back to the lecture hall, we will introduce you to the key concerns of the unit of study. We will then review some basic definitions of performance.


Week 2

Having established a broad definition of performance, we will introduce the discipline of Performance Studies through a reading of the first chapter of Richard Schechner’s recent (2002) text book. We will also introduce a key text informing this department’s approach to performance as cultural practice: “Art and the equipment to grasp it are made in the same shop”. Clifford Geertz’s work draws our attention to the understanding, fundamental to Performance Studies, that any example of expressive culture—‘art’ or ‘performance’, for example—is embedded in, and takes its meaning and value from, a cultural world. (Note, too, the two different usages of the word ‘culture’/‘cultural’ in this sentence: what is the difference?). We will also speak about the various paradigm shifts that have informed Performance Studies at the University of Sydney. The key concept of ‘paradigm’ will also be explained.


Ian Maxwell “Parallel Evolution: Performance Studies at the University of Sydney” in *The Drama Review* 50:1 Spring 2006: 33-45

Week 3

Victor Turner’s theory of ritual is a cornerstone of performance theory: we will return to these ideas throughout the semester. Over the next three lectures we will look at the influence of Anthropology upon Performance Studies, with specific reference to Victor Turner’s influential work on ritual.

Week 4
Richard Schechner, the founder of Performance Studies at New York University, elaborated Turner’s model into a more general theory of performance. Make sure that you understand what ‘efficacy’ means. We will view excerpts from a classic piece of ethnographic film-making, Jerry Leach and Fary Kildea’s 1976 Trobriand Cricket to illustrate the kinds of arguments that Schechner makes about the transformative power of performance.


Week 5
Clifford Geertz offers a different perspective upon doing anthropology, less oriented to finding universal structures and skeptical of functionalist and semiotic approaches. His work is extremely important for Performance Studies. We will then move into a reading of a complex account of theatrical practice in Classical Greece. Paul Cartledge brings anthropological thought —specifically that of Clifford Geertz—to bear upon his account of the place of theatre in Classical Athens. There is also a sense in which this paper draws us towards a phenomenological approach, in that it asks us to consider what it would have been to live in Athens in the Fifth Century B.C.E.


Week 6
Amanda Card will introduce the problems presented to historians by performance. What traces does performance leave? How do particular biases—institutional, cultural, political—get in the way of finding out about events that have passed?


Week 7
We will consider what it is to reconstruct performance from historical evidence. What kind of data can a performance historian assemble? Margaret Rogerson will look at contemporary reconstructions of Medieval ‘pageant plays’ of York. We will then reflect upon the limits of reconstruction as a means of understanding performances from remote historical periods

Week 8

We will take a more recent case study: the Sydney production of the musical Hair in 1969. How can we find out about this production? How useful are the resources to which we have access? In the lecture, we will view a documentary, while your reader includes reviews, a contemporary account of the production by the director, and retrospective reflections. Who wrote these accounts? Where were they published?

Cramphorn, Rex “What the Cards Say” in The Bulletin, June 14, 1969, pp 47-48
Sharman, Jim “A Hairy Hand Extended’ in Masque, Number 10, June/July 1969, p30
Anon “Hair and Now” in The Bulletin, June 10, 2001

Week 9

Ian will introduce the third paradigm: that of Embodiment, through the writings of two key thinkers: Maurice Merleau-Ponty, a phenomenologist, who argued for bodies as sites of knowing, and Mikhail Bakhtin, who recognized the significance of people’s bodily experience as a means of understanding cultural worlds. Both these thinkers have enormous implications for Performance Studies.

Bakhtin, Mikhail Rabelais and His World (trans Hélène Iswolsky) Bloomington: Indiana University Press 1984 (orig. 1965); extracts from “Introduction”

Moran, Dermot Extracts from Introduction to Phenomenology London and New York: Routledge, 2000:
“What is Phenomenology” (pp 4-5);
Maurice Merleau-Ponty: The Phenomenology of Perception: “Introduction: A Philosophy of Embodiment” (p391);
“A Phenomenology of Origins” (pp 401-405);
“Phenomenology of Perception (1945)” (pp 417-420);
“The Role of Sensation in Perception” (pp 420-423);
“One’s Own Body (Le corps proper)” (pp423-425);
“The Body as Expression” (pp 425-427);
“Merleau-Ponty’s Later Philosophy” (pp 427-429);
“The Metaphysics of Contingency” (p430).

Week 10

One area of performance in which bodily forms of knowing predominate is in movement-based practices: from various genres of formal Dance (with a capital ‘D’) to popular dance forms, movement and bodily experience seems to overflow the capacity of language to account for them. How might we start to develop a language for thinking with and about these practices and experiences? How, too, might we start to think about how masses of bodies perform together?

Fraleigh, Sondra Horton Dance and the Lived Body: A Descriptive Aesthetics University of Pittsburg Press 1987; excerpts (Introduction and Chapter 1).
Week 11

We will now embark upon the final section of the unit of study. Drawing upon the kinds of approaches we have looked at, I want to start thinking about how performance comes to affect people. Note that this is a very different question to that of how (and what) performance means. We will be looking at the ways in which the effect of performances on audiences has been theorised (and put into practice). Does performance have the potential to make us insane? Immoral? Politically active? To awaken our spirit?

The starting point for this exploration will be the writings of Constantin Stanislavski. Pay careful attention, in this extract from his magnificent masterwork, *An Actor Prepares*, to the ways in which he attempts to understand just what it is that goes on between the stage and the audience.

Benjamin’s essay on the power of art is one of the most important, although flawed, written last century. We will use it to reflect on questions of ‘originality’: the power of what Benjamin called ‘the aura’.


Week 12

Walter Benjamin argued that Adolf Hitler aestheticised politics, turning them into participatory spectacle. What might a well-constructed performance get an audience to do? How far could it go? Is it that much of a leap from the rallies at Nuremberg to Homebush Bay?


Bertolt Brecht, living in exile from Hitler’s Germany, had his own ideas about how theatre should affect its audience. Entreatng us to politicise aesthetics, he became perhaps the most influential thinker about and practitioner of political theatre from the Twentieth Century into our own.

**Brecht, Bertolt** Scene 6 “The Resistible Rise of Arturo Ui” (1941).

**Brecht, Bertolt** Excerpts from *Brecht on Theatre: The Development of an Aesthetic* (John Willett ed.) London: Methuen, 1978:
—“The Street Scene”: 120-129;
—“A Short Description of a New Technique of Acting which Produces an Alienation Effect”: 136-140;
—“The Modern Theatre is the Epic Theatre”: 33-42;
—“Theatre for Pleasure or Theatre for Instruction”: 69-77.
4) Assessment

There are five sets of assignments for this course. They are designed to help you to learn, in addition to allowing us to assess what you have learnt.

1. A **500 word article summary task**, due in Week 5. Detail about this task will be distributed in the Wednesday lecture of Week 1.  
   Worth 15%.

2. A **mid-term essay assignment**. The topic will be distributed in Week 3, and the essay will be due in Week 8. 1000 words.  
   Worth 25%.

3. Three **tutorial/workshop assignments**.  
   Worth 10% each

4. In Week 12, we will distribute a **take-home examination**, totalling 1500 words, and due on Tuesday June 12th.  
   This assignment will test your learning and your capacity to generalise that learning to performances other than those dealt with in the course of the semester.  
   Worth 30%.

Summary of Assessment

Use this summary to plan your workload throughout the semester.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Length</th>
<th>Distributed</th>
<th>Due</th>
<th>Worth</th>
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<tbody>
<tr>
<td>Workshop task 1</td>
<td>500 words</td>
<td></td>
<td>Week 5</td>
<td>10%</td>
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<tr>
<td>Summary Task</td>
<td>500 words</td>
<td>Week 1</td>
<td>Week 5</td>
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<td>Mid-term essay</td>
<td>1000 words</td>
<td>Week 3</td>
<td>Week 8</td>
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<td>Week 9</td>
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<td>10%</td>
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<td>Workshop task 3</td>
<td>500 words</td>
<td>Week 12</td>
<td>Week 14 (June 12th)</td>
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<tr>
<td>Take-home exam</td>
<td>1500 words</td>
<td>Week 12</td>
<td>Week 14 (June 12th)</td>
<td>30%</td>
</tr>
</tbody>
</table>
Grades

It is important that students understand both the way in which work is assessed within the unit of study, and the broader policy framework within which grades are distributed.

The Faculty of Arts’ policy on the distribution of merit grades requires that departments attempt to distribute grades for Senior Units of Study according to the following guidelines:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>HD</td>
<td>7%</td>
</tr>
<tr>
<td>D</td>
<td>18%</td>
</tr>
<tr>
<td>Cr</td>
<td>40%</td>
</tr>
<tr>
<td>Cr +</td>
<td>65%</td>
</tr>
</tbody>
</table>

In simple terms, this means that we expect to give 7% of students a High Distinction as a final result, 18% Distinctions, and 40% Credits; the corollary is, of course, that 35% of students may expect to receive a Pass grade for the unit of study.

Our assessment tasks, including the criteria and marking guidelines for tutors, have been designed over a period of several years to produce a spread of results roughly conforming to the above distributions.

The following Grade Descriptors are to be read in conjunction with the specific criteria for each assignment. Taken together, these will indicate to you how we have gone about assessing your work.

HD    85-100 Treatment of material evidences an advanced synthesis of ideas
      Demonstration of initiative, complex understanding and analysis
      Work is well-written and stylistically sophisticated, including appropriate referencing, clarity, and some creativity where appropriate
      All criteria addressed to a high level

D     75-84 Treatment of material evidences an advanced understanding of ideas
      Demonstration of initiative, complex understanding and analysis
      Work is well-written and stylistically strong
      All criteria addressed strongly

Cr    65-74 Treatment of material displays a good understanding of ideas
      Work is well-written and stylistically sound, with a minimum of syntactical errors
      All criteria addressed clearly

P     50-64 Treatment of material indicates a satisfactory understanding of ideas
      Work is adequately written, with some syntactical errors
      Most criteria addressed adequately

F     0-49 Treatment of ideas indicates an inadequate understanding of ideas
      Written style inappropriate to task; major problems with expression
      Most criteria not clearly or adequately addressed
Appendices to the Unit of Study Outline

Style

Please carefully read the instructions for each assessment task. If you have any concerns about how to go about writing the assignment, use the tutorial time to raise your questions. Alternatively, speak with your tutor or the Unit of Study coordinator, Ian Maxwell.

You must acknowledge sources for the material you use in all your assignments, whether directly quoting, paraphrasing or even mentioning in passing. Avoid using lectures or tutorials for the purposes of providing references. Instead, use the readings to which the lectures and tutorials are referring.

You also need to take the time to plan each and every piece of written work. Make sure that you have an argument, that the first sentence of each paragraph makes an assertion that the remaining sentences support through the use of evidence. Make sure that your sentences are grammatical—read them aloud to yourself, your flatmate, parent, partner or pet. If you can’t speak something you have written without having to explain or add something, then you need to rewrite the sentence.

For advice on Style, including referencing and citation, please refer to the Department’s website:


Special Consideration

The Faculty of Arts has a process for handling requests for Special Consideration.

If you wish to be given Special Consideration due to serious illness or misadventure, you must complete a Special Consideration form, available from the Faculty of Arts Office, in the Main Quadrangle under the Western Tower, or on the Faculty website at

www.arts.usyd.edu.au/current_students/undergrad/spec_consider.shtml

Appeals

Any student who feels that their work has been assessed in an unreasonable manner is within their rights to ask for a remark. In the first instance, that student should approach the person who marked the work (in this case their tutor, or the unit of study co-ordinator (Ian Maxwell). If this process does not yield a satisfactory outcome, then you may appeal to the Chair of the Department of Performance Studies (also Ian Maxwell!!) who will convene a departmental board of examiners to consider the matter. From there, things go on up through the University: Head of School, Dean, Pro-Vice-Chancellor (College), Vice-Chancellor.

To see the departmental/School policy on appeals, please follow the links on the Performance Studies website (Undergraduate/ What you need to know . . . / Extensions and Appeals)
Plagiarism and academic honesty

Academic honesty is a core value of the University of Sydney. The University is committed to the basic academic right that students receive due credit for work submitted for assessment. Integral to this is the notion that it is clearly unfair for students to submit work for assessment that dishonestly represents the work of others as their own. Such activity represents a form of fraud.

We want to stress, however, that our responsibilities as teachers are more than a matter of warning students about their responsibilities. Rather, we want you to learn the principles of Academic Honesty as a fundamental aspect of academic practice. To that end, we will be setting some basic assignments early in the semester addressing things such as appropriate referencing practices (these are laid out in considerable detail in the Department of Performance Studies Handbook). We will also be asking you to do group research, and will provide clear guidelines as to how to go about that in an ethically responsible manner.

Students are encouraged to consult the Department of Performance Studies website for a detailed summary of the University’s policy on Academic Honesty, and to access the full text of the policy as an Acrobat file by accessing http://db.usyd.edu.au/policy/policy_index.stm and entering ‘academic honesty’ in the policy keyword search.

Plagiarism is broadly defined as presenting another person’s ideas, findings or work as one’s own by copying or reproducing the work without due acknowledgment of the source, and may take many forms. The most common form of plagiarism involves a student presenting written work, including sentences, paragraphs or longer extracts from published work, without attribution of its source. Work submitted for assessment may also be regarded as plagiarised where significant portions of an assignment have been reproduced from the work of another student, since this exceeds the boundaries of “legitimate co-operation.”

Academic dishonesty

University procedures relating to academic dishonesty must be invoked where an examiner considers that the student has presented another person’s ideas, findings or written work as his or her own by copying or reproducing them without due acknowledgement of the source and with intent to deceive the examiner.

It is reasonable to consider that the student has intended to deceive the examiner where:

—substantial portions of the work submitted for assessment were copied from another student, or from the work of a former student, in a manner which clearly exceeds the boundaries of legitimate co-operation or group work;

—written work contains a substantial body of material copied from published work, including on the Internet, without any attribution of its source and in a manner which cannot readily be explained by poor referencing, language difficulties or lack of confidence in using one’s own words;

—there is evidence that the student engaged another person to write the assignment, either partly or wholly, whether for payment or otherwise

—there is evidence that the student paid another person to conduct research for the assignment.

Other forms of academic dishonesty

Other forms of academic dishonesty which should be referred to the head of department/ school include, but are not limited to: recycling; fabrication of data; the engagement of another person to complete an assessment or examination in place of the student, whether for payment or otherwise.