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ARTS2127

Great Plays

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Anna Kamaralli	a.kamaralli@unsw.edu.au	Please email to make a time	Please email to arrange meetings	Please email instead

Lecturers

Name	Email	Availability	Location	Phone
Professor Julian Murphet	j.murphet@unsw.edu.au	Please email to make a time	Room 246C, Level 2, Robert Webster Building	9385 4521
Mr Paul Matthews	p.matthews@unsw.edu.au	Please email to make a time	Creative Practice Lab, Io Myers	9385 5378

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: *English*

Great Plays will develop your skills in reading canonical plays written for live performance. In particular, you will develop the ability to navigate the relationship between two sorts of 'play': a script and a performance. The course combines exercises in literary analysis of written text, with a consideration of performance conventions and signification in theatre production. Through a lecture series and seminars that incorporate rehearsed readings and evidence from productions, you will become familiar with a broad range of highly-regarded plays from antiquity to the present day. You will investigate the relationship of these plays to the contexts in which they were first staged and to our contemporary world. You will also have opportunities to analyse and intervene in the processes of canon formation. This course is part of the Theatre and Performance Studies stream, and can also be studied as an elective in the English stream.

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

1. interpret a playtext and prepare an excerpt for a rehearsed reading
2. investigate and interpret the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received
3. analyze, interrogate and begin to participate in processes of playtext canonization
4. research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices

Teaching Strategies

The course aims are realized firstly through staff-led lectures which provide a model for ways of interpreting, writing and talking about playtexts and their contexts.

Secondly, the course aims are realised through seminars featuring student-led learning and teaching activities such as rehearsed readings and group playtext pitches that offer opportunities to achieve many of the course learning outcomes.

The nature and sequence of the assessment tasks is designed to assist students to build towards increasingly complex engagements with playtexts and their relation to our social world.

The nature of course content and assessment is also designed to equip students to engage with both scholarly and industry practices of interpretation and communication.

Assessment

Please see Moodle for detailed information on course assessments.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Rehearsed Scene Reading	20%	Present in seminar slot in Week 3, 4, 5 or 6	1
Playtext Analysis	40%	14/09/2018 11:59 PM	1,2,4
Great Play Pitch	40%	Present in seminar slot in Week 11 or 12	1,3,4

Assessment Details

Assessment 1: Rehearsed Scene Reading

Start date: Not Applicable

Length: 15-20 minutes

Details: In small groups you will prepare a short rehearsed reading of a scene from one of the set texts for this course and present this reading in a relevant and specified seminar. The Rehearsed Reading presentation is worth 10% and the Individual Contribution to the Rehearsed Reading is worth 10%. A Self-Evaluation and Peer Review form will be used to assist in the assessment of the Individual Contribution component. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Playtext Analysis

Start date: Not Applicable

Length: 2,000-2,300 words

Details: You must complete an analysis (c. 2000-2,300 words) of a playtext addressed during the course. You will be asked to employ concepts and methods introduced during the course. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

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

Assessment 3: Great Play Pitch

Start date: Not Applicable

Length: c. 30 minutes

Details: In a small group you will present a pitch for a playtext that your group believes should be canonized. The Great Play Pitch presentation is worth 10% and the Individual Contribution to the Pitch is worth 30%. A Self-Evaluation and Peer Review form will be used to assist in the assessment of the Individual Contribution component. This is the final assessment for the course. You will receive a completed Assessment form including a rubric indicating level of performance against each assessment criteria, and percentage grade.

Turnitin setting: This is not a Turnitin assignment

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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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 website:

<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/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>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	<p>Introduction to the Course: Play Canons and the Arts of Play Reading</p> <p>Essential Reading for the Lecture</p> <p>+ Mick Wallis and Simon Shepherd, 'Reading the Play', <i>Studying Plays</i>, pp. 1-11.</p>
	Seminar	<p>'Poetics': Aristotle's Theory of a Great Play</p> <p>Essential Reading for the Seminar</p> <p>+ Aristotle, <i>Poetics I</i>, trans. Richard Janko (Indianapolis & Cambridge, US: Hackett, 1987), pp. 1-42</p>
Week 2: 30 July - 5 August	Lecture	<p><i>Agamemnon</i> (458BCE) with regard to Aristotle's theory of tragedy.</p> <p>Essential Readings for the Lecture</p> <p>+ Aeschylus, <i>Agamemnon</i>, trans. Robert Fagles, in J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), <i>The Norton Anthology of Drama</i>, vol. 1 (New York and London: W.W. Norton & Company, 2009), pp. 89-137.</p> <p>+ Simon Goldhill, 'The Language of Tragedy: Rhetoric and Communication', in P. E. Easterling (ed.), <i>The Cambridge Companion to Greek Tragedy</i> (Cambridge: Cambridge University Press, 1997), pp. 127-50.</p> <p>+ Ancient Greek Drama: Background Information by Bill Walker.</p>
	Seminar	<p>Analysis of <i>Agamemnon</i> with regard to plot, the Aristotelean Unities and genre</p> <p>Essential Readings for Seminar</p> <p>+ Mick Wallis and Simon Shepherd, 'Plot and Action', <i>Studying Plays</i>, pp. 77-91; 'Genre', pp. 191-2, 'Location' pp. 174-80</p>
Week 3: 6 August - 12	Lecture	<p><i>Lysistrata</i> (411BCE) with regard to what we know</p>

August		<p>of Aristotle's theory of comedy</p> <p>Essential Readings for the Lecture</p> <p>+ Aristophanes, <i>Lysistrata</i>, trans. Jeffrey Henderson, in J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), <i>The Norton Anthology of Drama: Antiquity Through the Eighteenth Century</i>, vol. 1 (New York and London: W.W. Norton & Company, 2009), pp. 187-224.</p> <p>+ David Konstan, 'Defining the Genre', in Martin Revermann (ed.), <i>The Cambridge Companion to Greek Comedy</i> (Cambridge: Cambridge University Press, 2014), pp. 27-42.</p>
	Seminar	<p>Exploration of <i>Lysistrata</i> with regard to plot, action and genre, and in relation to ancient Greek theatre and society</p> <p>Essential Reading for Seminar</p> <p>+ Glynne Wickham, 'Ancient Greece and the Hellenistic World 200BC-AD 500', <i>A History of the Theatre</i> (2nd ed.) (London: Phaidon Press, 1992), pp. 31-42, notes pp. 275-76.</p>
	Assessment	<p>Rehearsed Readings 1 and 2: <i>Agamemnon</i> and <i>Lysistrata</i></p>
Week 4: 13 August - 19 August	Lecture	<p>William Shakespeare's <i>Romeo and Juliet</i> (c. 1597) and how theatre conditions shape text.</p> <p>Essential Reading for the Lecture</p> <p>+ Shakespeare, <i>Romeo and Juliet</i>, ed. René Weis, Arden Shakespeare Third Series (London: Bloomsbury, 2012).</p> <p>+ Simon Palfrey, 'Why the high style?' in <i>Doing Shakespeare</i> (London: Arden, 2005), pp. 72-91.</p>
	Seminar	<p>Exploration of <i>Romeo and Juliet</i> with regard to dialogue and Renaissance approaches to staging</p> <p>Essential Readings for Seminar</p> <p>+ Mick Wallis and Simon Shepherd, 'Chapter Three: Dialogue', <i>Studying Plays</i>, pp. 43-76.</p> <p>+ W.B. Worthen, 'Unit III: Medieval and Renaissance England', in W.B. Worthen (ed.), <i>The Wadsworth Anthology of Drama</i> (4th ed.) (Boston: Wadsworth, 2004), pp. 197-223.</p>

	Assessment	Rehearsed Reading 3: <i>Romeo and Juliet</i>
Week 5: 20 August - 26 August	Lecture	Richard Brinsley Sheridan's <i>The School for Scandal</i> (1771) with regard to the rules of farce and (anti-)sentimental characterisation. Essential Readings for the Lecture + Richard Brinsley Sheridan, <i>The School for Scandal</i> , in J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), <i>The Norton Anthology of Drama: Antiquity Through the Eighteenth Century</i> , vol. 1 (New York and London: W.W. Norton & Company, 2009), pp. 1617- 1695. + Peter Thomson, 'Chapter 7: The Material Circumstance' and Chapter 8: The Drama' in Peter Thomson, <i>The Cambridge Introduction to English Theatre, 1660-1900</i> (Cambridge: Cambridge University Press, 2006), pp. 115-143, notes pp. 272-75.
	Seminar	Exploration of <i>The School for Scandal</i> with regard to characterisation and stage directions in Georgian drama and theatre. Essential Readings for the Seminar + Mick Wallis and Simon Shepherd, 'Chapter Two: Characters and Persons', <i>Studying Plays</i> , pp. 19-42; 'Stage Directions', pp. 11-14.
	Assessment	Rehearsed Reading 4: <i>The School for Scandal</i>
Week 6: 27 August - 2 September	Lecture	Georg Büchner's <i>Woyzeck</i> (1836) with regard to its relation to its political and aesthetic context and its depiction of bodies multiply inscribed and determined by socio-economic, physiological and psychological forces. Essential Readings for the Lecture + Georg Büchner, <i>Woyzeck</i> , trans. Henry J. Schmidt, in J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), <i>The Norton Anthology of Drama</i> , vol. 2, pp. 89-109. + Meg Mumford, 'Chapter Three: Structural Antithesis and the Text', in Meg Mumford, <i>Antithesis in Büchner's 'Woyzeck': A Theatrical Perspective</i> , Honours Thesis (Armidale: University of New England, 1990), pp. 56-83.
	Seminar	Consideration of <i>Woyzeck</i> in light of the treatment of the body and its environment, and contemporary

		<p>stagings of the play</p> <p>Essential Reading for the Seminar</p> <p>+ Mick Wallis and Simon Shepherd, Excerpt from 'Chapter Five: The Actor's Body', <i>Studying Plays</i>, pp. 107-25.</p>
	Assessment	Rehearsed Reading 5: <i>Woyzeck</i>
Week 7: 3 September - 9 September	Lecture	<p>Henrik Ibsen's <i>A Doll's House</i> (1879) with regard to its presentation of a resistant (female) individual in relation to the oppressive roles, relations and spaces of (patriarchal) society.</p> <p>Essential Readings for Lecture</p> <p>+ Henrik Ibsen, <i>A Doll's House</i>, trans. Rolf Fjelde, in W.B. Worthen (ed.), <i>The Wadsworth Anthology of Drama</i> (4th ed.) (Boston: Wadsworth, 2004), pp. 551-577.</p> <p>+ Julie Holledge, 'Addressing the Global Phenomenon of <i>A Doll's House</i>: An Intercultural Intervention', <i>Ibsen Studies</i>, 8, 1 (2008): 13-28.</p>
	Seminar	<p>Consideration of <i>A Doll's House</i> in light of the treatment of the body and its environment in Naturalist drama and theatre and in stagings of the play throughout its history.</p> <p>Essential Readings for Seminar</p> <p>+ Mick Wallis and Simon Shepherd, 'Chapter Six: Spaces', <i>Studying Plays</i>, pp. 131-70.</p> <p>+ Dan Rebellato, 'Naturalism' and Thomas Postlewait 'Realism and Reality' in Dennis Kennedy (ed.), <i>The Oxford Encyclopedia of Theatre and Performance</i>, vol. 2 (Oxford: Oxford University Press, 2003), pp. 925-27, pp. 113-15.</p>
Week 8: 10 September - 16 September	Lecture	<p>Guest lecture from Professor Julian Murphet on Eugene O'Neill's <i>The Hairy Ape: A Comedy of Ancient and Modern Life in Eight Scenes</i> (1922) and its relation to modernist engagement with style and industrial culture.</p> <p>Essential Readings for the Lecture</p> <p>+ Eugene O'Neill, <i>The Hairy Ape</i>, in W.B. Worthen (ed.), <i>The Wadsworth Anthology of Drama</i> (4th ed.) (Boston: Wadsworth, 2004), pp. 1020-1037.</p>

		<p>+ Thomas F. Connolly, 'The Hairy Ape in the Context of Early 20th Century American Modernism', <i>The Eugene O'Neill Review</i>, 25, 1/2 (2001): 77-79.</p> <p>+ Houriyeh Farhoudi and Yaser Zolfaghari, 'Under the Shade of Ideology: A Marxist Study of Eugene O'Neill's The Hairy Ape', <i>The Eugene O'Neill Review</i>, 35, 2 (2014): 161-76.</p>
	Seminar	<p>Links of <i>The Hairy Ape</i> with German Expressionist theatre, and the Wooster Group's 1996 staging of the play.</p> <p>Essential Readings for the Seminar</p> <p>Due to the Playtext Analysis due date, there will be no additional reading for the seminar. Instead you will be expected to have read the Essential Readings for the lecture.</p>
	Assessment	<p>Assessment 2: Playtext Analysis is due before midnight this Friday, 14 September 2018. Submission is online via Turnitin.</p> <p>In this week's seminar the Convener will announce the group allocations for Assessment 3: Great Play Pitch.</p>
Week 9: 17 September - 23 September	Lecture	<p>Dario Fo's <i>Accidental Death of an Anarchist</i> (1970) with regard to conscious subversiveness in comedy and its uses for social activism</p> <p>Essential Readings for Lecture</p> <p>+ Dario Fo, <i>Accidental Death of an Anarchist</i> in any edition.</p>
	Seminar	<p>Examining <i>Accidental Death of an Anarchist</i> in the context of earlier Italian forms (Commedia), agit-prop and political theatre of the 1960s.</p> <p>Essential Readings for the Seminar</p> <p>+ John McGrath, <i>A Good Night Out: Popular Theatre: Audience, Class and Form</i> (London: Eyre Methuen, 1981)</p> <p>+ Clare Grant, <i>Staging the Audience: The Sydney Front 1986-1993</i> (Fitzroy, Vic.: Contemporary Arts Media, 2012)</p>

Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Lecture	<p>Sarah Kane's <i>Blasted</i> (1995) and the use of anti-illusionist sensual assault as a resistant mode of exposing the links between, on the one hand, misogyny and racism, and on the other hand, civil war and genocide.</p> <p>Essential Readings for the Lecture</p> <p>+ Sarah Kane, <i>Blasted</i> in <i>Complete Plays</i> (London: Methuen, 2001), pp. 1 to 61.</p> <p>+ Elaine Aston, 'Chapter 5: Sarah Kane: the 'Bad Girl of our Stage'?', in <i>Feminist Views on the English Stage: Women Playwrights, 1990-2000</i> (Cambridge: Cambridge University Press, 2003), pp. 77-89.</p> <p>+ Helen Iball, 'Room Service: En Suite on the <i>Blasted</i> Frontline', <i>Contemporary Theatre Review</i>, 15, 3 (2005): 320-29.</p>
	Seminar	<p>Exploration of the play's relation to Jacobean drama, Shakespeare's <i>King Lear</i> in particular, and to the British 1990s' 'in-yer-face' theatre wave.</p> <p>Essential Reading for the Seminar</p> <p>+ Graham Saunders, 'Out Vile Jelly': Sarah Kane's <i>Blasted</i> and Shakespeare's <i>King Lear</i>', <i>New Theatre Quarterly</i>, 20, 1 (2004): 69-78.</p>
Week 11: 8 October - 14 October	Lecture	Facilitated group preparation of the Week 11 Great Play Pitch task.
	Seminar	<p>Assessment 3: Great Play Pitch.</p> <p>Three groups make their Great Play Pitches on pre-C18 plays deemed worthy of placement in the canon.</p> <p>No set readings.</p>
	Assessment	In class, Thursday 11 October 2018 - as above.
Week 12: 15 October - 21 October	Lecture	Facilitated group preparation of the Week 12 Great Play Pitch task
	Seminar	<p>Assessment 3: Great Play Pitch</p> <p>Three Groups make their Great Play Pitches on three post-C19 plays deemed worthy of placement in the canon.</p> <p>No set readings.</p>

	Assessment	In class, Thursday 18 October 2018 - as above.
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Resources

Prescribed Resources

Essential Reading

+ Mick Wallis and Simon Shepherd, *Studying Plays*, 4th ed. (London: Bloomsbury, 2018). [Available from UNSW Bookshop and UNSW Library]

+ Links to online resources for the playtexts studied in Weeks 2 to 10 of this course are provided in the course Moodle site.

Recommended Resources

Recommended reading for the subject matter studied in Weeks 1 to 10 will be included in lecture powerpoints shown in lectures and seminars and archived in the course Moodle site.

The following anthologies provide playtexts and accompanying contextual information that are relevant to subject matter studied in Weeks 1 to 12. They can provide a straightforward way to get several of our texts in one place, and stimulation for selecting your Great Play Pitch, but are not necessary for the course, if you have the plays in individually printed versions.

+ J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: Antiquity Through the Eighteenth Century*, 2nd ed., vol. 1 (New York & London: W.W. Norton, 2013). [Some copies in UNSW Library and UNSW Bookshop]

+ J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: The Nineteenth Century to the Present*, 2nd ed., vol. 2 (New York & London: W.W. Norton, 2014)

+ Maggie B. Gale and John F. Deeney with Dan Rebellato (eds.), *The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance* (London and New York: Routledge, 2010).

Course Evaluation and Development

At the end of the course I will be using UNSW's myExperience Survey. For further information on myExperience, please see: <https://myexperience.unsw.edu.au/>

During the Week 12 seminar, there will also be an informal verbal feedback event.

Throughout the course 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. As this is only the second iteration of ARTS2127, your feedback will be particularly important for the development of the course.

Image Credit

Photo Heidrun Löhr. UNSW Creative Practice Lab, *Women of Troy* (2011).

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