DRAMA AT FLINDERS

Honours Handbook
Drama
2015
Honours and Postgraduate Topics offered in 2015

<table>
<thead>
<tr>
<th>Topic</th>
<th>Title</th>
<th>Units</th>
<th>Term</th>
<th>Staff</th>
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<tbody>
<tr>
<td>DRAM7100</td>
<td>Honours Thesis in Drama</td>
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<td>DRAM7100A</td>
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<td>Honours Thesis in Drama</td>
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<tr>
<td>DRAM7102</td>
<td>Contemporary Australian Drama 1</td>
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<td>DRAM7103</td>
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<tr>
<td>DRAM7104</td>
<td>Performance Research</td>
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<td>1&amp;2</td>
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<td>DRAM7202</td>
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<td>Performance Theories: Time, Space and the Body</td>
<td>4.5</td>
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<td>Postmodern Directions</td>
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<td>Live Arts and Performance</td>
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<td>DRAM7305</td>
<td>Song and Dance</td>
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<td>DRAM9999</td>
<td>Higher Degree Thesis (PhD)</td>
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</table>

Drama Department Contact Information

Physical address: Drama Department, Room 252, Humanities Building (Car park 5), Humanities Road, Flinders University, Bedford Park SA 5042
Postal address: Drama Department, Flinders University, GPO Box 2100, Adelaide SA 5001
Phone and Fax: +61 8 8201 2578 and +61 8 8201 3200; fax +61 8 8201 3635

Drama Staff Contact Information

Richard Back HUMN 263, 08 8201 2039, richard.back@flinders.edu.au
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Prof. Julian Meyrick HUMN 219, 08 82012595, julian.meyrick@flinders.edu.au
Dr Anne Thompson HUMN 236, 08 82013174, anne.thompson@flinders.edu.au

Honours Coordinator

In 2015, Dr Will Peterson will transition in the position of Honours and Postgraduate Coordinator for Drama. In Semester 1 of 2015, he will share these duties with Dr. Maggie Ivanova.

Dr Will Peterson
Office & phone: HUMN 249, 08 82015571
william.peterson@flinders.edu.au

Dr Maggie Ivanova
Office & phone: HUMN 247, 08 8201 2204
maggie.ivanova@flinders.edu.au
Welcome to the Honours Program in Drama!

Honours provides an opportunity to pursue an advanced program of study in Drama and to develop your research skills by writing a thesis. The Honours program is available to all students with a major in Drama at Distinction level or better in their third year. An Honours degree is the usual requirement for admission to postgraduate study. It also offers valuable specialisation for students intending to teach Drama.

Honours in Drama is a 36-unit program which may be completed in one year or part time over several years. Students in Drama often undertake joint Honours in conjunction with another discipline in the Humanities or Creative Arts, such as English, Creative Writing or Screen and Media Studies. This may be in any proportion, not necessarily half and half.

All students receiving Distinctions or better in third year are usually automatically offered Honours places by the Faculty. The offer is normally based on a Grade Point Average (GPA) of at least 5.25 in 24 upper level topics in the Drama major. If you have excelled at workshop topics rather than writing-rich topics you may not be well suited to the demands of Honours.

If you do not receive an offer, or if you completed a BA at another university, you may apply to the Drama Department and the EHLT Faculty for consideration. If you are interested in doing Honours and have not received an offer, don’t assume that you’re not eligible: please contact Dr. Will Peterson or Dr. Maggie Ivanova who will share the duties of Honours Coordinator for Drama in 2015.

Students are referred to Flinders University Policy on Honours Programs and the Guidelines on the Responsibilities of supervisors and honours students.


Honours Thesis and Topics

Drama Honours topics are weighted at 4.5 units and have a 7000 series number. Full-time students enrol in eight 4.5-unit topics including the combined 13.5 units for the thesis.

All students are required to undertake a thesis. This usually consists of a single project submitted as a 12,000-word document but it may be undertaken as two connected projects of 6,000 words each. The topic listings for the thesis are DRAM7100, DRAM 7100A and DRAM 7100B Honours Thesis in Drama. You must discuss your thesis topic with Maggie Ivanova, Honours Coordinator for Drama, before you enrol.

Students are also expected to undertake 13.5 units of Honours Drama core topics. These are DRAM7102 Contemporary Australian Drama 1, DRAM7103 Contemporary Australian Drama 2 and DRAM7104 Performance Research.

To complete the remaining 9 units of Honours topics, students may choose from several specific Honours courses, e.g., DRAM 7304 Live Arts and Performance, DRAM7305 Song and Dance or DRAM7307 Asian Theatres. Make sure that you identify the correct Honours topic number when you enrol. Also note that topics which are cross-listed as second- and third-year topics cannot be repeated at Honours level – Modern Theatre and Reading Theatre, for example, have similar content at both levels. Alternatively, students may enrol in relevant topics from Screen and Media or English and Creative Writing (to give but two examples) and cross-list them with DRAM7105 Special Project in Drama 1 or DRAM7106 Special Project in Drama 2.
**HONOURS PROGRAM IN DRAMA AT FLINDERS 2015**

**OUTLINE FOR DRAMA HONOURS 2015**


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**Drama Honours – required thesis topics – 13.5 units**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Units</th>
<th>Term</th>
<th>Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAM7100 Honours Thesis in Drama</td>
<td>4.5</td>
<td>1-4</td>
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<tr>
<td>DRAM7100A Honours Thesis in Drama</td>
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<td>DRAM7100B Honours Thesis in Drama</td>
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</table>

**Drama Honours – required core topics – 13.5 units**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Units</th>
<th>Term</th>
<th>Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAM7102 Contemporary Australian Drama 1</td>
<td>4.5</td>
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<td>AT</td>
</tr>
<tr>
<td>DRAM7103 Contemporary Australian Drama 2</td>
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<td>AT</td>
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<tr>
<td>DRAM7104 Performance Research</td>
<td>4.5</td>
<td>1&amp;2</td>
<td>MI</td>
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</table>

**Drama Honours – elective topics – 9 units**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Units</th>
<th>Term</th>
<th>Staff</th>
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<tbody>
<tr>
<td>ASST2006 Indonesian Musical Cultures and Identities</td>
<td>4.5</td>
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<tr>
<td>DRAM7105 Special Project in Drama 1</td>
<td>4.5</td>
<td>1-4</td>
<td>TBD</td>
</tr>
<tr>
<td>DRAM7106 Special Project in Drama 2</td>
<td>4.5</td>
<td>1-4</td>
<td>TBD</td>
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<tr>
<td>DRAM7201 Reading Theatre: Theories and Performance</td>
<td>4.5</td>
<td>3</td>
<td>AT</td>
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<tr>
<td>DRAM7203 Modern Theatre: The Rise of the Director</td>
<td>4.5</td>
<td>1</td>
<td>MI</td>
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<tr>
<td>DRAM7204 Modern Theatre: Companies and Directors</td>
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<td>2</td>
<td>MI</td>
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<td>DRAM7304 Live Arts and Performance</td>
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<td>WP</td>
</tr>
<tr>
<td>DRAM7305 Song and Dance</td>
<td>4.5</td>
<td>4</td>
<td>WP</td>
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<tr>
<td>DRAM7307 Asian Theatres</td>
<td>4.5</td>
<td>3</td>
<td>MI</td>
</tr>
</tbody>
</table>

**Please note:** You may only enrol in DRAM7105 Special Project Drama 1 and DRAM7106 Special Project Drama 2 with the permission of the Honours Coordinator.

**Joint Honours**

Honours students in Drama usually undertake joint Honours with another Humanities department such as English or Screen Studies. Students must seek the permission of the relevant coordinator to enrol in Honours topics from other departments.
DRAM 7100, DRAM7100A, DRAM7100B
Honours Thesis in Drama

Convenor: Dr Maggie Ivanova
Units: 4.5 + 4.5 + 4.5
Level: Honours
Duration: Terms 1-4
Pre-requisite: Acceptance into Honours

Syllabus:

Students undertake a research project that leads to a written thesis on a topic in Drama. Students choose a topic and design their project in consultation with a supervisor. Suitable topics will provide scope for students:

- to develop in-depth knowledge about an aspect of Drama;
- to acquire relevant research skills; and
- to write an original, creative and insightful thesis.

Students may undertake a single project resulting in a thesis of 12,000 words, or they may undertake two related projects of 6,000 words each. Students meet regularly with their supervisor to report on the progress of their research and to seek feedback on their writing.

Recommended Texts:

Students pursue an individual reading program devised in consultation with their supervisor.

Timetable:

12 x 1 hour supervision meetings (or equivalent) each semester – times by arrangement
Individual preparation, research and writing

Assessment:

Thesis of 12,000 words (or equivalent) due on 19 October 2015. See Thesis Guidelines for Drama Honours in this handbook.

Staff:

Dr. Maggie Ivanova HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
DRAM7102 / DRAM7103
Contemporary Australian Drama

Convenor Dr Anne Thompson
Units 4.5 + 4.5
Terms 1 & 2, Semester 1

These two topics examine Australian writing for performance from 1990 to now. DRAM7102 focuses on race and reconciliation, and explores how writers and performers are dramatising stories about relations between Indigenous and white Australians. DRAM7103 focuses on gender and sexuality and explores the changing depiction of women, men and relationships in recent Australian drama. Both topics consider the status of dramatic writing in Australia today, particularly in relation to recent trends in contemporary performance and transitions between stage and screen. They also consider current conditions for developing and producing new Australian plays.

Educational aims
• increase students' knowledge and appreciation of Australian dramatic writing for performance from 1990 to now
• explore the depiction of relationships between Indigenous and non-Indigenous Australians within the context of the performing arts (DRAM7102); explore how relationships between men and women are depicted within the context of the performing arts (DRAM7103)
• encourage students to collaboratively explore relations between social milieu, cultural production, creative practice and critical thinking
• enhance students' understanding of the relation between recent dramatic writing and current issues in Australian society
• develop students' capacity to critically evaluate the contributions of contemporary dramatists to cultural production in Australia

Learning outcomes
• explain how selected dramatic works were written, developed, produced for audiences, and critically received
• understand some of the ways issues relating to inter-racial relations are addressed by writers and performers (DRAM7102); understand some of the ways issues of gender and sexuality are addressed by writers and performers (DRAM7103)
• integrate social analysis, critical thinking and creative practice and collaborative process in rehearsing and responding to selected dramatic works
• analyse the actions, narratives, characters and situations in selected dramatic works and relate these to current issues in Australian society
• evaluate the significance of selected dramatic works as contributions to the Australian repertoire and assess their potential relevance for production

Assessment (subject to change)

<table>
<thead>
<tr>
<th>DRAM7102</th>
<th>DRAM7103</th>
</tr>
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<tbody>
<tr>
<td>Research report, 2,000 words</td>
<td>40%</td>
</tr>
<tr>
<td>Production research, 2,000 words</td>
<td>40%</td>
</tr>
<tr>
<td>Essay - students enrolled in both topics may submit one 3,500 word essay; students enrolled in one topic must submit one 2,000 word essay</td>
<td>40%</td>
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<tr>
<td>Attendance, participation, preparation</td>
<td>20%</td>
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</table>

There is an 85% attendance requirement for each topic.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable Available on 01 December 2014

Staff Dr. Anne Thompson, HUMN 236, 08 8201 3174, anne.thompson@flinders.edu.au
DRAM7104
Performance Research

Convenor: Dr Maggie Ivanova
Units: 4.5
Term: 1 & 2
Prerequisites: Admission into Honours
Equivalents: HUMN7000

This topic introduces current theories, methodologies and debated in researching drama as performance. What challenges does live performance present to researchers? What is left behind after a performance is over? What are the best ways to document performance? How can the performance making process involve research? Research case studies and key theoretical readings present issues for discussion and prepare students to undertake performance research.

Educational aims
- introduce current theories, methodologies and debates in researching drama as performance
- explore issues and challenges in researching live performance
- develop students research skills in investigation, analysis, criticism and theorizing
- prepare students to undertake research on drama in performance

Learning outcomes
- demonstrate and awareness of current scholarship in drama, including its methodologies, theories and debates
- articulate the issues and challenges in researching live performance
- evaluate the theoretical assumptions and methodological principles underpinning a case study in drama research
- formulate an appropriate research method for investigating an aspect of drama in performance

Assessment (subject to change)
Annotated bibliography: 1000 words, 20%
Research proposal: 2000 words, 40%
Critical theory and performance analysis: 1500 words, 30%
Attendance and participation: 10%

There is an 85% attendance requirement for this topic.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable Available on 01 December 2014

Staff
Dr. Maggie Ivanova HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
# DRAM7104
## Performance Research

**Term 1 and 2**

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<tr>
<th>Week</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>1 starting 02 March</td>
<td>Introduction</td>
</tr>
<tr>
<td>2 starting 09 March</td>
<td>Research Skills – using the library</td>
</tr>
<tr>
<td>3 starting 16 March</td>
<td>Annotated bibliography</td>
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<tr>
<td>4 starting 23 March</td>
<td>Researching live events: AusStage and beyond</td>
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<tr>
<td>5 starting 30 March</td>
<td>Documenting performance</td>
</tr>
<tr>
<td>6 starting 06 April</td>
<td>Research proposal – preparation</td>
</tr>
<tr>
<td>7 starting 27 April</td>
<td>Research proposal – presentation</td>
</tr>
<tr>
<td>8 starting 04 May</td>
<td>Theatre archives – interpreting the past</td>
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<tr>
<td>9 starting 11 May</td>
<td>Critical theory and performance research</td>
</tr>
<tr>
<td>10 starting 18 May</td>
<td>Criticism and dramaturgy</td>
</tr>
<tr>
<td>11 starting 25 May</td>
<td>Performance as research – process and product</td>
</tr>
<tr>
<td>12 starting 01 June</td>
<td>Pathways for performing arts practice and research</td>
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</table>
This topic addresses a variety of theories which both inform and enable analysis of theatre practice. Theories include the broad areas of semiology, discourse, power, language, narrative and reception. The focus is on benchmark productions for the stage, cinema and television from the last twenty years, and an examination of their influence on the reading of the plays as contemporary works.

Educational aims
- increase students’ knowledge and appreciation of some of the theories that impact on performance and the perception of that performance and enable students to experience these theories in practical applications through workshop activities and screenings
- provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating these emerging theories and performances in the light of current theatre practice
- develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes
- be able to identify the various theoretical underpinnings in the performances they see or in which they participate and be able to express this clearly in oral and written form
- be able to exercise skills to critically assess the student’s own praxis, have the ability to contribute to group discussions and respond constructively
- be able to analyse a performance to evaluate the praxis the creators of the performance used and demonstrate an ability to research, formulate and present seminar papers and essays in a clear, coherent and confident manner

Assessment (subject to change)
One seminar paper, 2,000 words, 40%
One essay analysing performance, 2,500 words, 50%
Attendance and participation, 10%
There is an 85% attendance requirement for all sessions.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
Available on 01 December 2014

Staff
Dr Anne Thompson HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
Dr Will Peterson HUMN 249, 08 82015571, william.peterson@flinders.edu.au
DRAM7201
Reading Theatre: Theories and Performance

Term 3 – Semester 2

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>1 starting 27 Jul</td>
<td>Semiology: text and performance semiotics</td>
<td>In lieu of session, attend a current production</td>
</tr>
<tr>
<td>2 starting 03 Aug</td>
<td>Discourse and discourse analysis</td>
<td>Semiology</td>
</tr>
<tr>
<td>3 starting 10 Aug</td>
<td>Power: knowledge, oppression, identity</td>
<td>Discourse</td>
</tr>
<tr>
<td>4 starting 17 Aug</td>
<td>Language</td>
<td>Power</td>
</tr>
<tr>
<td>5 starting 24 Aug</td>
<td>Narratology</td>
<td>Language</td>
</tr>
<tr>
<td>6 starting 31 Aug</td>
<td>Theories of Reception</td>
<td>Narrative theory</td>
</tr>
<tr>
<td>7 starting 07 Sept</td>
<td>In lieu of lecture, attend a current production</td>
<td>Reception</td>
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<td>8</td>
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DRAM7202
Reading Theatre: Plays in Production

Convenor  Dr Maggie Ivanova
Units  4.5
Term  NOT OFFERED IN 2015
Prerequisites  DRAM2102
Equivalents  DRAM3507

This topic will explore works from some key playwrights (such as Shakespeare, Chekhov, Ibsen or Brecht) and evaluate their plays in performance. There is also an examination of the creative and logistical components of a current local production.

Educational aims
• provide students with the opportunity to examine the works of key playwrights (Shakespeare, Chekhov, Ibsen, Brecht) in performance and the influence of benchmark productions on the readings of their plays as contemporary works
• provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating emerging theories and performances as applied in the works of the key playwrights studied
• develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes
• be able to integrate and embody theoretical concepts in the performances in which they participate and have the ability to apply appropriate aesthetic criteria and historical perspective in analysing performance and the cultural contexts from which they have come
• have acquired a close knowledge of the set theatrical texts and their landmark presentations and have an understanding of their significance in relation to the recent history of drama and, in particular, the emerging concept of the director
• be able to exercise skills to critically assess the student's own praxis, have the ability to contribute to group discussions and respond constructively
• be able to analyse a performance to evaluate the praxis the creators of the performance used and demonstrate an ability to research, formulate and present seminar papers and essays in a clear, coherent and confident manner

Assessment (subject to change)
Play-guide segment: 1500 words, 30%
Play guide: 2000-word revised segment, 1500-word collaborative segment, 10%
Production study (incl. production history review): 2500 words, 45%
Participation (incl. seminar presentation and attendance): 15%

There is an 85% attendance requirement for both lectures/screenings and seminars.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
NOT OFFERED IN 2015

Staff
Dr Maggie Ivanova  HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
DRAM7203
Modern Drama: The Rise of the Director

Convenor: Dr Maggie Ivanova
Units: 4.5
Terms: 1, Semester 1
Prerequisite: 9 units of first year DRAM topics

This topic is initially concerned with the emergence of the director in modern theatre. This includes a study of some of the major stylists, theorists and practitioners in Europe and the United Kingdom from 1880 to 1950. Some of these will be Appia, Gordon Craig, Jarry, Stanislavski and Brecht.

Educational aims
- introduce a range of historically and stylistically significant 19th and 20th century landmark performances and demonstrate their implications for subsequent theatrical development
- introduce the development of the director’s role through a range of key dramatic theorists, stylists and practitioners from Europe, the United Kingdom and the United States from 1880 to 1950
- provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating these theories and performances in the light of current theatre practice
- develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes
- have acquired a close knowledge of the set theatrical texts and their landmark presentations and have an understanding of their significance in relation to the recent history of drama and, in particular, the emerging concept of the director from 1880 to 1950
- be able to apply appropriate aesthetic criteria and historical perspective in analysing performances and the cultural contexts from which they have come
- have acquired the ability to contribute to group discussion and respond constructively
- have acquired the ability to research, formulate and present seminar papers and essays in a clear, coherent and confident manner

Assessment (subject to change)
One performance review, 750 words, 15%
One seminar presentation and paper, 1,250 words, 30%
One essay, 2,500 words, 40%
Participation, incl. one oral response to seminar presentation and attendance, 15%

There is an 85% attendance requirement for both lectures/screenings and seminars.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable Available on 01 December 2015

Anticipated student workload
Student workloads are calculated at 30 hours per unit. The anticipated workload for this 4.5 unit topic is 135 hours. This includes 24 hours of class time in lectures, screenings and seminars. The remainder of the time – approximately 14 hours per week over 7.5 weeks – is to be spent on required reading, independent research and writing assignments.

Staff
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Dr Will Peterson: HUMN 249, 08 82015571, william.peterson@flinders.edu.au
Sheila Duncan: dunc0034@flinders.edu.au
<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Lecture, Screening and Seminars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>March 2</td>
<td>Adolphe Appia (Lighting Design) and Edward Gordon Craig (Stage Design) (SD)</td>
</tr>
<tr>
<td>2</td>
<td>March 9</td>
<td>Alfred Jarry, <em>Ubu Roi</em> (1896) (MI)</td>
</tr>
<tr>
<td>3</td>
<td>March 16</td>
<td>Contra Maeterlinck: Vladimir Nemirovich-Danchenko, Konstantin Stanislavsky and Anton Chekhov, <em>The Cherry Orchard</em> (1904) (MI)</td>
</tr>
<tr>
<td>4</td>
<td>March 23</td>
<td>Konstantin Stanislavsky, Yevgeny Vakhtangov and Vsevolod Meyerhold’s Biomechanics; <em>The Government Inspector</em> (1926) (MI)</td>
</tr>
<tr>
<td>5</td>
<td>March 30</td>
<td>Antonin Artaud’s Theatre of Cruelty (WP)</td>
</tr>
<tr>
<td>6</td>
<td>April 6</td>
<td>Jerzy Grotowski’s Poor Theatre (WP)</td>
</tr>
</tbody>
</table>
HONOURS PROGRAM IN DRAMA AT FLINDERS 2015

DRAM7204
Modern Drama: Companies and Directors

Convenor Dr Maggie Ivanova
Units 4.5
Terms 1, Semester 1
Prerequisites DRAM2100 Modern Theatre: The Rise of the Director

The topic explores the diversity of theatrical activity in the United States, the United Kingdom, Europe and Australia from 1930 onwards. The topic investigates key practitioners, theatre companies and theatrical styles and considers their impact on contemporary theatre. It also examines theories of staging and performance, discusses landmark productions and evaluates the ensuing critical debates.

Educational aims
○ further develop students’ knowledge of a range of historically and stylistically significant 19th- and 20th-century landmark performances and demonstrate their implications for subsequent theatrical development
○ introduce the development of the director’s role through a range of key dramatic theorists, stylists and practitioners from Europe, the United Kingdom, the United States and Australia from 1930 to the present
○ develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes
○ have acquired a close knowledge of the set theatrical texts and their landmark presentations and have an understanding of their significance in relation to the recent history of drama and, in particular, the emerging/evolving concept of the director from 1930 to the present
○ be able to apply appropriate aesthetic criteria and historical perspective in analysing performances and the cultural contexts from which they have come
○ have acquired the ability to contribute to group discussion and respond constructively
○ have acquired the ability to research, formulate and present seminar papers and essays in a clear, coherent and confident manner that adheres to the principles of academic integrity

Timetable: Available on 01 December 2015

Assessment
One performance review, 750 words, 15%
One seminar presentation and paper, 1,250 words, 30%
One essay (includes revision of seminar paper), 2,500 words, 40%
Participation, incl. one oral response to seminar presentation, 15%

There is an 85% attendance requirement for both lectures/screenings and seminars.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Anticipated student workload
Student workloads are calculated at 30 hours per unit. The anticipated workload for this 4.5 unit topic is 135 hours. This includes 28 hours of class time in lectures, screenings and seminars. The remainder of the time – approximately 13 hours per week over 8.5 weeks – is to be spent on required reading, independent research and writing assignments.

Lecturing staff contact info
Dr Maggie Ivanova HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
Dr Will Peterson HUMN 249, 08 82015571, william.peterson@flinders.edu.au
Dr Julian Meyrick HUMN 219, 08 82012595, julian.meyrick@flinders.edu.au
Sheila Duncan dunc0034@flinders.edu.au
<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Lecture, Screening and Seminars</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>April 27</td>
<td>The Mercury Theatre: John Houseman and Orson Welles; Approaches to Shakespeare: <em>Julius Caesar</em> and <em>Macbeth</em> (MI)</td>
</tr>
<tr>
<td>11</td>
<td>May 25</td>
<td>Alternative Theatre in the US: The Living Theatre and the Wooster Group (WP)</td>
</tr>
<tr>
<td>12</td>
<td>June 1</td>
<td>Alternative Theatre in Australia: APG at the Pram Factory, Nimrod Theatre Company and the New Theatre Movement (JM)</td>
</tr>
<tr>
<td>13</td>
<td>June 8</td>
<td>Aboriginal Theatre and The National Black Theatre Company (Guest)</td>
</tr>
</tbody>
</table>
DRAM7302
Performance Theories: Time, Space and the Body

Convenor    Maggie Ivanova
Units        4.5
Term         NOT OFFERED IN 2015
Prerequisites DRAM3507
Equivalents  DRAM3507

This topic addresses a variety of theories which both inform and enable analysis of performance practice. Theories include the broad areas of Space and Place, Time and Event, The Body, Performativity, Presence and Desire, Interculturalism and Globalisation. The topic addresses a broad spectrum of performance genres (theatre, dance, rituals, festivals) with a cross-cultural perspective.

Educational aims
- increase students’ knowledge and appreciation of some of the theories that impact on performance and the perception of that performance
- enable students to experience some these theories in practical applications through workshop activities and screenings
- encourage students to adopt a reflexive, inquiry-based approach to performances they participate in
- enhance students’ ability to analyse and apply their knowledge of the theories covered to the performances they see or participate in

Learning outcomes
- be able to discuss and critique the various competing theoretical strands that can be identified in performance
- be able to identify the various theoretical underpinnings in the performances they see or participate in and be able to express this clearly in oral and written form
- be able to integrate and embody theoretical concepts in the performances they participate in
- have developed skills to critically assess the student’s own praxis
- be able to analyse a performance to evaluate the praxis the creators of the performance used
- have enhanced their ability to analyse and apply their knowledge of the theories covered to the performances they see or participate in

Assessment
One performance review, 1,250 words, 25%
One seminar presentation and essay, 2,500 words, 50%
Response to seminar presentation, 750 words, 10%
Attendance and participation, 15%

There is an 85% attendance requirement for both sessions.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
NOT OFFERED IN 2015

Staff
Dr. Maggie Ivanova  HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
# DRAM7302
## Performance Theories: Time, Space and the Body

### Term 1 – Semester 1

<table>
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<tr>
<th>Week</th>
<th>Lecture/Screening</th>
<th>Seminar</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Time and Event – ritual process, temporal perception and kinds of time</td>
<td>Time and Event</td>
</tr>
<tr>
<td>2</td>
<td>Space and Place – social reality, the fictional within the physical, textual and thematic interplays</td>
<td>Space and Place</td>
</tr>
<tr>
<td>3</td>
<td>Public Holiday – Online Lecture Performing Bodies – objective and phenomenal perspectives</td>
<td>Performing Bodies</td>
</tr>
<tr>
<td>4</td>
<td>Presence and Performativity – desire and becoming in performance</td>
<td>Performativity</td>
</tr>
<tr>
<td>5</td>
<td>Globalisation – hybrids and fusions; location of culture: impositions and appropriations; D.H. Hwang, <em>M. Butterfly</em> and Nowra/Perkins, <em>Radiance</em></td>
<td>Globalisation</td>
</tr>
<tr>
<td>6</td>
<td>Interculturalism and transculturalism – cultural exchange and disruptive performance</td>
<td>Transculturalism</td>
</tr>
</tbody>
</table>
DRAM7303
Postmodern Directions

Convenor  Anne Thompson
Units  4.5
Term  NOT OFFERED IN 2015
Prerequisites  9 units of second level DRAM topics
Equivalents  none

This topic is concerned with the emergence of postmodern theatre since the 1950s. This includes a study of some of the major stylist, theorists and practitioners in Europe, the United States and the United Kingdom. This course will examine theories of postmodern and postdramatic theatre, discuss landmark productions and evaluate the ensuing critical debates.

Educational aims
- introduce a range of historically and stylistically significant 20th century landmark performances and demonstrate their implications for subsequent theatrical development
- introduce a range of key postmodern and postdramatic theorists, stylist and practitioners in Europe, the United States and the United Kingdom from 1950 to now
- provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating these theories and performances in the light of current theatre practice
- develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes
- have acquired a close knowledge of the set theatrical texts and their landmark presentations and have an understanding of their significance in relation to the recent history of drama and, in particular, the emerging concept of the director
- have the ability to apply appropriate aesthetic criteria and historical perspective in analysing performances and the cultural contexts from which they have come
- be able to demonstrate an ability to contribute to group discussion and respond constructively
- be able to demonstrate an ability to research, formulate and present seminar papers and essays in a clear, coherent and confident manner

Assessment
One performance review, 1,250 words, 30%
One seminar presentation and essay, 2,500 words, 50%
Attendance and participation, 20%

There is an 85% attendance requirement for both sessions.
There is an 85% attendance requirement for both lecture/screening and seminar sessions.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
NOT OFFERED IN 2015

Staff
Dr Anne Thompson  HUMN 236, 08 8201 3174, anne.thompson@flinders.edu.au
DRAM7304
Live Arts and Performance

Convenor Dr Will Peterson
Units 4.5
Term 1
Prerequisites 9 units of second level DRAM topics
Equivalents DRAM3508

This topic investigates the live aesthetics and embodied ethics of contemporary performance. It examines the recent evolution of innovative live arts in relation to intercultural exchange in postcolonial performance, and liveness and mediation in hybrid arts. The topic focuses on selected artists and companies within an international field. It explores the distinctive aesthetics and ethical dynamics of their work, and traces connections with recent developments and current practice in Australia. Through analysis of selected works and critical reflection, students will consider how the liveness of performance invigorates contemporary cultural production and intercultural exchange.

Educational aims
• increase students’ knowledge and appreciation of the recent evolution of innovative live arts in relation to intercultural exchange in postcolonial performance, and liveness and mediation in hybrid arts
• enable students to explore selected performance works drawn from an international field and to discover connections with recent developments and current practice in Australia
• provide opportunities for students to recognise, articulate and evaluate the live aesthetics and embodied ethics of contemporary performance
• develop students’ ability to think, speak and write about performance in a critically-engaged, aesthetically-informed and ethically responsive manner

Learning outcomes
• describe the significance of selected performance works and their contribution to the evolution of innovative live arts
• apply appropriate aesthetic criteria in analysing a relevant performance work and evaluating its intervention within a cultural context
• participate constructively and reflexively in discussion of the embodied ethics of performance
• identify opportunities for engaging aesthetic criteria and ethical considerations in students’ own practice as artists and critics

Assessment (subject to change)
One book review, 1,500 words 30%
One seminar essay, 3,000 words, 50%
Participation (incl. seminar presentation and attendance), 20%

There is an 85% attendance requirement for both lectures/screenings and seminars. All assignments must be completed (turned in for marking) for a student to pass this topic. An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
Available on 01 December 2014

Staff
Dr Will Peterson HUMN 249, 08 82015571, william.peterson@flinders.edu.au
DRAM7305
Song and Dance

Convenor  Dr Will Peterson
Units  4.5
Term  4
Prerequisites  9 units of second level DRAM topics
Equivalents  none

This topic explores song and dance as integral aspects of the genres of popular performance, including vaudeville, variety, cabaret and revue, musicals on stage and screen, and dancing in night clubs and music videos. The emphasis is on histories of song and dance forms as live performance and their mediation as popular entertainment from the 1920s to now. Case studies of selected works drawn from Australia, Europe and North America will provide opportunities for analysing the dramaturgy and aesthetics of image, action and sound.

Educational aims
• increase students’ knowledge and appreciation of song and dance in popular performance
• enable students to explore selected performance works drawn from the history of popular performance
• provide opportunities for students to recognise, articulate and evaluate the dramaturgy and aesthetics of image, action and sound
• develop students’ ability to think, speak and write about performance in a critically-engaged, aesthetically-informed and ethically responsive manner

Learning outcomes
• describe the significance of selected performance works and their contribution to developments in popular performance
• apply appropriate dramaturgical and aesthetic criteria in analysing song and dance in performance and evaluating their relation to cultural contexts
• participate constructively and reflexively in discussion of the embodied ethics of performance
• identify opportunities for engaging popular dramaturgies and aesthetic criteria in students’ own practice as artists and critics

Assessment (subject to change)
One music video analysis, 1,500 words, 30%
One seminar essay, 3,000 words, 50%
Participation (incl. seminar presentation and attendance), 20%

There is an 85% attendance requirement for both lectures/screenings and seminars. All assignments must be completed (turned in for marking) for a student to pass this topic. An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
Available on 01 December 2014

Staff
Dr Will Peterson  HUMN 249, 08 82015571, william.peterson@flinders.edu.au
DRAM7306
Cross-Cultural Performance

Convenor  TBA
Units  4.5
Term  NOT OFFERED IN 2015
Prerequisites  9 units of second level DRAM topics
Equivalents  none

This topic examines practices and theories of cultural interaction and exchange in drama and theatre. Special emphasis will be placed on Orientalism and its performance legacies, on Postcolonial (self-)representations in an increasingly globalised world, and on avenues of cross-cultural expression shaped by Interculturalism and Transculturalism. Intercultural arts festivals like OzAsia and work by practitioners like Peter Brook, Tadashi Suzuki and William Yang will present opportunities to see and interrogate individual, collective and aesthetic experiences of being in the world.

Educational aims
• increase students’ knowledge and appreciation of key theories that impact on cross-cultural interaction and exchange in drama and performance
• provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating these theories and performances in light of current theatre practice at intercultural arts festivals like OzAsia
• develop students’ ability to think, speak and write about performance in a critically engaged, aesthetically informed and ethically responsive manner
• enhance students’ ability to analyse and apply their knowledge of the theories covered to the performances they see or participate in

Learning outcomes
• discuss and critique competing theoretical strands that can be identified in cross-cultural performance
• apply appropriate aesthetic criteria and historical perspectives in analysing performances and the cultural contexts from which they have come or with which they interact
• analyse a performance to evaluate the praxis used by its creators
• contribute thoughtfully to group discussion and respond constructively to seminar presentations
• demonstrate competency in the practice of documentation and responsible research, formulate and present original seminar papers and essays in a clear, coherent and confident manner

Assessment
Specifics to be announced later.
There is an 85% attendance requirement for all sessions.
All assignments must be completed (turned in for marking) for a student to pass this topic.
An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
NOT OFFERED IN 2015

Staff
TBA
This topic draws on drama, theory and performance texts that shape key theatre, dance, and ritual traditions in India, China, Japan and Korea. We will trace the origins of Sanskrit drama and the art of Japanese Nō in the writings of Bharata and Zeami and will examine them against the popular traditions of Peking Opera, Kyogen, Kabuki, and Bunraku. The Yuan zaju, Kathakali dance-drama and Korean p’ansori will allow us to investigate cultural and aesthetic, social and moral themes in Asian drama and performance experience.

Educational aims

- introduce a range of historically and stylistically significant Asian drama and theory texts and demonstrate their implications for subsequent theatrical development
- introduce a range of key practitioners in the Indian, Chinese, Korean, and Japanese performance traditions
- provide students with the opportunity to develop an historical perspective by recognising, articulating and evaluating these theories, dramatic texts and practitioners in the light of current theatre practice in Asia
- develop students’ ability to think, speak and write about Asian performance traditions in a critically engaged, aesthetically informed and ethically responsive manner

Learning outcomes

- describe the significance of selected dramatic/performance works and theoretical texts and their contribution to shaping theatrical traditions in Asia
- apply appropriate dramaturgical and aesthetic criteria in analysing Asian drama, theory and performance and evaluating their ways of embodying cultural contexts
- contribute thoughtfully to group discussion and respond constructively to seminar presentations
- demonstrate competency in the practice of documentation and responsible research, formulate and present original seminar papers and essays in a clear, coherent and confident manner

Assessment (subject to change)

Four (out of six) program notes: min 475 words each (1,900 words total), 10% each (40% total)
Play study guide or comparative essay: min 2,000 words, 30%
Performance review: min 600 words, 15%
Participation (incl. attendance and one seminar presentation): 15%

There is an 85% attendance requirement for both lectures/screenings and seminars. All assignments must be completed (turned in for marking) for a student to pass this topic. An assignment more than five working days late (if no extension has been arranged) will not be accepted for marking.

Timetable

Available on 01 December 2014

Staff

Dr Maggie Ivanova  HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
Dr Will Peterson  HUMN 249, 08 82015571, william.peterson@flinders.edu.au
<table>
<thead>
<tr>
<th>Week</th>
<th>Country/Region</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Week 1, 27 Jul</td>
<td>India</td>
<td>Bharata’s <em>Nāṭyaśāstra</em> and Classical Sanskrit Drama (WP)</td>
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<tr>
<td>Week 2, 03 Aug</td>
<td>India</td>
<td>Bharatanatyam and <em>Rasa</em> (WP)</td>
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<td>Week 3, 10 Aug</td>
<td>Indonesia</td>
<td>Javanese Wayang Kulit and Balinese Dance (WP)</td>
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<td>Week 4, 17 Aug</td>
<td>China</td>
<td>Guan Hanqing, Yuan zaju (Northern play) and the literati tradition (MI)</td>
</tr>
<tr>
<td>Week 5, 24 Aug</td>
<td>China</td>
<td>Ming Drama, Tang Xianzu and the origins of Peking Opera (MI)</td>
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<tr>
<td>Week 6, 31 Aug</td>
<td>Japan</td>
<td>Elite drama, Zeami, Nō and Kyōgen (MI)</td>
</tr>
<tr>
<td>Week 7, 07 Sept</td>
<td>Japan</td>
<td>Popular traditions, Kabuki and Bunraku (MI)</td>
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</tbody>
</table>
ASST2006
Indonesian Musical Cultures

Convenor       Dr RM von der Borch
Units           4.5
Term            NOT OFFERED IN 2015
Prerequisites   ASST2013 Indonesian Musical Cultures and Identities
Equivalents    ASST2013 Indonesian Musical Cultures and Identities

The topic explores a variety of musical genres in Indonesia, with a focus on popular, folk and classical court styles. Interactions between Indonesian musical genres and cross-cultural influences between Western and Indonesian music are also explored. Weekly practical workshops held in the Pendopo enable students to learn to play a range of compositions for Indonesian gamelan orchestra on a variety of gamelan instruments.

Educational aims
- provide students with an understanding of the diverse range of Indonesian musical genres including popular, folk and classical traditions
- provide students with basic skills to play simple compositions for Javanese gamelan orchestra, in a variety of musical styles, in different sections of the orchestra

Learning outcomes
- understand the different genres of Indonesian performance arts (folk/popular, classical/traditional, modern/contemporary and regional)
- understand gamelan performance as a genre of Indonesian performance
- name the different instruments of the Central Javanese gamelan and describe how they are played in a variety of musical pieces
- play instruments in each of the three sections (basic melody, embellishing and phrasing sections) of the gamelan orchestra, in the three styles (lancaran, ladrang and srepeg) taught during the semester
- identify gamelan influences on Western music
- show an awareness of the importance of group performance in playing gamelan music.

Assessment
To be advised

Timetable
NOT OFFERED IN 2015

Staff
Dr Rosslyn von der Borch       SSS 383, 08 8201 3282, rosslyn.vonderborch@flinders.edu.au
ITAL2213
Italian Theatre

Convenor Dr Luciana d’Arcangeli
Units 4.5
Term 3&4

Prerequisites
Equivalents

The topic will examine how and why theatre developed in Western civilisation through the ages, with a special focus on Italy. It will follow a “thread” from Greek comedy and tragedy to 20th Century Italian theatre examining, among other things, the role of the actor, author and director. The focus of this topic are 20th Century Italian playwrights Luigi Pirandello and Dario Fo (both Nobel prize-winning writers), and Franca Rame. Selected texts are available in Italian with English translations, and will be read, examined closely, and discussed as required. Lectures will be conducted in English.

Educational aims
• acquire and develop background knowledge on the historical developments and artistic movements that have characterised Italian theatre
• understand the basic techniques employed by playwrights, and develop critical skills in analysing plays as instruments for the authors' artistic expression
• develop their ability to place Italian plays in the appropriate artistic/social/historical context
• where applicable, develop further students comprehension of spoken Italian at an advanced level

Learning outcomes
• analyse, discuss, compare, interpret and critique different plays, theatrical genres and playwrights taking into account basic theatrical techniques and the artistic/social/historical context in which they were created;
• read, discuss and critique scholarly articles

Assessment
To be advised

Timetable
Available on 01 December 2014

Staff
Dr Luciana d’Arcangli  HUMN 208, 08 8201 2594, luciana.darcangli@flinders.edu.au
THESIS GUIDELINES FOR DRAMA HONOURS

To graduate with Honours in Drama you are required to undertake a research project that leads to a written thesis. You should meet with the Honours Coordinator before the beginning of semester to discuss possible topics for your thesis, draft an initial research proposal and make arrangements for supervision. The Honours Coordinator will approve a thesis topic only if a supervisor is available and able to supervise the thesis.

Choosing a topic

You should meet for the first time with your supervisor in the first week of semester to discuss the initial proposal for an Honours thesis and refine its scope. You are to submit a revised and fully-developed thesis research proposal, signed by your supervisor, to the Honours Coordinator by 20 April 2015. The thesis proposal will outline the object of your study (what?), the ways you’ll perform your research or your methodology (how?) and a brief statement on the project’s significance (why?). This is by no means a binding document and your project may change shape or direction as the research unfolds.

Researching your topic

You will design a research project in initial consultation with the Honours Coordinator and refine it through discussions with your supervisor. Depending on your topic, your project may include the following research activities:

- reading or rehearsing play scripts
- finding reviews of past productions
- researching theatre history in the library
- reading literary criticism of dramatic texts
- locating original materials in archival collections
- searching online databases (AusStage, AustLit), journal indexes and catalogues
- attending rehearsals and performances - observing, note-taking and reviewing
- analysing performances using photographs and videos

Whatever combination of research activities you pursue, it is important that you record the process of your research. Your supervisor will advise you on approaches to documenting your research.

Writing your thesis

An Honours thesis is a substantial written work that embodies the findings of your research. It should be between 12,000 and 15,000 words in length. Your thesis must conform to accepted conventions of scholarly presentation with regard to spelling, grammar, style, referencing and layout. Ask your supervisor for further information on conventions of scholarly presentation and how to refer properly to sources.

You should hand in a complete draft of your thesis to your supervisor at least three weeks before the due date. This will give your supervisor time to read and comment on your thesis and time for you to respond to your supervisor’s feedback before the submission date.
Academic integrity

It is important that you understand the University policies and procedures for students, in particular those relating to assessment and academic integrity. The University expects honest work at all levels from students. Cheating, plagiarism, and fabrication or falsification of data are not acceptable. The University regards academic dishonesty as a very serious matter and imposes strict penalties on those students who are found to be guilty of an offence under the terms of the University's policy on Academic Integrity.

The University recognises that some acts of academic dishonesty, particularly plagiarism, may arise from genuine ignorance of the use of academic conventions but will not accept ignorance as an excuse. It is, therefore, the obligation of all students to understand and respect the rules concerning academic integrity.

The University policies relating to students, including academic integrity, are available online: http://www.flinders.edu.au/current-students/policies-procs/policies-procs_home.cfm or http://www.flinders.edu.au/ppmanual/student/student_home.cfm?aaa

Preparing your thesis for submission

You should use a computer to write your thesis and a laser printer to print the final copy. The thesis should be printed single-sided on A4 paper. The text should be double-spaced and the pages should have generous margins.

Your thesis must have a title page with

[Your full name]
[The title of your thesis]
Submitted in partial fulfilment of the requirements for the Bachelor of Arts, Honours in Drama
Department of Drama, Flinders University
[Year]

In addition to the title page, your thesis should include

Abstract that summarises the thesis in one paragraph
Declaration: ‘I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief does not contain any material previously published or written by another person except where due reference is made in the text.’
Acknowledgements page
Contents page
Introduction
Chapters
Conclusion
Reference list
Submitting your thesis

The thesis is due on 19 October 2015. Extensions beyond this date will be granted by the Honours Coordinator only under exceptional circumstances. Submission for an extension must be made in writing with the supervisor’s agreement before the due date.

You are to submit one unbound copy of your thesis to the Drama administration office. The department will make two copies of your thesis for examination. These will be returned to you. The other copy will be retained for deposit in the Central Library. If you do not want your thesis to be stored in the library, or if you want to place restrictions on who may read it, discuss this with the Honours Coordinator.

The examination process

Your thesis will be examined by two examiners – an internal examiner from within the Drama Department and an external examiner from the Faculty or another University. The two examiners assess the thesis, giving it a percentage mark and offering comment and critique in a one-page written report.

The criteria for assessment of Honours include (but are not limited to):

- Evidence of ability to undertake independent research;
- Originality and creativity in conceptualisation;
- Suitability of project design to research aims;
- Critical awareness of scholarship within the discipline;
- Comprehensiveness of treatment of subject material;
- Sound research method and analytical approach;
- Convincing argumentation based on appropriate evidence;
- Breadth and depth of understanding;
- Accuracy and clarity of presentation;
- Conforms to scholarly conventions for presentation and referencing.

If the marks from the examiners are within 5% of each other and in the same grade, the coordinator will halve the difference and treat it as an agreed mark. If the two marks are farther apart the Honours Coordinator will give the examiners the two reports and the examiners will consult with each other to arrive at an agreed mark. On occasions, when examiners are not able to agree on a mark, the Honours Coordinator will seek an assessment of the thesis from a third examiner. All three reports are then brought to the examination meeting when a final mark is determined. Once this is done, the student is given the mark, copies of the examiner’s reports and the two copies of the thesis.

Thesis examination

An Honours thesis at Flinders University is graded using five classification: First Class (H1), Second Class Division A (H2A), Second Class Division B (H2B), Third Class (H3) and Fail (F). Examiners give a percentage mark, using the following as a guide.
Honours First Class (H1) 85-100%

An Honours thesis given the H1 grade approaches the standard of publishable research and provides evidence of the student’s potential for conducting outstanding research. A high mark in this grade (90-100%) is given to a thesis which demonstrates outstanding research capacity through:

- Elegant conceptualisation and convincing argumentation;
- Use of rigorous or innovative research method;
- Originality, creativity and accuracy in analysis and synthesis;
- Excellent written expression and structural clarity;
- Conforms to scholarly conventions for presentation and referencing.

A lower mark in this grade (85-89%) is given where the thesis shows:

- Some minor weakness in presentation, referencing or structure;
- Or some minor inconsistency or oversight in the project or thesis.

Honours Second Class Division A (H2A) 75-84%

A thesis in the H2A (75-84%) grade is generally a sound piece of research. It may have some weaknesses or flaws, which are offset by some excellent features. The thesis demonstrates:

- Sound design and an appropriate research method;
- Well-structured, convincing and coherent arguments;
- Accurate interpretation and analysis;
- Evidence of originality or creativity;
- Excellence in one or two areas, such as conceptualisation, research method, analysis or expression – but no outstanding strengths elsewhere.

Honours Second Class Division B (H2B) 65-74%

A thesis given the H2B (65-74%) grade is generally a sound piece of research, but it has no particular strengths or areas of excellence. In general, the thesis demonstrates:

- Sound design and an appropriate research method;
- Well-structured, convincing and coherent arguments;
- Accurate interpretation and analysis;
- But there is little evidence of originality or creativity;
- Or one major weakness in an aspect such as conceptualisation, research method, analysis and expression;
- Or several minor weaknesses such as critical misconceptions, inconsistencies or omissions, poor organisation, incorrect interpretation, or an inability to recognise limitations of research method.

Honours Third Class (H3) 50-64%

A thesis given the H3 (50-64%) grade adequately documents a research project, but it has no particular strengths or areas of excellence and there is no significant evidence of originality or creativity. In addition, the thesis may demonstrate:
• An inadequately conceptualised or poorly designed research project;
• Unrecognised deficiencies in research method or analytical approach;
• Several misconceptions, inconsistencies or omissions in one or more areas such as conceptualisation, research method, analysis and expression;
• Lack of articulation with relevant scholarship.

Fail (F)

A thesis given the F (0-49%) grade is compromised by significant inadequacies across several areas. It demonstrates:

• Flawed conceptualisation or execution;
• Erroneous interpretation and analysis;
• Unsubstantiated arguments;
• Lack of coherence and clarity.

Honours results

Your final result for Honours is an aggregate of the marks you receive for your thesis and other Honours topics. The University policy on assessment specifies that performance for each Honours classification should exhibit the following:

• Honours First Class (H1): Sustained excellence in quality of written, oral and, where relevant, performative work, judged against stated criteria. This level of achievement should be rated as outstanding in the sense that students clearly demonstrate advanced scholarship within the discipline and a high level of ability to undertake independent research. A score in the range of 85 to 100 will be awarded.

• Honours Second Class Division A (H2A): An overall high level of scholarship judged against stated criteria, which may include excellence in some areas. Students achieving this classification will have demonstrated the ability to undertake independent research. A score in the range of 75 to 84 will be awarded.

• Honours Second Class Division B (H2B): A substantial level of scholarship judged against stated criteria. While showing some variability in performance, students achieving this classification are assessed as competent within the discipline. A score in the range of 65 to 74 will be awarded.

• Honours Third Class (H3): A satisfactory level of scholarship judged against stated criteria. Students achieving this classification are seen as having met the minimum requirements for the award. A score in the range of 50 to 64 will be awarded.

• Fail: An unsatisfactory level of scholarship judged against stated criteria. Students awarded this classification are seen as not having met the minimum requirements for the award. A score in the range of 0 to 49 will be awarded.

The University policies relating to students, including Honours assessment, are available at: http://www.flinders.edu.au/ppmanual/student/student_home.cfm?aaa or http://www.flinders.edu.au/current-students/policies-procs/policies-procs_home.cfm
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