### Undergraduate Topics Offered in 2015

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### Cross-listed Topics Offered in 2015

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Drama Centre Topics Offered in 2015

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Drama Department Contact Information

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Dr Will Peterson    HUMN 249, 08 82015571, william.peterson@flinders.edu.au
Welcome to Drama at Flinders!

Students study Drama at Flinders University for many reasons. Some are training professionally in the Drama Centre to become performers and directors. Some are studying Drama as part of their teaching qualification. Others are curious to explore more deeply a subject they enjoyed at school – or never had a chance to do at school. We provide opportunities to all these students. There are performance topics for those wanting to learn practical skills and there are survey topics for those who like to study the historical and theoretical aspects of Drama. We do not assume prior study in Drama: we understand that for many students Drama was not an option at school.

Drama can be studied at Flinders as a major sequence within a Bachelor of Arts (BA). We also offer the Drama stream in the Bachelor of Creative Arts (BCA) for students seeking to be professional performers and directors. You do not have to have studied Drama before to be accepted for either the BA or the BCA Drama program. Both the BA and the BCA can be taken to Honours level in fourth year. Some students go on to further study at postgraduate level in a Master of Arts (MA) or Doctor of Philosophy (PhD) by research.

Program of Study: Drama Major
See also: http://www.flinders.edu.au/courses/rules/undergrad/majors/ba-dram.cfm

The following is the program of study for a 36 unit major sequence in Drama within a Bachelor of Arts and should be read in conjunction with the course rule for the BA.

First-year topics (both must be completed):
DRAM1001 Drama 1A: First Stages and DRAM1002 Drama 1B: Bodies of Work

Second-year topics (select two):
DRAM2100 Modern Theatre: The Rise of the Director
DRAM2101 Modern Theatre: Companies and Directors
DRAM2102 Reading Theatre: Theories and Performance
DRAM2103 Reading Theatre: Plays in Production

Third-year topics (select two):
DRAM3100 Performance Theories: Time, Space and the Body (4.5 units)
DRAM3101 Postmodern Directions (4.5 units)
DRAM3102 Live Arts and Performance (4.5 units)
DRAM3103 Song and Dance (4.5 units)
DRAM3104 Cross-Cultural Performances (4.5 units)
DRAM3105 Asian Theatres (4.5 units)

Plus two additional topics from any of those offered in second or third year above or from the optional topics listed below.

CREA3456 Cultural Policy and the Arts
DRAM1003 Drama Workshop 1A (audition required, must be taken with DRAM1001)
DRAM1004 Drama Workshop 1B (audition required, must be taken with DRAM1002)
DRAM2200 Improvisation Workshop (audition required)
DRAM2201 Stanislavski Workshop (audition required)
DRAM3106 Dramaturgy and New Writing
Note: Bachelor of Education (Middle and Secondary), Bachelor of Health Sciences students undertake an 18 unit teaching minor consisting of two first-year topics plus two second- or third-year topics (where the entry requirements are met).

First Year Offerings in 2015 (BA & BCA)

Students studying Drama in the BA and the BCA take two Drama Theory topics in the first year. DRAM1001 Drama IA: First Stages is an introductory view of Drama, beginning with the classical theatres of Athens in the fifth century BCE and Japan in the fourteenth-century, progressing through to the work of master-playwrights like Moliere, Shakespeare, and the Chinese Ji Junxiang. We then explore dramatic and theatrical developments in the nineteenth century with Ibsen, Wilde, Shaw, Chekhov, and Strindberg – playwrights who created much of the modern drama we know today. In this topic, students are introduced to general principles of interpreting character motivation and dramatic form in context, performance analysis and basic dramaturgical research. The course assessment includes essays (scene analysis), tutorial presentations and writing reviews.

DRAM1002 Drama IB: Bodies of Work examines a range of modern and postmodern dramatic works. We begin with the influence of the twentieth century pioneers Bertolt Brecht, Peter Weiss and Peter Brook and move on to consider the Theatre of the Absurd in the work of Samuel Beckett, Antonin Artaud’s Theatre of Cruelty, and the gender- and race-aware theatre of Lorraine Hansberry, Maria Irene Fornes, and Caryl Churchill. We also discuss recent dramatic works from New Zealand and Australia, and conclude with musical theatre and recent Indigenous performance.

Second- and Third-Year Offerings in 2015 (BA & BCA)

Drama offers an extensive program of study in second and third year. The theory stream continues with two second-year topics on Modern Theatre in the first semester and another in the second semester.

DRAM2100 Modern Theatre: The Rise of the Director looks at the emergence of the director in modern theatre in Europe, the United Kingdom and the United States from 1880. The artists and companies studied in this topic include Adolphe Appia, Gordon Craig, Alfred Jarry, Konstantin Stanislavsky, Anton Chekhov, Vsevolod Meyerhold, Antonin Artaud, Bertolt Brecht and Jerzy Grotowski.

DRAM2101 Modern Theatre: Companies and Directors explores the NYC-based Mercury Theatre and Orson Welles, the Group Theatre and the Actors Studio (Lee Strasberg, Harold Clurman, Stella Adler, Elia Kazan, Tennessee Williams), the Royal Court and Theatre Workshop in London (John Osborne, George Devine, Joan Littlewood, Shelagh Delaney), and alternative theatre movements in the United States and Australia (the Pram Factory, Nimrod and Indigenous theatre).

In the second semester, DRAM2102 Reading Theatre: Theories and Performance addresses a variety of theories which both inform and enable an analysis of theatre practice, including semiology, discourse, power, language, narrative and reception.
During the first semester of third year, DRAM3102 Live Arts and Performance broadens our understanding of performance to include genres and modes other than theatre and looks at the aesthetics and ethics of contemporary performance in an international field in the contexts of the Adelaide Festival and the Fringe. Students also have an opportunity to engage with DRAM3106 Dramaturgy and new Writing, a topic that might be of particular interest to those who seek more practical exposure to writing for the stage.

During the second semester, DRAM3105 Asian Theatres offers opportunities to BA and BCA students alike to learn about the dramatic and theatrical conventions of some non-western performance traditions from India, Indonesia, Bali, China and Japan. This topic is closely aligned with the OzAsia Festival. Responding to popular demand, we have included among our 2015 topics DRAM3103 Song and Dance, an insightful immersion into contemporary musical theatre and recent developments in popular performance, drawing on analyses of the dramaturgy and aesthetics of image, action and sound.

Two cross-listed topics, WMST3012 Performing Masculinities (Semester 1) and ITAL2213 Italian Theatre (Semester 2) may also be taken as part of the Drama major.

**Drama Workshop: First-, Second- and Third-Year Offerings in 2015 (BA)**

Students in the BA, who want to develop practical performance skills, may audition for the Drama Workshop program. In first year, DRAM1003 and DRAM1004 offer a practical program of skills training in voice, movement and textual analysis.

Please pick up an information sheet and application form to audition for DRAM 1003 and DRAM1004 from the wall display near room 252 in the Humanities Building. The auditions take place on the first Tuesday of each semester in the Drama Centre Building; for Semester 1 this is 03 March, 2-5pm. We accept about 30 students in this topic and the program consists of movement, improvisation as well as the preparation of readings plus two productions based on texts from DRAM1001. If you don't get accepted for Workshop you can still do practical topics in the 2nd and 3rd years. Drama Workshop is part of the major program and you must also enrol in and complete DRAM1001 and DRAM1002, if you are accepted.

First-year Drama Workshop students can continue in second year with DRAM2200 Improvisation Workshop and DRAM2201 Stanislavski Workshop, offered during Semester 1 and Semester 2, respectively. In third year we offer DRAM3200 Studio Workshop – Beyond Stanislavski (Semester 1 only). We regard these three topics as useful for students wanting to study Drama as a teaching subject at both primary and secondary school levels.

**Drama Honours: Fourth Year (BA & BCA)**

The Honours year in the BA is an opportunity to pursue an advanced program of study in Drama and to develop 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. While an Honours degree is the usual requirement for admission to postgraduate study, it also offers valuable specialisation for students intending to teach Drama.

The Honours year in the BCA is about getting work in the industry. After a year of experimentation, the focus of the fourth year is pragmatic and oriented towards current employment and funding trends. Students devote considerable time to creating a body of work on video, CD and for live performance to present to agents, casting agents, and employers.
Honours students in both the BA and the BCA study DRAM7102/DRAM7103 Contemporary Australian Drama 1 and 2. These topics look at Australian writing for performance from 1990 to now. BA Honours students also study DRAM7104 Performance Research which introduces current theories, methodologies and debates in researching drama as performance.

An Outline of Drama Honours
See also: http://www.flinders.edu.au/courses/rules/undergrad/hba/hba-drma.cfm

Drama Honours – required thesis topics – 13.5 units

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Drama Honours – required core topics – 13.5 units

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<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 department in the Humanities and Creative Arts, such as English or Screen Studies. Students must seek the permission of the relevant coordinator to enrol in Honours topics from other departments.

For more information on any Drama topics offered in 2015, incl. Honours, please contact Dr Maggie Ivanova, Interim Director of Studies for Drama (maggie.ivanova@flinders.edu.au). Honours questions can also be directed to Dr Will Peterson (will.peterson@flinders.edu.au), who will transition into the position of Honours and Postgraduate Coordinator in 2015.
DRAM 1001
Drama 1A: First Stages

Convenor: Dr Will Peterson
Units: 4.5
Terms: 1 & 2, Semester 1

As an introduction to the history and theories of performance, this topic examines a range of genres and styles as well as the relationships between text and performance. It also examines performance as text and aims to develop students’ skills in reading both text and performance while encouraging cogent discussion skills and the ability to write analytically, critically and creatively. DRAM1001 must be taken by all students who intend to major in Drama. It is also available as a cognate topic.

Educational aims
- assist students to make the transition to university life and help them understand the value of learning with peers and colleagues
- introduce students to a range of historically and stylistically significant drama texts and demonstrate their implications for theatrical performance
- develop students’ critical thinking and their ability to consider key issues in both group settings and individual study
- develop students’ research and writing skills in a variety of forms

Learning outcomes
- be able to demonstrate a close knowledge of the set texts and understand their significance within the history of drama
- be able to contribute to group discussions including presenting tutorials
- have gained research skills to assist them in formulating essays and tutorial papers
- be able to produce a written review after attending a theatre performance

Assessment
One performance review, 750 words, 15%
One tutorial paper, 1,250 words, 30%
One response to tutorial presentation, 500 words, 10%
One essay, 2,000 words, 30%
Participation (incl. Tutorial 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 ten working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
Available on 01 December 2015

Staff
Will Peterson HUMN 249, 08 82015571, william.peterson@flinders.edu.au
Maggie Ivanova HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
Prof. Julian Meyrick HUMN 219, 08 82012595, julian.meyrick@flinders.edu.au
Dr Anne Thompson HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
Sheila Duncan dunc0034@flinders.edu.au
Alex Vickery-Howe alex.vickeryhowe@flinders.edu.au
### DRAM1001 Drama 1A: First Stages
**Terms 1 & 2, Semester 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Screening/Reading</th>
<th>Lecture</th>
<th>Tutorials</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>March 2</td>
<td>Introduction, tutorial allocations, performances; Reading: <em>Medea</em> (WP)</td>
<td>Introduction: Drama, theatre, tragedy – Aristotle’s ideas (WP)</td>
<td>Introduction tutorial: discuss tutorial presentations; FLO</td>
</tr>
<tr>
<td>2</td>
<td>March 9</td>
<td><strong>Adelaide Cup Day</strong></td>
<td>Variants of tragedy: <em>Medea</em> and <em>Black Medea</em>; library intro (MI)</td>
<td>Aristotle</td>
</tr>
<tr>
<td>5</td>
<td>March 30</td>
<td>Screen: <em>The Tempest</em> (WP)</td>
<td>Post-colonial Shakespeare: <em>The Tempest</em> in Australia (AT)</td>
<td><em>Tartuffe</em></td>
</tr>
<tr>
<td>6</td>
<td>April 6</td>
<td><strong>Easter Monday</strong></td>
<td>Research methods and academic integrity (WP)</td>
<td><em>The Tempest</em></td>
</tr>
<tr>
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</tr>
<tr>
<td>7</td>
<td>April 27</td>
<td>Screen: Ibsen doco and <em>Double Nora</em> (MI)</td>
<td>Ibsen and Naturalism: <em>A Doll House</em> (MI)</td>
<td>Essay workshop</td>
</tr>
<tr>
<td>8</td>
<td>May 4</td>
<td>Screen: <em>The Orphan of Zhou</em> (WP)</td>
<td>Against Naturalism: Ji Junxiang, <em>The Orphan of Zhou</em> (WP)</td>
<td><em>A Doll House</em></td>
</tr>
<tr>
<td>9</td>
<td>May 11</td>
<td>Screen: <em>The Importance of Being Earnest</em> (MI)</td>
<td>‘A trivial comedy for serious people’: Wilde, <em>The Importance of Being Earnest</em> (MI)</td>
<td><em>The Orphan of Zhou</em></td>
</tr>
<tr>
<td>10</td>
<td>May 18</td>
<td>Screen: <em>Mrs Warren’s Profession</em> (WP)</td>
<td>Shaw and Realism: <em>Mrs Warren’s Profession</em> (JM)</td>
<td><em>The Importance of Being Earnest</em></td>
</tr>
<tr>
<td>11</td>
<td>May 25</td>
<td>Screen: <em>Country Life</em> (<em>Uncle Vanya</em>) (MI)</td>
<td>Internal action and subtext: Chekhov, <em>Uncle Vanya</em> (MI)</td>
<td><em>Mrs Warren’s Profession</em></td>
</tr>
<tr>
<td>12</td>
<td>June 1</td>
<td>Reading: <em>The Ghost Sonata</em> (WP)</td>
<td>Expressionism: Strindberg, <em>The Ghost Sonata</em> (JM)</td>
<td><em>Uncle Vanya</em></td>
</tr>
<tr>
<td>13</td>
<td>June 8</td>
<td><strong>Queen’s Birthday and Volunteer’s Day</strong></td>
<td>Quiz (WP)</td>
<td><em>The Ghost Sonata</em></td>
</tr>
</tbody>
</table>

**13-26 April Mid-Semester Break**
DRAM1002
Drama 1B: Bodies of Work

Convenor: Dr Maggie Ivanova
Units: 4.5
Terms: 3 & 4, Semester 2

The topic builds on students’ knowledge base and encourages fluency in the analysis of performance issues across media. The topic provides an introduction to future specialist study in Second and Third Years, offering opportunities to examine a wide range of modern and postmodern texts for the stage, television and film. The topic examines critical questions of gender and identity and aims to develop analytic and critical skills and provides opportunities for practical and creative activity. This topic must be taken by all students who intend to major in Drama. It is also available as a cognate topic.

Educational aims
• introduce students to a range of historically and stylistically significant 20th century texts including film and television and demonstrate their implications in performance as well as their cultural contribution
• develop students’ critical thinking and their ability to consider key issues in both group settings and individual study
• develop students’ research and writing skills in a variety of forms

Learning outcomes
• demonstrate a close knowledge of the set texts and understand their significance within the recent history of drama, television and film
• contribute to group discussions including presenting seminars
• research and formulate both an essay and a seminar paper
• produce a written review of a theatre or cinema performance

Assessment
One performance review, 750 words, 15%
One tutorial paper, 1,250 words, 30%
One response to tutorial presentation, 500 words, 10%
One essay, 2,000 words, 30%
Participation (incl. tutorial 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 ten working days late (if no extension has been arranged) will not be accepted for marking.

Timetable
Available on 01 December 2015

Staff
Maggie Ivanova  HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
Will Peterson  HUMN 249, 08 82015571, william.peterson@flinders.edu.au
Prof. Julian Meyrick  HUMN 219, 08 82012595, julian.meyrick@flinders.edu.au
Alex Vickery-Howe  alex.vickeryhowe@flinders.edu.au
<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Screening/Reading</th>
<th>Lecture</th>
<th>Tutorials</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>July 27</td>
<td>Screening: <em>Marat/Sade</em> (1967), dir. Peter Brook (MI)</td>
<td>Artaud and Weiss (MI)</td>
<td>Introduction tutorials</td>
</tr>
<tr>
<td>5</td>
<td>Aug 24</td>
<td>Reading: <em>Fefu and Her Friends</em> (MI)</td>
<td>Hispanic-American Theatre: Maria Irene Fornes, <em>Fefu and Her Friends</em> (MI)</td>
<td><em>A Raisin in the Sun</em></td>
</tr>
<tr>
<td>8</td>
<td>Sept 14</td>
<td>Screening: <em>Nga Tangata Toa</em> (WP)</td>
<td>New Zealand drama: None Kouka, <em>Nga Tangata Toa</em> (WP)</td>
<td><em>Angels in America</em></td>
</tr>
</tbody>
</table>

**21 September – 04 October: mid-semester break**

| 9    | Oct 05      | **Public holiday: Labour Day**                        | Performance reflections and AusStage (MI)         | *Nga Tangata Toa*              |
| 12   | Oct 26      | Musical screening: *Bran Nue Dae* (2009), dir. Rachel Perkins (WP) | Quiz (MI)                                          | *Bran Nue Dae*                |
DRAM1003
Drama Workshop 1A

Convenor       Dr Anne Thompson
Units           4.5
Terms           1 & 2, Semester 1
Prerequisite    Enrolment in this topic is by audition only
Co-requisite   DRAM1001 First Stages

The Drama Workshops are practical topics designed to further skills and extend experience in theatrical practice. Workshops will focus on improvisation skills and working on rehearsed readings of scripts in small groups.

Educational aims
• develop students’ understanding of the basic skills required in acting and producing work for the stage, including:
  - Improvisational skills
  - Rehearsed readings
  - Engaging in one full production
• provide students with the basic skills required for teaching drama at primary or secondary level
• encourage students to conduct group-devised work as distinct from individual work
• develop students’ understanding of the theatricality of older plays beyond their literary value
• encourage students towards more incisive critical thinking of performance from a practical standpoint
• integrate the historical aspects of theatre with the practice of theatre through an alliance
• between Drama 1 and Drama Workshop

Learning outcomes
• be able to evaluate their own competence in the variety of skills required as a performer in order to identify their strengths and weaknesses
• have developed increased synchronic and diachronic understanding and consequent enthusiasm for the field of drama
• have a greater level of competence in collaborating with peers
• have developed a greater level of confidence in the ability to create a performance
• have a deeper appreciation of the skills required to embody a text

Assessment (subject to change)
Class work: 40%
Devised Performance: 35%
Attendance and Collaboration: 25%

Timetable
Available on 01 December 2015

Staff
Dr Anne Thompson       HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
DRAM1004
Drama Workshop 1B

Convenor Dr Anne Thompson
Units 4.5
Terms 3 & 4, Semester 2
Prerequisite Enrolment in this topic is by audition only
Co-requisite DRAM1002 Bodies of Work

The Drama Workshops are practical topics designed to further skills and extend experience in theatrical practice. Workshops will focus on improvisation skills and working on rehearsed readings of scripts in small groups.

Educational aims
• develop students’ understanding of the basic skills required in acting and producing work for the stage, including:
  - Improvisational skills
  - Rehearsed readings
  - Engaging in one full production
• provide students with the basic skills required for teaching drama at primary or secondary level
• encourage students to conduct group-devised work as distinct from individual work
• develop students’ understanding of the theatricality of older plays beyond their literary value
• encourage students towards more incisive critical thinking of performance from a practical standpoint
• integrate the historical aspects of theatre with the practice of theatre through an alliance between Drama 1 and Drama Workshop

Learning outcomes
• be able to evaluate their own competence in the variety of skills required as a performer in order to identify their strengths and weaknesses
• have developed increased synchronic and diachronic understanding and consequent enthusiasm for the field of drama
• have a greater level of competence in collaborating with peers
• have developed a greater level of confidence in the ability to create a performance
• have a deeper appreciation of the skills required to embody a text

Assessment (subject to change)
Acting short scripts: 25%
Readings: 25%
Filmed performance: 20%
Production: 30%

Timetable
Available on 01 December 2015

Staff
Dr Anne Thompson HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
DRAM2100 / 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
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
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
Sheila Duncan  dunc0034@flinders.edu.au
# DRAM2100 / DRAM7203
Modern Drama: The Rise of the Director
NS1 (Term 1), 2015

<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>
DRAM2101 / 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, stylistists 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 Housman 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>
DRAM2102 / DRAM7201
Reading Theatre: Theories and Performance

Convenor  Dr Anne Thompson
Units  4.5
Term  3
Prerequisites  9 units of first year DRAM topics
Equivalents  DRAM3507

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 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 Anne Thompson  HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
Dr Will Peterson  HUMN 249, 08 82015571, william.peterson@flinders.edu.au
## Term 3 – Semester 2

<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Tuesday Session</th>
<th>Thursday Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>27 Jul</td>
<td>Semiology: text and performance semiotics</td>
<td>In lieu of session, attend a current production</td>
</tr>
<tr>
<td>2</td>
<td>03 Aug</td>
<td>Discourse and discourse analysis</td>
<td>Semiology</td>
</tr>
<tr>
<td>3</td>
<td>10 Aug</td>
<td>Power: knowledge, oppression, identity</td>
<td>Discourse</td>
</tr>
<tr>
<td>4</td>
<td>17 Aug</td>
<td>Language</td>
<td>Power</td>
</tr>
<tr>
<td>5</td>
<td>24 Aug</td>
<td>Narratology</td>
<td>Language</td>
</tr>
<tr>
<td>6</td>
<td>31 Aug</td>
<td>Theories of Reception</td>
<td>Narrative theory</td>
</tr>
<tr>
<td>7</td>
<td>07 Sep</td>
<td>In lieu of lecture, attend a current production</td>
<td>Reception</td>
</tr>
<tr>
<td>8</td>
<td>14 Sep</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DRAM2103 / 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
DRAM2200
Improvisation Workshop

Convenor Dr Anne Thompson
Units 4.5
Terms 1 & 2
Prerequisites DRAM1003 Drama Workshop 1A or DRAM1004 Drama Workshop 1B
Equivalents DRAM2509 Improvisation Workshop, DRAM2506 Improvisation

This topic explores improvisation as an approach to acting, rehearsal and performance. A range of improvisation techniques are explored in workshops that integrate theory and practice. The workshops culminate in performances that demonstrate the principles of selected improvisation techniques.

Educational aims
• increase students’ knowledge and appreciation of a range of improvisation techniques
• enable students to collaboratively explore improvisation techniques in workshops that integrate theory and practice
• encourage students to adopt a reflexive, inquiry-based approach to cultivating their performance skills
• enhance students’ ability to analyse and apply the principles and practices of selected improvisation approaches
• provide opportunities for students to develop practical skills in preparing, rehearsing and presenting a performance

Learning outcomes
• be able to describe the principles and practices of selected improvisation techniques
• be able to integrate and embody the principles and practices of selected improvisation techniques in workshop activities
• have developed skills in using improvisation through a combination of theoretical research, practical exploration and critical reflection
• be able to collaboratively apply the principles and practices of selected improvisation techniques in creating performance
• be able to analyse a performance to evaluate the effectiveness of the improvisation techniques applied

Assessment (subject to change)
Assignment: Research essay 25%
Practical work: Workshop exercises 25%
Practical work: Performance 25%
Assignment: Performance review 25%

Timetable
Available on 01 December 2014

Staff
Dr Anne Thompson HUMN 236, 08 82013174, anne.thompson@flinders.edu.au
DRAM2201  
Stanislavski Workshop

Convenor  Tiffany Knight  
Units  4.5  
Terms  3 & 4  
Prerequisites  Either DRAM2200 DRAM2509  
Equivalents  DRAM3510

This workshop topic examines the studio and rehearsal systems of Stanislavski and the importance of his work for contemporary practitioners. Theory and practice will be integrated and culminate in prepared workshop extracts using appropriate texts.

Educational aims
- increase students’ knowledge and appreciation of a range of Stanislavskian concepts and techniques  
- enable students to collaboratively explore analytical and ensemble techniques in workshops that integrate theory and practice  
- encourage students to adopt a reflexive, inquiry-based approach to cultivating their performance skills  
- enhance students’ ability to analyse and apply the principles and practices of selected Stanislavskian approaches  
- provide opportunities for students to develop practical skills in preparing, rehearsing and presenting a performance

Learning outcomes
- be able to describe the principles and practices of selected Stanislavskian techniques  
- be able to integrate and embody the principles and practices of selected Stanislavskian techniques in workshop activities  
- have developed skills in using Stanislavskian style analysis and techniques through a combination of theoretical research, practical exploration and critical reflection  
- be able to collaboratively apply the principles and practices of selected Stanislavskian techniques in creating performance  
- be able to analyse a performance to evaluate the effectiveness of Stanislavskian techniques applied

Assessment (subject to change)
 Assignment: Script analysis 25%  
Practical work: Workshop exercises 25%  
Practical work: Performance 25%  
Assignment: Journal 25%

Timetable
Available on 01 December 2014

Staff
Tiffany Knight  HUMN 107, 08 82015308, tiffany.knight@flinders.edu.au
ASST2006
Indonesian Musical Cultures

Convenor  Dr RM von der Borch
Units  4.5
Term  Not offered in 2015
Prerequisites
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
DRAM3100 / DRAM7302
Performance Theories: Time, Space and the Body

Convenor Dr Maggie Ivanova
Units 4.5
Term Not offered in 2015
Prerequisites 9 units of second level DRAM topics
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, 30%
One seminar presentation and essay, 2,500 words, 45%
Response to seminar presentation, 750 words, 10%
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
Dr Will Peterson HUMN 249, 08 82015571, william.peterson@flinders.edu.au
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Time and Event: ritual process, temporal perception, and kinds of time</td>
</tr>
<tr>
<td>Week 2</td>
<td>Space and Place: social reality, the fictional within the physical, textual and thematic interplays</td>
</tr>
<tr>
<td>Week 3</td>
<td>Performing Bodies: objective and phenomenal perspectives</td>
</tr>
<tr>
<td>Week 4</td>
<td>Presence and Performativity: desire and becoming in performance</td>
</tr>
<tr>
<td>Week 5</td>
<td>Globalisation: hybrids and fusions; location of culture: impositions and appropriations</td>
</tr>
<tr>
<td>Week 6</td>
<td>Interculturalism and transculturalism: cultural exchange and disruptive performance</td>
</tr>
</tbody>
</table>
DRAM3101 / DRAM7303
Postmodern Directions

Convenor        Dr 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 stylists, 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, stylists 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 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 Anne Thompson    HUMN 236, 08 8201 3174, anne.thompson@flinders.edu.au
**DRAM3102 / 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**
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  
HUMAN 249, 08 82015571, william.peterson@flinders.edu.au
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
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
DRAM3104 / 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
To be announced

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
To be announced
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**
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, starting</th>
<th>Country</th>
<th>Drama/Tradition</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 Jul</td>
<td>India</td>
<td>Bharata’s <em>Nāṭyaśāstra</em> and Classical Sanskrit Drama (WP)</td>
</tr>
<tr>
<td>3 Aug</td>
<td>India</td>
<td>Bharatanatyam and <em>Rasa</em> (WP)</td>
</tr>
<tr>
<td>10 Aug</td>
<td>Indonesia</td>
<td>Javanese Wayang Kulit and Balinese Dance (WP)</td>
</tr>
<tr>
<td>17 Aug</td>
<td>China</td>
<td>Guan Hanqing, Yuan zaju (Northern play) and the literati tradition (MI)</td>
</tr>
<tr>
<td>24 Aug</td>
<td>China</td>
<td>Ming Drama, Tang Xianzu and the origins of Peking Opera (MI)</td>
</tr>
<tr>
<td>31 Aug</td>
<td>Japan</td>
<td>Elite drama, Zeami, Nō and Kyōgen (MI)</td>
</tr>
<tr>
<td>7 Sept</td>
<td>Japan</td>
<td>Popular traditions, Kabuki and Bunraku (MI)</td>
</tr>
</tbody>
</table>
DRAM3106
Dramaturgy and New Writing

Convenor
Prof. Julian Meyrick

Units
4.5

Term
2

Prerequisites
1 Admission into BCADN-Bachelor of Creative Arts (Dance)
2 Admission into BCADR-Bachelor of Creative Arts (Drama)
3 72 units of topics
Must Satisfy: (1) or (2 and 3)

This topic introduces aspects of dramaturgical practice in theatre production, with a focus on new writing for performance. Dramaturgy involves applying skills in research and analysis to theatre production. It includes study of the culture, society and conventions that form the context of play scripts, and an enquiry into the significance of making theatre for audiences today. What kind of world does the play represent? How is that world best represented on stage? And what will make the play work in the theatre for an audience today?

Educational Aims
- outline developments in the history, theory and practice of dramaturgy
- introduce aspects of dramaturgical practice, including new writing for performance
- provide students with an opportunity to develop skills in dramaturgical research and analysis
- develop students appreciation of new writing for performance

Learning Outcomes
On completion of this topic students will be able to demonstrate:
- an understanding of key developments in the history, theory and practice of dramaturgy in theatre production
- an understanding of aspects of dramaturgical practice, with reference to new performance
- skills in applying research and analysis to theatre production
- an appreciation of new writing for performance

Assessment
To be announced

Timetable
Available on 01 December 2014

Staff
Prof. Julian Meyrick  HUMN 219, 08 82012595, julian.meyrick@flinders.edu.au
DRAM3200
Studio Workshop – Beyond Stanislavski

Convenor Dr Maggie Ivanova
Units 4.5
Term 1&2
Prerequisites One of DRAM2200/DRAM2509/DRAM2506 Improvisation Workshop, plus an addition 4.5 units of second level DRAM topics
Equivalents DRAM3509 Studio Workshop – Beyond Stanislavski

This topic examines approaches to acting and rehearsal that extend beyond a Stanislavskian approach. The approaches of selected practitioner-theorists (such as Meyerhold and Brecht) are explored in workshops that integrate theory and practice. The workshops culminate in a public presentation of a work, the details of which will be announced later.

Educational aims
• increase students’ knowledge and appreciation of significant approaches to acting and rehearsal that extend beyond the Stanislavskian tradition of realist acting
• enable students to collaboratively explore the approaches of selected practitioner-theorists (such as Meyerhold and Brecht) in workshops that integrate theory and practice
• encourage students to adopt a reflexive, inquiry-based approach to cultivating their performance skills
• enhance students’ ability to analyse and apply the principles and practices of selected practitioner-theorists
• provide opportunities for students to develop practical skills in preparing, rehearsing and presenting a performance

Learning outcomes
• describe the principles and practices of selected practitioner-theorists
• integrate and embody the principles and practices of selected practitioner-theorists in workshop activities
• derive performance techniques from a combination of theoretical research, practical exploration and critical reflection
• collaboratively apply the principles and practices of selected practitioner-theorists to the rehearsal and performance of an appropriate text
• analyse a performance to evaluate the effectiveness of the principles and practices applied in rehearsal

Assessment
Creative journal (practice-led research and collaboration), 25%
Script analysis, 25%
Practical work, workshop 25%
Practical work, performance 25%

Timetable
Available on 01 December 2014

Staff
Dr Maggie Ivanova HUMN 247, 08 8201 2204, maggie.ivanova@flinders.edu.au
WMST3012
Performing Masculinities

Convenor     Assoc. Prof Barbara Baird
Units           4.5
Term                Not offered in 2014
Prerequisites
Equivalents   WMST3008 Performing Masculinities

This topic investigates the performance of masculinities in contemporary cultures. It introduces key theoretical trends in the study of masculinities, locating these in relation to theories of gender, sexuality and race, in particular those developed from feminism and queer theory. It examines how masculinities are depicted in images, narratives and performances drawn from a range of cultural domains - including business, work, architecture, sport, politics, leisure, music, theatre, film and art. Special attention will be paid to the representation of masculinities in Australian theatre and film. Across a series of lectures and screenings, the topic will explore how men (and women), particularly in Australia, are transforming their performance of masculinities in relation to debates about national history, social change and global cultural flows. Through case studies in tutorials, students will learn how masculinities are culturally encoded and embodied, open to challenge and subject to change.

Educational aims
• introduce students to the area of masculinity studies
• introduce students to key theoretical approaches that inform masculinity studies
• introduce students to a wide range of case studies through which the diversity of masculinities and the politics of masculinities are evident
• develop students' oral and written communication skills

Learning outcomes
• demonstrate through written and oral communication familiarity with several key theoretical approaches to the study of masculinity
• demonstrate through written and oral communication an appreciation of the cultural and political diversity of masculinities
• critically assess the ways in which men and women are negotiating their performances of masculinity in changing national and global contexts
• critically assess representations of masculinity and contemporary public debates about masculinity, with particular attention to the ways in which ideas about gender, race and sexuality shape, and are shaped by, such representations and debates

Timetable
Available on 01 December 2014

Assessment
One overview essay, 1,500 words, 30%
One research essay, 3,000 words, 50%
Attendance and participation, including media reports and tutorial presentation, 20%

Staff
Assoc. Prof Barbara Baird             SSS 218, 08 8201 2331, barbara.baird@flinders.edu.au
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 the Honours handbook.

Staff

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

Convenor  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

<table>
<thead>
<tr>
<th>DRAM7102</th>
<th>DRAM7103</th>
</tr>
</thead>
<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>
</tr>
<tr>
<td>Attendance, participation, preparation</td>
<td>20%</td>
</tr>
</tbody>
</table>

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 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
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 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
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DRAM7104
Performance Research

Terms 1 and 2

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## Critical enrolment dates 2015

| Semester 1 topics |  |
|-------------------|  |
| **Friday 13 March** | Last day to enrol in new topics. This does not apply to courses where enrolment deadlines have been specified.  |
| **Friday 13 March** | Last day to pay Semester 1 upfront student contribution amounts, tuition fees and student services and amenities fees.  |
| **Friday 3 April** | **Census date**  
Last day to withdraw without incurring student contribution amounts, tuition fees and student services and amenities fees. Topics withdrawn by this date will not appear on the academic transcript.  |
| **Friday 15 May** | Last day to withdraw without failure (WN)  |
| **Friday 19 June** | Last day to withdraw (WF)  |

| Semester 2 topics |  |
|-------------------|  |
| **Friday 7 August** | Last day to enrol in new topics. This does not apply to courses where enrolment deadlines have been specified.  |
| **Friday 7 August** | Last day to pay Semester 2 upfront student contribution amounts, tuition fees and student services and amenities fees.  |
| **Friday 28 August** | **Census date**  
Last day to withdraw without incurring student contribution amounts, tuition fees and student services and amenities fees. Topics withdrawn by this date will not appear on the academic transcript.  |
| **Friday 9 October** | Last day to withdraw without failure (WN)  |
| **Friday 6 November** | Last day to withdraw (WF)  |

| Summer & non-semester topics |  |
|------------------------------|  |
| **Last day to enrol** | Last day of teaching or Census date, whichever date is earlier.  |
| **Census date**  
**Last day to withdraw without incurring student contribution amounts, tuition fees and student services and amenities fees.** | The day after 20% of combined teaching and assessment period has elapsed, unless this day falls on a weekend, in which case the Census date will be the following Monday.  |
| **Last day to withdraw without failure** | 2/3 through the teaching period for the topic or the Census date, whichever date is later.  |
| **Last day to withdraw** | Last day of teaching or last day to withdraw without failure, whichever date is later.  |