
CRICOS Provider no.: 00098G
ARTS3127 LIVE ART AND PHYSICAL THEATRES 2013

Location
FACULTY Faculty of Arts and Social Sciences (FASS)
SCHOOL School of the Arts & Media (SAM)
Level 3 Robert Webster Building
COURSE CODE ARTS3127
COURSE NAME Live Art and Physical Theatres
SESSION 2 YEAR 2013
WHEN Thursdays 9-12, weeks 2-13
WHERE Squarehouse 109A

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Staff contact details
Course Convener
Dr Meg Mumford
Dr Bryoni Trezise
Phones 9385 4865 9385 4513
Offices Room 112 Level 1 Webster Room 117 Level 1 Webster
Email addresses m.mumford@unsw.edu.au b.trezise@unsw.edu.au

Contact time and availability
Meg Tuesdays 9.30-11.30am
Bryoni Thursdays 2-4pm (I am always happy to see you but please make an appointment first).
When Meg and Bryoni communicate with you they will use the email formation zstudentnumber@student.unsw.edu.au. Please redirect your other email accounts to this one. Information on how to do this can be found at: http://www.disconnect.unsw.edu.au. There may be a 48 hour response time to your email and emails will generally not be answered after office hours or on weekends.

Creative Practice Lab
Su Goldfish (Manager): s.goldfish@unsw.edu.au
Mark Mitchell (Production Manager): m.mitchell@unsw.edu.au
Paul Matthews (Designer): p.matthews@unsw.edu.au

Io Myers Studio, Gate 2
---|---
SAM website | https://sam.arts.unsw.edu.au/about-us/
TPS website | https://sam.arts.unsw.edu.au/disciplines/theatre-performance/about/

Course details
Credit Points | 6 UOC
Course Description | Live Art and Physical Theatres understands the global flows of world performance through current theories and practices of the body. This course examines the function and significance of the body in non-text based forms of performance in socio-historic twentieth-century experimental performance to contemporary dance theatre and physical theatre. It introduces the various ways in which physical performance practices are constructed and interpreted across disciplines such as, for example: visual arts, dance, disability arts and time-based arts. It focuses in particular on the kinds of effects produced in, on, and through bodies in theatre, performance and visual culture in different cultural and historical contexts.

COURSE SCHEDULE (Thursdays 9-12, Squarehouse 109A)

PART I: MAPPINGS OF PERFORMING BODIES & THEIR SOCIO-CULTURAL ENVIRONMENTS

WEEK 2 (8 August) Theories of Being, Doing, Seeing and Feeling Bodies I: Foucault and ‘Docile Bodies’ [MM/BT]

In the first section of this seminar we introduce the course and some key claims surrounding the ‘thinking about’ and ‘being in’ of bodies. Issues addressed will include: how do you/we inhabit, regulate, talk and feel about human bodies today? How have non-text based cultural performances addressed and presented the functions and significance of the body?

In the second section, Meg introduces Michel Foucault’s theorization of ‘docile bodies’, one of the two foundational models for conceptualising bodies, body-relations, and body-significations that underpin this course. As commentators such as Foucault have memorably observed, the processes of Western industrialization since the late eighteenth century have markedly shaped the physical form of our bodies, as well as they way they move and behave in relation to time, space and other material phenomena. Meg’s focus will be Foucault’s idea of the ‘docile’ body produced by the disciplinary regimes of modernization.

Case Studies
Expressionist & other early 20C theatre and film, including Fritz Lang’s *Metropolis* and Chaplin’s *Modern Times*, as well as late 20C playwriting by Caryl Churchill (*Soft Cops* 1984) and Sarah Kane (*Cleansed*)

**Essential Reading**

**WEEK 3 (15 August) Theories of Being, Doing, Seeing and Feeling Bodies II: Butler & Grosz on Embodiment [BT]**

In this seminar Bryoni considers the contribution to theories of embodiment made by feminist scholars Judith Butler and Elizabeth Grosz. Through their responses to theorists such as Foucault, these feminist theorists ask how bodies create meanings and significations, how bodies trouble those meanings and how bodies sense or ‘feel’ themselves becoming meaningful subjects in relation to others.

**Case Studies**
Selected live art and popular and cultural performance case studies

**Essential Reading**

**WEEK 4 (22 August)**
**Modernity and the ‘Civilized’ Body: Laban and Dalcroze’s Liberationist Dance/Movement Culture [MM]**

This seminar explores early 20C Germanic body culture – including nudist groups and dance innovators Jaques-Dalcroze and Rudolf Laban – through a Foucauldian lens, focusing on their diverse responses to the utilitarian approach to bodies that prevailed during that period of modernity (and which arguably still haunts us today).

**Case Studies**
Laban and *Ausdruckstanz* (dance of expression)  
Dalcroze’s eurhythmics

**Essential Readings**
Susan A. Manning, ‘Gestalt im Raum’ in Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman (Berkeley: University of California Press, 1993), pp. 52-9, 294-7. [Short section on Wigman’s training with Dalcroze and Laban]

Assessment
Reading Reflection due online 4pm on Tuesday 20 August
The groups of 4-5 students for the Group Presentation or Performance Project will be formed in this class

**WEEK 5 (29 August)**
Modernity and the Gendered Body: Wigman, Baker and the ‘New Woman’ [MM]

Modernization also brought with it new debates and practices with regard to the way bodies other than the white Western male participated in production, reproduction and consumption. This week we briefly explore the impact of women’s increased presence in the early 20C European workforce and of the burgeoning consumer and service market on the form, function and representation of female bodies. We then examine how the idea and phenomenon of the ‘new woman’ expressed itself in the choreography and on- and off-stage bodies of German dance innovator Mary Wigman and French and African dancer/singer Josephine Baker. We will also look at the complexly ambivalent nature of their performing bodies which both expressed what Ramsay Burt calls the ‘disturbing new spaces and rhythms of modernity’ (1998: 17) and the image of a primitive pre-modern Other.

Case Studies
Mary Wigman’s ‘Witch Dance’ (1914, 1926)
Josephine Baker’s ‘Danse Sauvage’ (1925)

Essential Readings


**WEEK 6 (5 September)**
Postmodernity and Bodily Technics [BT]
What does it mean to have, represent and make live work with a body in postmodernity? This week we consider ideas of prosthetic, posthuman and ‘machinic’ bodies, as well as biopolitical control, through the live art works of artists including Orlan and Guillermo Gomez-Pena.

Case Studies
Orlan, Guillermo Gomez-Pena and others.

Essential Readings

WEEK 7 (12 September)
Postmodernity & ‘Real’ Bodies [BT]

In the visual theatre of Societas Raffaello Sanzio (SRS) ‘breath, rhythm and ... the body’s visceral presence take precedence over the logos’ (Lehmann: 145). In Tragedia Endogonidia, SRS stages bodies that are often raw, naked, bleeding, anorexic, aged or broken. These are dramaturgies that help us to ‘re-feel’ the rhythms, aesthetics and mechanics that underpin our contemporary experience. This week we consider the extraordinary work of this company through close analysis of BR.#04 Brussels.

Case Studies
Tragedia Endogonidia by Societas Raffaello Sanzio

Essential Readings


WEEK 8 (19 September)
Student Presentation Session: No. 1 [Students + MM/BT]

For further information about this student-led week, see this course outline’s Assessment section below.
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1) Student-led session (c 20-25 mins each group) on Modernity and the Performing Body
2 groups/topics

2) Student-led session (c. 20-25mins each group) on Postmodernity and the Performing Body
2 groups/topics

3) Discussion of Essay Topic Proposals

If you are presenting this week, please bring your completed Self-Evaluation & Peer Review Form (available on Moodle).

PART II: REPRESENTING BODIES THROUGH NON-TEXT BASED PRACTICES

WEEK 9 (26 September)
Pina Bausch’s Dance Theatre: Facing Fascist Body Politics [MM]

After introducing the genesis and boundary-crossing nature of Bausch’s Tanztheater, this seminar focuses on how her pieces from the 1970s and 1980s – and her early work Bluebeard (1977) in particular – is filled with performing bodies that both compulsively reiterate and interrupt masculinist authoritarian regimes and their disciplinary systems of law and order. We also explore how the work of the performing bodies not only embodies and references the traumatized bodies of recent German/European history, but also post-1968 experiments with non-authoritarian ways of organising performance.

Essential Readings


Recommended Reading

Assessment
Essay Topic Proposal Due online at 4pm on Tuesday 24 September

SESSION BREAK: 30 SEPTEMBER TO 6 OCTOBER 2013
**WEEK 10 (10 October)**
**DV8s Physical Theatre: Troubling Male Bodies [MM]**

Led by Australian-born artistic director, Lloyd Newson, the early works of physical theatre company DV8 engaged with many of the themes and performance processes explored by Bausch. However, works such as *Dead Dreams of Monochrome Men* and *Enter Achilles* (1996) focus more insistently on (male) bodies troubled by heteronormative sex-gender regimes. This week we examine how DV8 negotiates the presentation of abject vulnerable bodies and tabooed bodily relations, as well as their desire to promote a body politics of difference.

**Essential Readings**


**WEEK 11 (17 October)**
**Back to Back Theatre: Acting Disabled [BT]**

The disabled body is often both hypervisible and invisible. In theatre and performance, the disabled performer not only negotiates new and different fields of bodily possibility, but does so with an awareness of how reinstating ‘difference’ into the public domain promises to shift ‘able-bodied’ practices of viewing theatre, and hence ‘able-bodied’ practices of sensing selves. This week we consider how Back to Back Theatre reframe historical practices of viewing disability and acting disabled.

**Case Studies**
Back to Back Theatre *Small Metal Objects* (2005) and *Food Court* (2008)

**Essential Readings**


**WEEK 12 (24 October)**
**Indigenous Collaborations: Producing Aboriginal Selves and Others**

Contemporary practices of engaging with Indigenous histories, performance practices, stories and methods aim to redress a national absence on these topics and also to share and produce new
forms of meaning-making, creating and knowing. This week we focus on the theatre making processes of two national companies, Marrugeku Theatre and My Darling Patricia, whose respective works with dance and movement, or puppetry, aim to find new dramaturgies of historical revision and recollection.

**Case Studies**

**Essential Readings**


**Assessment**
Essay due online by 4pm, Tuesday 22 October

**WEEK 13 (31 October)**
**Student Presentation Session No. 2 and Finale Forum**

1) Student-led session (20-25mins each group) on non text-based companies and practices
4 groups/topics

If you are presenting this week, please bring your completed Self-Evaluation & Peer Review Form (available on Moodle).

2) This seminar will conclude with a course evaluation forum.

**Assessment**

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length &amp; Approx. Student Work Hours</th>
<th>Weight</th>
<th>Learning outcomes assessed</th>
<th>Graduate attributes assessed</th>
<th>Due date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Reflection</td>
<td>600 words = c. 15hrs</td>
<td>20%</td>
<td>1, 2, 5</td>
<td>2, 3, 4, 8, 9, 10, 11, 12</td>
<td>Due: online to Turnitin by 4pm on Tuesday 20 August, Wk 4</td>
</tr>
<tr>
<td>Assignment</td>
<td>Word Count/Details</td>
<td>Percentage</td>
<td>Outcomes</td>
<td>Due Date</td>
<td>Returned Date</td>
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<tr>
<td>Essay Topic Proposal</td>
<td>400 words + short bibliography = c 10 hrs</td>
<td>10%</td>
<td>4, 5 and other outcomes too, depending on the chosen essay topic</td>
<td><strong>Due:</strong> online to Turnitin by 4pm on Tuesday 24 Sept., Wk 9. <strong>Returned:</strong> online, Friday, 11 October, Wk 10</td>
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<tr>
<td>Major Essay</td>
<td>2500 words = c. 37 hrs</td>
<td>45%</td>
<td>Potentially all, especially 3, 4 &amp; 5</td>
<td><strong>Due:</strong> online to Turnitin by 4pm on Tuesday 22 October, Wk 12 <strong>Returned:</strong> online, Tuesday, 12 November</td>
<td></td>
</tr>
<tr>
<td>Group Presentation or Performance Project</td>
<td>See below = c. 20hrs (includes mandatory but not assessed Self-Evaluation &amp; Peer Review Form, 2 x A4)</td>
<td>25%</td>
<td>Potentially all, especially 4 &amp; 5</td>
<td><strong>In class: Wks 8 &amp; 13</strong> Feedback available in class (for Wk 8 Presentations) and at the SAM Main Office (for Wk 13 Presentations) within 3 weeks of your presentation date.</td>
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Please note that in order to pass this course you must make a reasonable attempt at and submit ALL assessment tasks. Failure to complete one or more assessment task will result in automatic failure of the course.

**Assessment Descriptions**

(1) **READING REFLECTION (20%) 600 WORDS**
DUE online by 4pm on Tuesday 20 August. Wk 4

A reading reflection is a succinct assessment of the varied components of a writer’s argument. This summary should also contain a reflection on your response to the arguments. The issues you need to address are:

a) What are the main concerns addressed in the text?
b) What key ideas does the writer introduce and what arguments does he/she put forward?
c) What case studies are used to further the arguments?
d) How has the text led YOU to examine and/or question familiar assumptions around the nature of the body in live performance?

Set text: You must address one of the following readings in this exercise:


OR


Assessment criteria: You will be assessed on:

- a) Accuracy, relevancy and succinctness of points raised;
- b) Evidence of critical thinking beyond mere description;
- c) Evidence of personal engagement i.e. clarification of the points you found useful, or intriguing, or frustrating, etc and why;
- d) Generic aspects of scholarly writing i.e. writing style, citation practice, structure. (When quoting from the reading, use quotation marks, quote accurately, and put the page number in brackets after the quotation.)

Rationale: This exercise ensures that you receive a similar type of feedback on your preparatory reading work as you would from seminar discussions. The pedagogic aim of this assessment task is to ensure you attain familiarity with key critical perspectives aligned with understanding the role of the performing body in its social and historical context. It also invites you to assimilate complex ideas simply, and to reflect upon those ideas with original thought in clear writing.

NB: A model student Reading Reflection is available on Moodle (Content & Resources).

(2) ESSAY TOPIC PROPOSAL (10%) 400 WORDS
DUE online by 4pm on Tuesday 24 September, Wk 9

Task Instructions:

Part 1) Devise 1 Essay Question (see instructions below)
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Part 2) Describe the key issue(s) that you wish to address, and briefly outline why you think the issues(s) are significant for our understanding of bodies in performance contexts (c. 200 words)

Part 3) Describe 2 readings relevant to your research and how these sources have helped you to begin addressing the key issue(s) you have discussed in Part 2 (c. 200 words)

Part 4) Provide an accurately presented Preliminary Bibliography that is no less than half of 1 x A4 and no more than 1 x A4 in length.

You should begin researching and consult with your Conveners (via their Office Hours) about your Essay Topic Proposal as soon as possible, and no later than Wk 7.

INSTRUCTIONS FOR DEVISING YOUR ESSAY QUESTION

a) the essay question must include a quotation from either 1 of the texts in the Study Kit or another relevant scholarly text. Throughout the course, keep a note of any comment(s) by the writers you are reading for this course (or have read elsewhere) that you find significant, intriguing, or questionable. Read ahead if you think there are topic areas coming up later in the course that may be of interest to you

b) Before Wk 6, whittle the selection of comments down to 1 and that will become your essay quotation

c) Then add a question or comment, or simply the term ‘discuss’

Assessment Criteria:
You will be assessed on:

1) the thoughtfulness of your selection of quotation and awareness of the debates and/or issues it bears relation to

2) the manageability of the chosen subject area and selected issue(s), and your awareness of their significance for our understanding of bodies in performance contexts

3) your ability to analyze some relevant resources

4) your capacity to locate and select a number of key resources and to present them in an appropriately scholarly manner

5) generic aspects of scholarly writing i.e. writing style, citation practice, structure, presentation etc.

Submission Instructions:
See Submission to Turnitin p. 15 below.

Rationale:
This task furthers your familiarity with, and reflection on, the issues associated with being, doing, seeing and feeling bodies in performance contexts, and helps prepare you for the execution of your student-led research project, the Major Essay.

(3) MAJOR ESSAY (40%) 2,500 WORDS
DUE online by 4pm on Tuesday 22 October, Wk 12
Task Instructions
The self-devised Major Essay should be c. 2,000 - 2,500 words in length. The question must be devised by yourself in accordance with the instructions given in the Essay Topic Proposal description above. There will be an introductory group essay session in the Wk 8 class, and one-on-one essay appointments with one of your Conveners, Meg or Bryoni, in Wks 8, 9, and 11.

Assessment criteria: You will be assessed on:

a) Content – your ability to choose appropriate case studies and critical readings in support of your argument;
b) Sources – your ability to extend readings given in class to other relevant scholarly texts, and to employ that research usefully in support of your argument;
c) Critical Approach – your ability to analyze a theatre or performance case study with an awareness of its complexity as a cultural form, and to make connections between that form and aligned areas of critical debate;
d) Structure – your ability to organize your ideas (through sentence, paragraph and essay structure) in a way that clearly builds your argument;
e) Presentation – your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines of more in length, consistent referencing of sources in footnotes and bibliography etc.), with title page indicating the number of the essay question you are addressing, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 11/12 pt font, and paginated.
f) Style – your ability to write fluent, grammatically correct English that demonstrates a consistent authorial voice, and the ability to appropriately mark and engage with the voices of others.

Submission Instructions:
See Submission to Turnitin p. 15 below.

Rationale: The Major Essay assesses your ability to reflect upon, critically extend and analyze key ideas raised throughout the course in writing. You are invited to develop a complex critical approach to an area of interest covered in the course, and to demonstrate that approach within a highly crafted and researched scholarly argument. Because this task also asks you to find and articulate your own areas of research interest and arguments it also encourages you to develop skills in individual self-directed learning and research project management.

ESSAY WRITING SUPPORT SERVICES
For information about how to write essays and document your references, consult The Learning Centre’s writing guides at http://www.lc.unsw.edu.au/olib.html#1

REFERENCING SYSTEMS
There are two main referencing systems: the footnote/bibliography or ‘Oxford’ referencing system - see www.lc.unsw.edu.au/onlib/refbib.html
and the ‘In-Text’ or ‘Harvard’ referencing system – see www.lc.unsw.edu.au/onlib/ref.html
Whichever system you choose, the golden rule is to be consistent!

The UNSW Library offers many services to students seeking help with their essays and study skills. See http://info.library.unsw.edu.au/web/services/undergraduates.html
If you would like further help with your studies, and your essays in particular, please consult The Learning Centre’s services on http://www.lc.unsw.edu.au

NB: A model student Essay is available on Moodle (Content & Resources).

(4) GROUP PRESENTATION OR PERFORMANCE PROJECT (25%)
DUE in class in either Wk 8 or Wk 12

Task Instruction
You will be asked to be a member of ONE of the 8 Presentation Groups who will be responsible for a 20-25-minute student-led presentation in either Wk 8 or Wk 12. Each group will have c. 4-5 members, and will be responsible for devising, setting up, managing and dismantling its Presentation. In each Presentation week, time will be put aside for ARTS3127 audience feedback.

Each group must create a Presentation focused around 1 of the 8 topic areas distributed in the first seminar (Wk 2). The required format for each topic area (i.e. performance and/or workshop and/or talk etc.) will also be specified in that first seminar.

Assessment Criteria
When marking your Presentation, your Conveners will take into consideration the extent to which your group has:

1. undertaken research that extends beyond course content;
2. engaged with ideas and practices addressed in the course, and their relation to your group’s topic area;
3. engaged in thoughtful reflection on and/or experimentation with the materials of live (and mediated) performance, especially performing and spectating bodies in relation to text, time and space;
4. negotiated group process i.e. found creative solutions to problems, incorporated individual’s ideas effectively, managed the evolution of each stage of the project.

Presentation/Performance Management and Assessment Notes
By week 4 you will need to establish a Communicator who will regularly communicate with the Convener about the nature and set-up of the performance or presentation. If you are in a group performance you will also need to establish work roles i.e. communicator, administrator, facilitator, choreographer, scenographer etc.

You will be expected to communicate and meet with your group members on a regular basis. Near the Presentation/Performance date you will probably need to meet outside scheduled class hours.
The order of the Wk 8 and Wk 12 topic areas given in the first seminar will also be the running order in each of those weeks.

Assessment method

Self-Evaluation and Peer Review Form: You will be given a form where each individual student can reflect on his/her own participation and that of fellow group members. This form should be submitted to the Convener in the week that your group is presenting. The form is neither mandatory, nor marked, but provides a helpful guide for your markers.

NB: The Self-Evaluation and Peer Review form will inform the mark for the Presentation/Performance in the following way: if it suggests that a student’s individual contribution is more than five marks above or below the overall group mark, and the Convener agrees that this is an accurate assessment, then the group mark WILL NOT be awarded to that student. Instead, an average of the student’s individual mark and the group mark will be entered. For example:

| Group mark: | 80% |
| Individual student’s contribution: | 86% |
| Final Installation mark: | 83% |

OR

| Group mark: | 80% |
| Individual student’s contribution: | 74% |
| Final Installation mark: | 77% |

This adjustment is intended to take account of instances where an individual’s contribution to the group’s work is clearly well above or well below the level at which the group was working as a whole.

Rationale:
Both the Presentation and Performance are underpinned by the same rationale as the Major Essay. However, this task will also give you a more extensive opportunity to engage in independent student-led research, and a chance to explore and express your understandings about performing bodies through not only text but also body-based and other audio-visual media.

CLASS ATTENDANCE, PARTICIPATION AND SUBMISSION PROCEDURES

Attendance and Participation
Students are **required to attend at least 80% of all classes**: this means you must attend at least 10 of the 12 seminars in this course unless specific and formal permission has been granted. Failure to do so without proper certification will result in failure of the course. Class attendance is taken every teaching week, and students who arrive more than 10 minutes late or leave more than 10 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Seminars for this course commence at 9.05am and conclude at 11.55 am.

**Weekly Readings**: you are expected to bring your Study Kit and/or downloaded readings to class each week. You are also expected to arrive at all classes with evidence that you have prepared for the class. Evidence includes marked-up readings, ability to demonstrate your preparatory work through participation in discussion etc. If you cannot provide good cause for not doing your required reading(s), the Course Conveners reserve the right to mark you absent.

Explanation of absences, or requests for permission to be absent from forthcoming classes, should be addressed to both Conveners. Explanation of an absence of more than one week should be addressed in writing to the Registrar, and, where applicable, should be accompanied by a medical certificate.

See also: [http://my.unsw.edu.au/student/resources/Policies.html](http://my.unsw.edu.au/student/resources/Policies.html)

**Submission to Turnitin**

All written assignments are to be submitted to Turnitin on the course Moodle site. Each submission should contain a completed SAM Assessment **E-Cover sheet** (go either to the ARTS3127 Moodle site or the SAM resources page:

[https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/)

You must submit written work in 12-point font, double space and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Conveners a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:


Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:
If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:
IT Service Centre Email: itservicecentre@unsw.edu.au
Internal: x51333
External: (02) 9385-1333
International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support
Email: externalteltsupport@unsw.edu.au
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you should receive a receipt to confirm that you have successfully submitted. **If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

**Late submission, return of assignments and extensions**
Please note that these rules apply for all courses in the School of the Arts and Media (SAM):
If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay and your essay was handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive 0 marks. **Late written work, including extensions (with the exception of SEADU extensions), will only receive a grade and rubric feedback.**

All written work submitted after any of the 4pm due dates will incur the following penalties:

- From 4pm on the due date to the end of the following day: - 3%
- Two days late: -6%
- Three days late: -9% etc.

**Extension Procedure:** In the case of illness or misadventure you may apply to the Course Conveners for an extension of the due date. Work or family commitments, religious holidays or work due in other courses are not acceptable reasons for extension or Special Consideration
requests. Extensions must be applied for to the Course Conveners in advance of the due date and will generally only be granted for a period of 2-3 days or up to 1 week in more serious cases.

See also the School of the Arts & Media Assessment Policy for information on assignment return and extensions at the SAM resources page, https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/.

Special Consideration
In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html
Students who are prevented from attending a substantial amount of the course may be advised to apply to the Faculty to withdraw without failure. This will only be approved in the most extreme and properly documented cases.

Textbook and Other Resource Details
**Essential:** ARTS3127 Study Kit available from UNSW bookshop. An extensive list of extra research resources is included at the end of the course Study Kit.

**Highly recommended books available in the UNSW Library:**

AND/OR


**ARTS3127 Resource Box:**
A collection of DVD materials relevant to the case studies addressed in this course are available for loan from SAM’s Main Office on Level 3 of the Webster Building. The audio-visual materials must be viewed in the Webster Building.

**ARTS3127 Moodle Site**
See Content & Resources section where you will find, for example, lecture slides and model student assignments.

**Library Support**
Do check the UNSW library’s Theatre and Performance Subject Guide, which can be accessed via the Library main page at http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid
Course Aims, Learning Outcomes and Graduate Attributes

| Aims of the Course | 1. promote an understanding of how the nature and role of the body in theatre and performance can be considered from a range of critical standpoints that include: Foucauldian governmentality, feminist constructionism and interculturalism; |
| | 2. construct a social and historical context for this discussion, particularly with respect to the industrial/technological and political influences of modernity and postmodernity; |
| | 3. introduce a range of non-text based dance, live art and theatre forms that position the live body (and its relation to ‘text’) in critically innovative ways; |
| | 4. encourage students to think critically and creatively about the role of the body in relation to notions of power, discourse and ideology |
| Graduate Attributes | 5. strengthen the ability to interrogate and comment on the theories, forms and functions of performing bodies through both written and performative responses. |

During and after completing the requirements for this course, you should be able to:

| Student Learning Outcomes | 1. demonstrate familiarity with and comprehension of theories and critical frameworks of (performing) bodies, and apply these critical frameworks to the analysis of the nature and role of the bodies in the case studies discussed during this course |
| | 2. articulate some of the implications of the socio-political ages of modernity and postmodernity for bodies, and some of the diverse ways non-text-based performers responded to the pressures imposed and possibilities opened up by these historical moments |
| | 3. identify and describe a variety of non-text-based performance events and genres and discuss the way they negotiate the nature of bodies and their relation to text(s) |
| | 4. present written and performative presentations that demonstrate a critical and creative awareness of the political nature of thinking bodies and of how performers have reinforced, forged, commented on and/or subverted the body politics of their day |
| Graduate Attributes | 5. demonstrate skills in presenting text-based (Reading Summary and Essay) and non-text-based (group powerpoint or performance) responses to (a) critical perspectives on, and (b) the historical and political nature of, performing bodies. |

Rationale for the inclusion of content and teaching approach

This course is designed to facilitate learning by establishing a multimodal teaching structure in which you discuss, watch, listen, research and present. The overall aim of the course is to enable you to develop a deeper understanding of different forms of non-text based theatre and performance, alongside key critical methodologies for reading, analyzing and to some extent creating those forms. This is enabled by a teaching rationale that facilitates connections between critical readings, case studies, performative presentations, in-class ‘provocations’ and screenings. Assessments reflect the expectations for excellence in self-directed research, critical rigour and
inventiveness that this course seeks to establish. The topics that the course covers reflect an ongoing commitment to teaching innovative and relevant materials for the disciplines of Theatre and Performance Studies.

**Teaching strategies**

**COURSE STRUCTURE**

ARTS3127 is structured as a combination of lecture, discussion and student-led learning processes. Parts I and II are structured in a lecture/discussion format. Wks 8 & 12 are structured in a student-led learning research and presentation approach, through which you are expected to integrate, apply and extend course materials with and for your peers. You are encouraged to actively participate in the thinking-through of key theoretical and pedagogical questions specific to this course, and to proactively deepen the terms of the course through self-led research.

**SEMINAR FORMAT**

The 3hr seminar (with the exception of the Wk 8 and 12 presentation seminars) will be loosely structured as:

1st-2nd hour: lecture + screenings  
2nd – 3rd hour: student discussion and group work, often centered on readings

The aim of this class format is to integrate a number of student learning modalities. The lecture information provides a platform for you to then engage in student-led learning processes through the allocation of focus questions and/or set discussion tasks. You are able to reflectively process other students’ contributions in relation to your own, and to self-determine a critical and analytic research practice during class.

**Course evaluation and development**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW’s Course and Teaching Evaluation and Improvement (CATEI) Process ([http://teaching.unsw.edu.au/catei](http://teaching.unsw.edu.au/catei)). Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. For example, student responses in 2011 have altered the teaching approaches towards the Group Presentation or Performance Project task. Significant changes to the course will be communicated to subsequent cohorts of students taking the course. We welcome constructive feedback – especially written feedback (emails, notes etc.) on the subject of course content, structure and assessment methods – not only at the conclusion of the course, but as we go along.

**Other information to be included**
School and University regulations and procedures are available on the web. You are assumed to be familiar with them. The main websites are

https://my.unsw.edu.au/student/resources/Policies.html
https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

THE FOLLOWING DOCUMENT NEEDS TO BE READ IN CONJUNCTION WITH YOUR COURSE OUTLINE:

An Essential Information for all SAM Students pdf can be found at:
https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

This document contains information about, for example: equity and diversity, occupational health and safety policies and expectations, UNSW Graduate Attributes, essay writing support services, referencing systems, class attendance, special consideration, the School’s expectations of students, academic honesty and plagiarism.

Essential Information for Avoiding Plagiarism
Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating. UNSW groups plagiarism into the following categories:

- **Copying**: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another’s ideas or words without credit.

- **Inappropriate paraphrasing**: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another’s ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student’s own analysis to bring the material together.

- **Collusion**: working with others but passing off the work as a person’s individual work. Collusion also includes providing your work to another student before the due date, paying another person to perform an academic task, stealing or acquiring another person’s academic work and copying it, offering to complete another person’s work or seeking payment for completing academic work.

- **Duplication**: submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another

For information on plagiarism procedures and penalties, see the Academic Honesty and Plagiarism section in https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/
Information on relevant Occupational Health and Safety policies and expectations can be found at: http://www.ohs.unsw.edu.au/

For further information for students with disabilities, and for more information re the Student Equity and Diversity Unit, consult: http://www.studentequity.unsw.edu.au

Have a great time in this course!!