



**UNSW**  
A U S T R A L I A

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

ARTS1121

Reading Performance

Session 2, 2016

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dr Bryoni Trezise	b.trezise@unsw.edu.au	Wednesdays 1-3pm, please email first for an appointment	Robert Webster, Room 117	9385 4513
Tutor	Dr Meg Mumford	m.mumford@unsw.edu.au	Wednesdays 9:30-11:30am	Robert Webster, Room 112	9385 4865
Tutor	Dr Theron Schmidt	t.schmidt@unsw.edu.au	Tuesdays and Wednesdays 3-4pm	Robert Webster, Room 121	9385 3218

### Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Theatre and Performance Studies*

This course can also be studied in the following specialisations: *Creative Writing, Media, Culture and Technology* or as *General Education subject*

Reading Performance gives you the skills to understand performance in the contemporary world. Performance is the practice that brings creativity to life. It is fundamental to theatre-making, dance and live art; to story-telling in film, animation and games; and to communicating ideas in public relations and business. Whether your focus is artistic endeavour in professional production, cultural participation in community settings, or consumer practice in everyday life, you will learn how to analyse the significance of action and how to design experiences that engage audiences today. Reading Performance approaches the study of performance across a broad spectrum from social rituals in local settings to multimedia events on the world stage. Through a combination of case studies and practical fieldwork, you will explore how participating in performance creates values, identities and beliefs that connect people together across global networks.

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

1. demonstrate an understanding of the way performance studies relates to other disciplines ? especially theatre studies, anthropology and cultural studies, and distinguish the idea of ?performance? from the idea of ?theatre?
2. analyse a range of everyday life behaviours and events as ?performance?
3. apply some of the key terminology of performance studies ? such as ?liminality?, ?hybridity?, ?quotidian? and ?symbolic and restored behaviour? ? to a wide range of everyday and contemporary performance practices, and be able to evaluate the evolving connections between those practices
4. appreciate the role and function of, and demonstrate some skills in self-directed ethnographic analysis of performance
5. identify how cultural performance and contemporary arts practice is informed by and responds to national and international political and aesthetic concerns
6. demonstrate familiarity with scholarly research practice within the discipline of performance studies:a) read academic and performance texts with critical understandingb) access information and resources relevant to performance studies and contemporary performancec) follow the conventions of academic writing ie referencing and quotation systemsd) work in an effective, self-motivated way in a university context

### Teaching Strategies

Reading Performance engages students in a range of dynamic learning pathways: it includes face-to-face lectures, 'flipped' online lecture content, screenings and digital material, as well as workshops in creative problem-solving and critical analysis. The teaching framework has been designed to implement 'performance' as both an analytic and a method. That is, performance guides both what we learn about and do in class as well as how we might reflect upon those doings. These teaching strategies are designed to lead students across divergent modes of creative and critical expression. Students are introduced to theoretical frameworks that describe the lived intersections between cultural and everyday performances. The political promise of these frameworks is further heightened by the suite of aesthetic and artistic practices that the course discusses. It is those artistic practices which 'show' students ways that they might, as artists or cultural workers, 'show doing'. That is, it introduces students to a field of creative work that uses performance to reflect upon, critique or celebrate the manifold ways in which it features in our daily lives.

## Assessment

Please see the course Moodle for detailed information on course assessments.

### Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Multiple choice and short answer test	20%	40 minutes	31 August 4pm, Old Main Building 230	You must be present at the lecture to complete this test
Fieldwork exercise	50%	2000-2200	October 4th, 9am	Turnitin
Creative pitch group presentation	15%	5 minute presentation	Lecture slot during weeks 7-13	Individual groups and topics will be allocated by week 3
Creative pitch individual report	15%	1000 words	Due by 8pm on day of presentation	Turnitin

### Assessment Details

#### Assessment 1: Multiple choice and short answer test

**Details:** Multiple choice and short answer test. A summative grade is given in in grademark.

**Turnitin setting:** This is not a Turnitin assignment

#### Learning outcomes:

- demonstrate an understanding of the way performance studies relates to other disciplines ? especially theatre studies, anthropology and cultural studies, and distinguish the idea of ?performance? from the idea of ?theatre?
- analyse a range of everyday life behaviours and events as ?performance?
- apply some of the key terminology of performance studies ? such as ?liminality?, ?hybridity?, ?quotidian? and ?symbolic and restored behaviour? ? to a wide range of everyday and contemporary performance practices, and be able to evaluate the evolving connections between those practices

#### Assessment 2: Fieldwork exercise

**Details:** 2000-2200 words. This is the final assessment task. Students will receive formative and summative feedback through detailed commentary and notation via grademark.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- demonstrate an understanding of the way performance studies relates to other disciplines ? especially theatre studies, anthropology and cultural studies, and distinguish the idea of ?performance? from the idea of ?theatre?
- analyse a range of everyday life behaviours and events as ?performance?
- apply some of the key terminology of performance studies ? such as ?liminality?, ?hybridity?, ?quotidian? and ?symbolic and restored behaviour? ? to a wide range of everyday and contemporary performance practices, and be able to evaluate the evolving connections between those practices
- appreciate the role and function of, and demonstrate some skills in self-directed ethnographic analysis of performance
- identify how cultural performance and contemporary arts practice is informed by and responds to national and international political and aesthetic concerns
- demonstrate familiarity with scholarly research practice within the discipline of performance studies: a) read academic and performance texts with critical understanding b) access information and resources relevant to performance studies and contemporary performance c) follow the conventions of academic writing ie referencing and quotation systems d) work in an effective, self-motivated way in a university context

#### Assessment 3: Creative pitch group presentation

**Details:** 5 minute group (3-5 students) presentation of creative pitch to lecture cohort. Students will receive summative feedback via grademark.

**Turnitin setting:** This is not a Turnitin assignment

**Learning outcomes:**

- demonstrate an understanding of the way performance studies relates to other disciplines ? especially theatre studies, anthropology and cultural studies, and distinguish the idea of ?performance? from the idea of ?theatre?
- analyse a range of everyday life behaviours and events as ?performance?
- identify how cultural performance and contemporary arts practice is informed by and responds to national and international political and aesthetic concerns

**Assessment 4: Creative pitch individual report**

**Details:** 1000 words. Individual report on group presentation submitted on the Learning Management System due the day of the presentation. Students will receive rubric and grade via grademark.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

**Learning outcomes:**

- demonstrate an understanding of the way performance studies relates to other disciplines ? especially theatre studies, anthropology and cultural studies, and distinguish the idea of ?performance? from the idea of ?theatre?
- apply some of the key terminology of performance studies ? such as ?liminality?, ?hybridity?, ?quotidian? and ?symbolic and restored behaviour? ? to a wide range of everyday and contemporary performance practices, and be able to evaluate the evolving connections between those practices
- demonstrate familiarity with scholarly research practice within the discipline of performance studies: a) read academic and performance texts with critical understanding b) access information and resources relevant to performance studies and contemporary performance c) follow the conventions of academic writing ie referencing and quotation systems d) work in an effective, self-motivated way in a university context

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

## **Academic Honesty and Plagiarism**

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

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

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and 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, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

# Course Schedule

## Timetable

Date	Type	Content
Week 1: 25 - 29 July	Topic	Explaining Showing Doing
	Lecture	We introduce you to ways of thinking about action - the everyday things that we 'do' and the ways that we participate in an increasingly performance-focussed society.
	Tutorials	No tutorials in week 1
Week 2: 1 - 5 August	Topic	Cultural Performance and Ritual
	Lecture	This week we look at how cultural events frame our everyday actions – these can be thought of as rituals that mark crises of self, nation or community and that help us to transition, transform or heal.
	Tutorials	Tuesday tutorials will respond to Week 1 lecture, Friday to both Weeks 1 and 2.
Week 3: 8 - 12 August	Topic	Performance and the Gendered Self(ie)
	Lecture	The performative dimensions of gender are being staged in radically new ways. We consider the relationship between embodied gestures and digital ones, from the resistive strategies of live performance to how we might arrest the dynamics of gender online.
	Tutorials	Tuesday tutorials will respond to Week 2 lecture, Friday to Week 3.
Week 4: 15 - 19 August	Topic	Social Choreography - guest lecturer Dr Jonathan Bollen
	Lecture	This week we discuss how ideas connect dance on the stage with how people move in daily life.
	Tutorials	Tuesday tutorials will respond to Week 3 lecture, Friday to Week 4.
Week 5: 22 - 26 August	Topic	Archive and Repertoire
	Lecture	In this lecture we look at how history has performed the social drama of colonised and coloniser as well as at how performance undoes and redoes the historical account.
	Tutorials	Tuesday tutorials will respond to Week 4 lecture, Friday to Week 5.
Week 6: 29 August - 2 September	Topic	In Lecture Test and Pitch and Fieldwork Assignment preparation
	Lecture	We conduct the compulsory in-class test and discuss approaches to pitch and fieldwork assignments.
	Tutorials	Tuesday tutorials will respond to Week 5 lecture, Friday to Week 6 - Friday talk through Fieldwork ideas.
Week 7: 5 - 9 September	Topic	Performing the Nation
	Lecture	This week we consider how national identity is performed through the global spectacle of the Olympic Games.
	Pitch groups 1-3 In lecture slot	Pitch presentations on Week 3 topic, Gender and Self
	Tutorials	Tuesday tutorials will respond to Week 6 lecture (talk through Fieldwork ideas), Friday to Week 7
Week 8: 12 - 16 September	Topic	Performance and Memory
	Lecture	If we are increasingly burdened by the past, then how does performance mediate and manipulate this burden?
	Pitch groups 4-6 in lecture slot	Pitch presentations on Week 5 topic, Archive and Repertoire
	Tutorials	Tuesday tutorials will respond to Week 7 lecture, Friday to Week 8.
Week 9: 19 - 23 September	Topic	Live Art, the Body and Time
	Lecture	This week we consider how performance artists use the material of the self and the body to comment on the world around them.
	Pitch groups 6-9 in lecture slot	Pitch on Week 7 topic, Performance and Nation
	Tutorials	Tuesday tutorials will respond to Week 8 lecture, Friday to Week 9.
Week 10: 4 - 7 October	Topic	Multimedia Performance
	Lecture	This lecture the expanding field of digital culture and the ways in



		which such technologies have shifted the parameters of performance.
	Pitch groups 9-11 in lecture slot	Pitch on week 8 topic, Performance and Memory
	Tutorials	Tuesday tutorials will respond to Week 9 lecture, Friday to Week 10.
Week 11: 10 - 14 October	Topic	Intercultural Performance on Aboriginal Land (Guest lecture Dr Rachael Swain)
	Lecture	This lecture discusses histories and debates within intercultural performance and how it can occur on Aboriginal land.
	Pitch groups 11-13 in lecture slot	Pitch on Week 9 topic, Live Art
	Tutorials	Tuesday tutorials will respond to Week 10 lecture, Friday to Week 11. (Tutorials on week 11 topic will be conducted by Dr Rachael Swain)
Week 12: 17 - 21 October	Topic	Performance as Research
	Lecture	We reflect back upon the course to consider different research methodologies in the discipline.
	Pitch groups 13-15 in lecture slot	Pitch on Week 10 topic, Multimedia Performance
	Tutorials	Tuesday tutorials will respond to Week 11 lecture (with Dr Rachael Swain), Friday to Week 12.
Week 13: 24 - 28 October	Tutorials	Course feedback and performance studies trajectories and pathways

## Resources

### Prescribed Resources

Readings for this course are posted on Moodle in the weekly schedule. It is a great idea to print out/download all readings for the course before it begins, so that they are ready and waiting for you to read and mark up.

### What We Expect of You

#### Tutorial conduct

You are expected to actively participate and be prepared for each tutorial from weeks 2-13 in the form of providing a valuable, critical and thoughtful contribution to observations on performance and performance studies.

Tutorials involve a range of tasks, which will require you to:

- have read closely, taken notes on, and thought about the week's readings;
- have attended the lecture and taken notes on the performance works screened;
- have responded to any emailed weekly provocations, as evidence of your commitment to the ongoing life of the course;
- listen to your peers, feedback to your peers and offer points of discussion to class debates.

In tutorials you may be asked to:

- provide a spoken or written response to a reading;
- provide a spoken or written response to a screened performance work;
- work in a collaborative way with peers to generate creative performance solutions to group tasks;
- talk 'to' the response you will have prepared prior to class.

#### Weekly readings

You are expected to print out or mark up a digital copy of the readings for each week and bring them to class. If you do not arrive at tutorials prepared (with evidence of marked up readings) tutors reserve the right to mark you as absent for that week. If links to the readings in Moodle do not work, you are expected to source the reading directly from the library catalogue or database yourself and inform the lecturer immediately that the link is not working. Broken links are not an excuse for not having sourced and read the readings yourselves.

#### Lecture conduct

We aim to make lectures an informative and critically engaging educational experience. Please respect the work of your lecturer and the needs of your peers by not talking in lectures. The lecturer reserves the right to ask you to leave should your behavior become disruptive.

#### Email conduct

Please write to your tutor or lecturer clearly identifying yourself, your tutorial and your concern. Please address your tutor with the appropriate formality (ie beginning your email with 'hey' will not get a response). Questions that can be answered by reading the course outline will not be responded to. You can contact teaching staff via email, telephone or pre-arranged consultation. Emails will always be answered, but please allow 48 hours for a response. Emails will not be answered after hours or on weekends.

Please see UNSW Code of Conduct for more information.

### Recommended Resources

You can find the link to the complete book *Introduction to Performance Studies* by Richard Schechner in Week One of the course schedule. This is a helpful textbook to ground you in the discipline.

### Course Evaluation and Development

There are a number of changes taking place in Reading Performance in 2016 and we will need your feedback on them. Assessments have changed, so that you now have the opportunity to present group-work creative pitches, as well as to deepen your Fieldwork exercise. New in-lecture activities have been designed to engage you in the thinking processes of the course, as well as new topics added and some additional guest lectures.

We will be asking for your feedback via the course CATEI system as well as at points along the course, via quick online surveys. We'd really appreciate your feedback as that is what helps us continuously improve this course and to know whether the changes that we've made are working.