



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

**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

**ARTS3124**

**Performance Production 2: Collaborative Making**

Session 1, 2016

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Theron Schmidt	t.schmidt@unsw.edu.au	Tue 12-1 Thu 12-1	121 Webster	9385 3218

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster

Building Phone: 9385 4856

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

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

### Course Time Slots and Locations

Lecture/workshops run Weeks 1-8 and 10-12, Thursdays, 1-6pm,

Weeks 1-7: Webster 332 Dance Studio

Weeks 8, 10, 11, 12: Io Myers Studio

This course requires you to attend:

- a Technical Rehearsal on Mon, Tue, or Wed of Week 13, to be arranged
- a Dress Rehearsal, 5-9pm, on Wednesday evening in the final week of the course (1 June). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Thursday in the final week of the course (2 June). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Friday in the final week of the course (3 June). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Saturday in the final week of the course (4 June). Show starts at 7.30pm, Io Myers

**These are all compulsory dates – make arrangements now to be available on these dates, and note the dates of the intensive technical rehearsals in week 13.**

There will be short breaks at suitable points during each weekly class. Use of phones and laptops will not be permitted during class. Bring to each class: bottle of water and a snack, comfortable clothes for movement, and a notebook and pen.

## 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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 consists of the production and public presentation of a series of short, 20-minute performance works. Through a process guided by the facilitator and production team, these works are devised in small groups, and aim to challenge your assumptions of what the theatrical experience can be, for both the performers themselves and for their audience.

### **Student learning outcomes:**

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

1. Apply appropriate theoretical and physical performance research practices in the creation of an original publicly-presented production
2. Work effectively in a small group process, developing collaborative skills and self-reliance in planning and execution
3. Evaluate and constructively critique material generated individually and in groups as part of the creative process
4. Write analytically about the process, focussing on a chosen area of interest and supporting your analysis with appropriate contextualisation

## **Teaching Strategies & Rationale**

This course combines exposure to distinctive artistic practices and concepts with experiential learning through solo and collaborative making. In the first part of the module, the weekly sessions alternate between presentation of material and guided exercises from the course convener, and individual solo performances you make in order to engage with the forms and ideas which you discover. In the second part of the module, you will work in small groups to devise an original performance, with regular dramaturgical, practical, and conceptual guidance from the course convener.

Building on individual contributions and interests, you are supported in finding creative modes of collaboration—that is, you will not only collaborate to make your art, but we might also think about the art of collaboration itself. In this case, your collaboration will culminate in a public performance before a live audience, but the thinking and experience with collaboration can be applied in many other contexts.

## **Assessment**

### **Assessment Items to Learning Outcomes**

#### **Group devised performance**

- Apply appropriate theoretical and physical performance research practices in the creation of an original publicly-presented production
- Work effectively in a small group process, developing collaborative skills and self-reliance in planning and execution

### Critique of group work

- Write analytically about the process, focussing on a chosen area of interest and supporting your analysis with appropriate contextualisation

### Solo in-class performances

- Apply appropriate theoretical and physical performance research practices in the creation of an original publicly-presented production

### Class critiques

- Evaluate and constructively critique material generated individually and in groups as part of the creative process

Assessment & Weighting	Length	Due date	Feedback
Solo in-class performances (30%)	3x 2-minutes	Presented in-class in weeks 3, 5, 7	Written feedback
Class critiques (15%)	1000 words	Week 8: Friday, 29 April	Turnitin comments
Group devised performance (25%)	20 minutes	Presented to the public in week 13	Written feedback
Critique of group work (30%)	1500 words	Two preliminary research tasks due weeks 10 and 12. Final submission due 10 June. This is the final assessment task.	Turnitin comments

**In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.**

### Submission of Assessment Tasks

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

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN 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 were 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 a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <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://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## 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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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

Date	Topic
Week 1: 3 March	Introduction: collaborative making
Week 2: 10 March	Workshop: tasks and scores
Week 3: 17 March	Solos presented in class (instructions to be distributed)
Week 4: 24 March	Guest workshop: visiting artist Natasha Davis: stories and histories
<i>Easter break</i>	
Week 5: 7 April	Solos presented in class (instructions to be distributed)
Week 6: 14 April	Workshop: site and audience
Week 7: 21 April	Solos presented in class (instructions to be distributed)
Week 8: 28 April	Workshop: group dynamics; discussion of written assessment
<i>Assessment task due 29 April: class critiques</i>	
Week 9: no workshop, meet with groups on your own	
Week 10: 12 May	Group making
<i>Preliminary assessment task due 13 May: research task 1</i>	
Week 11: 19 May	Group making
Week 12: 26 May	Group making
<i>Preliminary assessment task due 20 May: research task 2</i>	
Week 13:	Tech, dress, and performances, Wed-Fri 5-9pm
<i>Final assessment task due 10 June: Critique of group work</i>	

## Prescribed Resources

To be distributed via Moodle

## Recommended Resources

Bailes, S.J., 2011. *Performance Theatre and the Poetics of Failure: Forced Entertainment, Goat Island, Elevator Repair Service*, New York and London: Routledge.

Bishop, C. ed., 2006. *Participation*, London: Whitechapel.

Bottoms, S. & Goulish, M. eds., 2007. *Small Acts of Repair: Performance, Ecology, and Goat Island*, New York and London: Routledge.

Burrows, J., 2010. *A Choreographer's Handbook*, New York and London: Routledge.

Conquergood, D., 2007a [2002]. Performance Studies: Interventions and Radical Research. In H. Bial, ed. *The Performance Studies Reader*. New York and London: Routledge, pp. 369–380.

Conquergood, D., 2007b [1985]. Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance. In P. Kupperts & G. Robertson, eds. *The Community Performance Reader*. New York and London: Routledge, pp. 57–70.

- Conroy, C., 2010. *Theatre & the Body*, Basingstoke: Palgrave Macmillan.
- Friedman, K., Smith, O. & Sawchyn, L. eds., 2002. *The Fluxus Performance Workbook*, Performance Research. Available at: <http://www.thing.net/~grist/ld/fluxus.htm>.
- Giannachi, G., Kaye, N. & Shanks, M. eds., 2012. *Archaeologies of Presence*, New York and London: Routledge.
- Gómez-Peña, G. & Sifuentes, R., 2011. *Exercises for Rebel Artists: Radical Performance Pedagogy*, New York and London: Routledge.
- Goulish, M., 2000. *39 Microlectures: In Proximity of Performance*, New York and London: Routledge.
- Heathfield, A. ed., 2004. *Live: Art and Performance*, London: Tate Publishing.
- Heddon, D. & Milling, J., 2006. *Devising Performance: A Critical History*, Basingstoke: Palgrave Macmillan.
- Lehmann, H.-T., 2006 [1999]. *Postdramatic Theatre* K. Jürs-Munby, ed. and trans., New York and London: Routledge.
- Kaye, N., 2000. *Site-specific Art: Performance, Place and Documentation*, New York and London: Routledge.
- Knowles, R., 2004. *Reading the Material Theatre*, Cambridge: Cambridge University Press.
- Mermikides, A. & Smart, J. eds., 2010. *Devising in Process*, Basingstoke: Palgrave Macmillan.
- Mock, R. ed., 2000. *Performing Processes: Creating Live Performance*, Bristol: Intellect.
- Pearson, M., 2010. *Site-Specific Performance*, New York and London: Routledge.
- Zarrilli, P.B. ed., 2002. *Acting (Re)considered: A Theoretical and Practical Guide* 2nd ed., New York and London: Routledge.

### **Course evaluation and development**

Periodically, student evaluative feedback on courses is gathered using, among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI). Students' feedback is important and is taken seriously, and continual improvements are made to the course based in part on such feedback.