



UNSW
AUSTRALIA

Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS3123
Solo Performance Making



Image: *FILL* by Derek Kreckler. 1990, Cell Block Theatre, 8th Biennale of Sydney
(curator: Rene Bloch / Photograph: Heidrun Lohr)

Session 1, 2014

Course Code ARTS3123
Session 1, 2014
CRICOS Provider Code: 00098G

UNSW Course Outline

1. Location of the course

FACULTY	FASS		
SCHOOL	SAM		
COURSE CODE	ARTS3123		
COURSE NAME	Solo Performance Making		
PLACE and TIME	Webster Room 334 (and Io Myers Studio as advised) Time 3 hours: TBC between (Friday) 12-4pm, OR (Wednesday) 2-6; extra hour for voluntary workshopping and preparation of weekly performances		
SESSION	1	YEAR	2014

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3. Staff Contact Details

1. Course Convener	
Name	Clare Grant
Phone	9385 5009
Office	Webster 114
Email address	clare.grant@unsw.edu.au
Contact time and availability	MONDAY 1-3PM (THIS IS A CHANGE) (PLEASE MAKE AN APPOINTMENT FIRST)
Communication	I will use the email formation zstudentnumber@student.unsw.edu.au . Please re-direct this account to the one you usually use. I will assume all communications sent to this address will have been read.
SAM website	http://sam.arts.unsw.edu.au
TPS website	https://sam.arts.unsw.edu.au/disciplines/theatre-performance/study/
Electronic Submission of Written Assignments	NB THIS COURSE UTILISES TURNITIN VIA MOODLE
2. Other Teaching Staff: CREATIVE PRACTICE LAB (CPL/Io Myers Studio)	
DESIGNER	Paul Matthews
Phone	9385 5378
Office location	Io Myers Studio
Email address	p.matthews@unsw.edu.au
Contact time and availability	By appointment

PRODUCTION MANAGER	Mark Mitchell
Phone	9385 4863
Office location	Io Myers Studio
Email address	m.mitchell@unsw.edu.au ,
Contact time and availability	By appointment
STUDIO BOOKINGS	Su Goldfish, Manager, CPL
	cpl@unsw.edu.au

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

5. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Attendance is taken in all working sessions, ie, attendance will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

6. Essential Information For FASS/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/>

It is assumed that all students have read and understood this material.

This course will utilize MOODLE and students will need to keep in regular contact with the site to confirm weekly tasks and maintain communication with class colleagues (groups).

7. Course details

Credit Points:

6UOC

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Summary of the Course

This course examines the rise of the solo performer as one aspect of contemporary performance culture across the last four decades. In experiential mode, students explore techniques for making a 5-minute solo performance, drawing upon historical traditions in performance art and the contexts of current critical debate. Students are exposed to a wide range of performance theories, performance makers and methodologies to enable the development of their own work. Students are expected to be in constant practical mode: responding to, feeding back to, and generating work for public performance. This is a level 3 course that enables a more focussed and practically intensive mode than first and second year courses. Students will find crossovers between the practice intensive undergone in this course, and the ideas and theories approached in aligned courses. They will also extend the practical work done in first and second years to more formalised performance contexts. In experiential mode, and focusing on students' individual sensibilities, students actively engage with ideas arising from the 'historical avant-garde'.

Aims of the Course

The aims of this course are:

- To expose students to the practical methodologies and compositional strategies by which they can generate a five-minute solo performance work
- To introduce students to strands in the critical, cultural and political art contexts in which such work developed, and as such, has developed a canon of its own
- To engage students in self-reflective and peer dramaturgical critique along the performance making process
- To enable students to astutely focus their works through the use of critical vocabularies of language and method
- To develop students' awareness of spectator / audience relations through the compositional choices they make between text, body, space, sound and image.

Student learning outcomes

After completing the requirements for this course, students should be able to:

1. synthesise complex materials from readings, class exercises, peers and self- development into a cohesive 5 minute self-devised performance for public presentation
2. understand and articulate (both in writing and in performance) the nature of dramaturgical language which is in the process of being developed for public showing
3. effectively critique the work of peers as a way of offering dramaturgical *support*
4. understand the necessity of continued attempts, compositional strategies and 'live' performance practice in the pursuit of developing a performance language of one's own
5. reflect upon and articulate about the relationship between process and theoretical, historical or contextual ideas and the performance text itself
6. show capacity for further development of their performance work, or of their own skills as workers within the performance field.

Graduate Attributes

As 'authentic' learning, this course supports all the TPS Graduate Attributes:

1. The ability to analyse theatre and performance as social signifying practices
2. The knowledge and understanding of theories and critical languages and the ability to apply them to the discussion of theatre and cultural performance
3. The capacity to observe and participate in performance in a self-aware and creative manner, and to use performance vocabularies, skills, structures and working methods
4. The ability and skills required to analyse and interpret written texts, and to effect thoughtful, imaginative transitions from the page to the performance space
5. The skills required to negotiate group-devised research and performance projects, and to ethically manage relations within the group and between performers and spectators
6. The ability to identify and interpret the cultural frameworks that surround performance events and

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to take these into account when interpreting and/or creating performances

7. The knowledge and capacity to discuss and debate the relevance of live art in the contemporary information age
8. The capacity to engage with and merge different theories or paradigms of knowledge from a variety of scholarly disciplines
9. The skills involved in a variety of verbal, written, and performative modes of public communication
10. The ability to read texts with critical and historical awareness and to produce coherent written work with appropriate scholarly conventions
11. The capacity to pursue an independent line of investigation through analytical and creative practice
12. The ability to carry out self-directed management of learning, time and resources

8. Rationale for the inclusion of content and teaching approach

This course provides students with the opportunity to actively engage with the ideas and methodologies presented in the theoretical and historical courses in the rest of the Theatre and Performance Studies program. ARTS3123 Solo Performance Making engages with practical and theoretical components in ARTS1120 Introduction to Theatre, ARTS1121 Reading Performance and ARTS2121 Critical Perspectives in Theatre and Performance. It also extends students' former practical expertise derived from ARTS2122 Performance Production 1, ARTS3124 Performance Production 2 or ARTS2120 Writing for Performance. It speaks to aligned courses in Media and Film and encourages interdisciplinary connections across multiple fields of study.

This course serves as a strong starting point for ongoing performance research practice, as traditional researcher or practitioner.

9. Teaching strategies

In being primarily practical, this course encourages students to assimilate complex dramaturgical approaches, theoretical positions and aesthetic decisions into – and through – a live performance work. The course offers embodied, experiential learning components that reflect a theoretical position. At the same time, the focus on the creative process enables students to creatively and intuitively respond to and reflect upon the many performance works and methodologies they have been exposed to across the Theatre and Performance Studies program, while also assimilating new methodologies and compositional approaches into a performed work.

COURSE STRUCTURE This course is structured as a combination of workshop and student-led learning processes with the culmination of a public performance showing. The course builds compositional methodologies, fed by theoretical readings, group and CC feedback and visual case studies in the first 9 workshop weeks. At the close of this phase, students are given two more intensive practical exercises designed to challenge and assimilate any (or all) of the techniques and materials they have developed. They are also given time to personally and peer-reflect upon their development process. Weeks 10-12 are structured around students' personal projects. During this time students work in dramaturgical groups and with designer Paul Matthews to support the transition of the generative process into a product for public showing. This second course component enables students to integrate, apply and extend course materials with and for their peers. Students are encouraged to actively participate in the thinking-through of key theoretical and pedagogical questions, and to proactively deepen the course through self-led practice.

WORKSHOP FORMAT: The three-hour workshop in weeks 1-9 are loosely structured as: a) 5-10 minute warm up together (all arrive before time for warm-up) b) 26 x 2-5 minute homework showings / class exercises c) Feedback in groups / notes / etc d) Show 'n' tell: a case study of an artist relevant to the methodology of the week

The aim of this class format is to integrate a number of student learning modalities. The readings provide a platform for students to then engage in practical processes. Likewise, the practical processes inform and extend the readings through how they enable embodied and experiential knowledges to be formulated. *Students are expected to track correlations between (1) practical exercises, (2) readings, (3) screenings, (4) group or personal dramaturgical reflections in order to formulate the basis for their performance work.*

While students are making a solo performance, we work with the idea that we are working 'alone, together' and each student will work in a loose reference group as well as across the groups in which they will give and receive feedback (formal and informal) and support the final performances as stage managers. Extensive use is made of individual process journal entries which track the students' observations of their own processes in great detail, and trace the absorption of ideas from readings and class discussion, and the evolution of their colleagues' work. In preparing students for further study and/or grant applications (for instance) students are required to submit a reflective analysis which presents an argument relating to their own process as recorded in their journals during the course.

10. Assessment

Assessment Summary (including time on task)							
Assessment task	Length	Weight	Learn'g O'comes Ass'd	TPS Grad. attributes assessed	Due date	Feedback	Time on Task (Weekly)
1. Developing Practice: responses to weekly tasks and continuing focus	WEEKS 2-6 & 8-9: performance exercises; ongoing work	25%	1-6	6, 8, 9, 11, 12	Presented in class Weeks 2-6 & 8-9; <i>formative</i> feedback: weekly; <i>summative:</i> week 8	Written comments will be provided by colleagues (groups) weekly; verbal feedback to whole class weekly and individual written feed-forward from cc at week 8.	5 hours (av.) reading researching and note-taking and planning performance actions: The number of hours you spend on this task in the early weeks will reduce the hours you will need to spend in the final weeks
2. Class Critiques	1000 words	15%	1-5	1, 2, 6, 7, 8, 11	Week 7 Saturday 20 April to TURNITIN	A marking sheet with written comments	If you have been attentive to your colleagues' work and class discussions following presentations, attended all classes during this course, <i>and kept good notes</i> you should spend 1 hour (in total) on this task.
3. Major performance	5 minutes	30%	1, 4, 5, 6	1, 2, 5, 6, 8, 9, 11, 12	2/4 June Week 13 Io Myers Studio	A marking sheet with written comments	You will need to be present for the entire dress rehearsal and performance (12 hrs); 5 hours rehearsal/studio
4. Reflective analysis, referencing both logbook & performance score (appendix)	1500 words	30%	1-6	1, 2, 6, 7, 8, 9, 10, 11,12	a. Friday June 6 , OR b. Sunday June 8 Week 13 TO TURNITIN	Written comments on Turnitin	If you have been attentive to your own process and class discussions following presentations, attended all classes during this course, <i>and kept good notes</i> you should spend 2 hours (in total) on this task.
Draft Proposals for your Final Performance , with performance score and technical requirements (tech reqs) are due TO TURNITIN by midnight in Week 4 and Week 7 (see Class Calendar). Final Score and tech reqs due to Mark Mitchell Week 12. <i>These are not graded but must be submitted promptly in order to pass the course.</i>						Written comments on the paper (Turnitin) within 2 weeks of submission	30 minutes – 1 hour as part of your weekly allocation of preparation time

IMPORTANT NOTES:

- **ALL TURNITIN SUBMISSION DEADLINES: ONE MINUTE BEFORE MIDNIGHT ON THE DUE DATE (ie 11:59PM)**
- **In order to pass this course, you must make a serious attempt at ALL assessment tasks.** This is a SAM requirement.

DETAILED NOTES ON ASSESSMENT:

1. Developing practice: 3-5 minute responses to tasks (25%) Weeks 2-6 & 8-9; weeks 1-13
In class

In each of weeks 2-3 & 5-9 you will be asked to develop a 3-5 minute performance work based on the theme for that week, incorporating ideas from the readings, discussions, your own body and various spatial / framing strategies.

5 OF THESE TASKS WILL BE GRADED BUT YOU WILL NOT BE TOLD WHICH WEEKS THIS WILL BE.

You will receive weekly written feedback from class members and weekly verbal and/or written feedback from Course Convenor (CC) as class time permits.

You will receive written feed-forward from CC in class in week 8 noting your progress and offering suggested strategies for development of your final work.

Some ways to approach these tasks:

- (1) Read the prescribed readings for the week and then brainstorm any ideas that stood out for you
- (2) Notice any images that arise for you during the reading
- (3) Revise the weekly strategies offered for framing and shaping your ideas and images
- (4) Devise a short performance work in response to the readings and the weekly stimulus given.

Remember that this is framed as an experiment, so you are encouraged to take risks, and regard the time of presentation as a further working situation in which you should feel free to diverge from your plans.

(5) Take 2-4 ideas and think about 'layering' them, working towards developing a sense of the 'frame' regarding the relationship between objects, body, space, sounds, words, light, etc.

(6) Write 3 questions that arise for you during your preparation process and be prepared to offer them (or a new one) in class (You may be asked to elaborate on these on any day.)

(7) You don't have to illustrate the reading but you should reflect your understanding of it through a creative response that you give.

(8) After each presentation make notes about what you want to keep, shift, preserve, and what to discard as you move towards making your final piece.

<i>Assessment criteria: NB these figures are purely to give you an idea of weightings of effort, and a preparatory exercise for me re using Turnitin</i>	Weighting/25%
demonstrates care with appropriate production values: levels of preparedness in the classroom and workshop space	10%
shows evidence of rigorous critical and creative thinking in weekly exercises as follows: you create a multi-faceted performance which uses a mix of your body, objects, technologies (which may be traditional theatre technologies such as sound or light), text, space, time; however, please note that a continued single action with no 'trimmings' can also be perceived as 'multi-faceted!)	20%
shows evidence of having assimilated course readings and other stimuli in the exercises: that is, the action 'enacts' an idea rather than illustrating, narrating, expressing ore demonstrating it; it is aware of its audience	10%
shows commitment to creative, planned risk-taking in methodologies and compositional strategies: is idiosyncratic, 'individual' in its performance mode, performance persona and decision-making	40%
shows evidence of a demonstrably evolving body of thinking and practice	20%

Task Rationale: Students are assessed on their capacity to continually evolve an informed, process-led practice *and need to be attentive on a continuous, ongoing basis.* This builds students' awareness of the necessity for enabling an evolving body of work to accumulate over time.

Weekly Presentations are graded with strong emphasis on individuality within the parameters of the course, while Performance works are graded according to how fully resolved the final works are, eg if they are capable of being presented in a wider curated context – beyond the class. Please recall that a grade of high credit (over 70) makes you eligible for study at Honours level and that a Pass indicates that you have grappled effectively to achieve a preliminary, independent vision that works beyond simple mimesis/reproduction

(2) Class Critiques (15%) Due 20 April in the BREAK	TURNITIN SITE: Class Critiques
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Choose either 2 performances from one of your colleagues **or** 2 performances from one week and, drawing on your weekly log/journal notes, especially re feedback in class discussions, write 1000 words on the following:

1. Outline the class provocation given
2. Describe the actions you saw
3. Account for the evolution of the ideas in the piece with reference to, and in conversation with, ideas from the readings
4. Account for the difficulties the performer may be having and their achievements
5. Give an example of feedback you might give to the performer

Assessment criteria: NB these figures are purely to give you an idea of weightings of effort, and a preparatory exercise for me re using Turnitin	Weighting/15%
use of appropriate dramaturgical and critical language as noted in your journal during class discussions or from your readings	25%
astute and deep analysis of the mechanics (dramaturgical, aesthetic, cultural) being utilised in the performances and awareness of the development of those mechanics over time (ie: how the action ‘operates’)	25%
ability to make specific connections between performances and multiple course texts and ideas	20%
ability to frame criticism in terms useful for the artist (tone is critical but positive)	15%
clear and succinct writing style (written expression) and presentation (11pt font or above, black ink only, double spaced, SINGLE-SIDED).	15%

Task Rationale: Students are encouraged to dramaturgically assess their peers’ work, enabling an appreciation of core compositional principles and aesthetics through ‘objective’ analysis.

(3) Major Performance (30%) MONDAY 2 AND WEDNESDAY 4 JUNE 7pm Week 13	IO MYERS STUDIO
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The final showcase of student works occurs at Io Myers studio on Monday 2 June and Wednesday 4 June at 7pm. For the final performance you are asked to present a 5 minute solo work that demonstrates your awareness of key components of performance as explored within this class. You are assessed on the degree to which you have assimilated and translated the ideas you have encountered in the course into an original performance.

Note on how to approach the final performance

You will be drawing on ideas and interests explored and evolved during the session. This may be an evolution of an idea already presented or a separate line of investigation altogether.

1. Draw on your developing bank of imagery, actions and aesthetic and personal ‘obsessions’ evolved perhaps throughout earlier exercises, in dreams, from things you have seen, etc
2. Start with brainstorming. Commit to an idea at the point where you must hand in your proposal.
3. Consider how the idea of the frame can be used to help develop your idea.
4. Shape your impulses through the strategies learnt in the weekly lab work.
5. Decide on key actions, text, objects, sounds, ‘set’ that you wish to present.
6. Gather diagrams, ideas, sketches for the feel of what you wish to make.
7. Note rhythms, moods, uses of space you wish to draw upon.
8. Define as specifically as possible the relationship with the audience that you wish to establish.

Assessment criteria: <i>NB these figures are purely to give you an idea of weightings of effort, and a preparatory exercise for me re using Turnitin</i>	Weighting/30%
demonstration of effective awareness of relations between performer, space and audience	20%
dramaturgical decisions re: deployment of body, voice, technologies (as above) objects, spatiality, temporality, proxemics, etc) appropriate to the nature of the performance as it has been proposed	20%
evidence of informed risk-taking, self-reflection and dramaturgical process across the development of the work: idiosyncratic, 'individual' (non-derivative)	20%
evidence of understanding how the conception of the work fits into the body of works discussed and performed in class, and the critical contexts from which those works derive	20%
originality and commitment of 'voice'.	20%

Task Rationale: Students build an experientially-informed body of work (a practice) through weekly exercises with the 'testing' of that work undergone in a final performance showcase. Knowledges of performance practice are conjoined and integrated with performative knowledges (how social knowledges, semiotics and relations of power are transmitted through the body as it places itself in space, image, text and action).

(4) Reflective analysis (1500 words) with appendices (eg diagrams, journal extracts, performance score) (30%)

Due a. Friday June 6 or b. Sunday June 8,

TURNITIN SITE: Reflective Analysis

You will need to submit these items to complete this assessment task:

- A. A 1500-word written reflection evaluating the performance piece as it connects to the process undergone in class.
- B. A final performance score attached as an appendix.

NB You will also need to have created a self-assessed logbook/journal documenting your process that demonstrates continuous application across the course, which is not graded. This document is valuable and you should always know where it is.

Evaluate the effectiveness of the performance piece you performed in light of the following:

1. How did your performance evolve out of earlier stages (eg your weekly questions of your own process) in the course material? (eg: How did you use your personal weekly questions, your observations of your colleagues' work, class discussions, case studies, readings etc to develop your practice?)
2. What did you want your performance to achieve, as aligned with key ideas from the readings or exercises and processes identified in class?
3. How can you consider this piece as part of an ongoing investigation? How far has it evolved, and where else could it go?

This analysis should aim to contextualise your work within the class process specifically and within the broader canon of contemporary performance (readings, artists) covered in the course more generally. *It is an evaluation of the strengths and weaknesses of the performance piece as far as you have been able to take it.*

Preparing to write it:

1. Read through your course outline and weekly assignments to refamiliarise yourself with the process undergone
2. Read through your logbook to remember your creative dilemmas, observations and decisions
3. Read through key readings and the set text in order to recollect driving themes in your work that may be aligned with processes undergone by other artists.

Consider:

1. What you set out to achieve and why
2. What did you become interesting in working with during the process? What prompted that?
3. What steps you took towards enabling that achievement
4. What problems you encountered

5. What breakthroughs you had
6. What your chief influences were
7. What you learnt from presenting the performance piece. Where would you take it from here?

In your writing:

1. Include an artist statement of intention
2. Include a description of the work (don't presume the reader has seen the work)
3. Make reference to key points in your logbook, performance score, readings or textbook.

Assessment criteria: <i>NB these figures are purely to give you an idea of weightings of effort, and a preparatory exercise for me re using Turnitin</i>	Weighting/30%
Ability to succinctly express the nature of the performance and how it connected to your development process (includes thumbnail description of the work)	15%
Ability to critically evaluate the success and failures of the performance in light of the materials and processes underdone, and the performance intentions as opposed to <i>what actually happened</i> on performance night	25%
Awareness of the performance as an ongoing experiment that could accommodate more shifts, changes and development	15%
Level of research, referencing and presentation	10%
Originality in conceptualising the performance and in critically appraising that performance in writing	25%
Ability to cross-reference and integrate points from the score and logbook in the final analysis	10%

Task Rationale: Students are encouraged to reflect back upon the generative aspects of the course with an idea to seeing the work created in the course as the beginning of a body of practical exploration and critical thought.

Submission of Assessment Tasks

Student responses to assessment tasks will be presented either in class or in Io Myers Studio (in the case of performance actions) or to Turnitin (see above in assessment summary). SEE ALSO MOODLE/SUBMISSION SECTION RE ACADEMIC MISCONDUCT

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 FASS 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 to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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://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 withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

11. 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.
- **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 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/plagiarism) (<http://www.lc.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf-https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education 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.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

12. Course schedule (See Also COURSE CALENDAR, APPENDIX 1, p 22)

Module 1: Creation, generation, exploration, discovery

WEEKLY TASKS ON MOODLE SITE [ADVICE: check during the weekend after previous class. In this course you CANNOT create strong work at the last moment]

Week 1 (5/7 March) Introduction to histories of performance art and practices of making

Framework: We introduce ourselves to the method of the class, in which you are invited to be brave, idiosyncratic and thoughtful in how you approach making your work. This workshop will comprise a variety of generative making exercises designed to get the body thinking and moving, and provide a framework for understanding *real action* as the focus of the work in the course, as opposed to the fictional (ie character, narrative, psychological causality, teleology). We will consider some of the ambiguities around the idea of the real – real time, real bodies, real action, real place/space, real things (objects, materials). We will also go over a brief historical contextualisation of solo performance and discuss some key works in terms of their method of construction and how they create meaning or effect. We introduce the term '*task-based action*'.

Non-essential readings to inspire you: Bottoms, Stephen and Matthew Goulish (eds) 'Letter to a Young Practitioner' in *Small Acts of Repair: Performance, Ecology and Goat Island* (London: Routledge, 2007): 214-221

Bogart, Ann *And Then, You Act: Making Art in An Unpredictable World* (London: Routledge, 2007): 1-6

Reference artists: Melati Suryodomo; Ken Unsworth; previous student work

IN CLASS INSTRUCTIONS FOR WEEK ONE

[T]hey use text, but not to tell a standard theatrical narrative; and they use movement, though it's not what you would expect by the term "dance". And combining those texts and movements creates something beyond those individual components of text and movement, and the best word we have for that is "performance". (Bottoms, 215)

'We are living in very particular times that demand a very specific response. ... The artist's job is to stay alive and awake in the space between convictions and certainties.' (Bogart, 2-3)

TASK:

[We will complete a big warm up before we do this activity]

Take an image and/or object. Return to 'your' space. Use one or all of these as the starting point for a presentation in which you:

- use your body without 'acting out'
- draw awareness to the architecture of the performance area
- emphasise an aspect of the senses (either for you or your audience)
- find a way to strike a relation between your body in its space and the provocation that the image /object provides
- decide where your audience is in relation to the piece
- use at least one word

Some notes: - Remember to think laterally not literally! This work is about the immediacy of 'real' action in the present, by a 'you' who is not you but an aspect of you (ie you are not pretending to be someone else somewhere else). Thus, the work is not about being an 'actor' but about being a thinking 'doer'. This work is the beginning of your experimentation, so treat it as such! There is no right or wrong, only more brave and less brave. *Everything* you do will be helpful to the group's growing understanding of the work of the Session.

Framework: In performance, space and time can be structured to manipulate how an audience might read or experience a work. Rather than position space and time as secondary to narrative logic, space and time become devices that inform the content as much as the form of a piece. This week we explore what it is to complete a task-based action in 'real time' as opposed to the fictional / representational theatrical time.

Essential Readings: FROM TEXTBOOK CHAPTER 1: Futurism

Scheer, Ed. 'Introduction', *The Infinity Machine: Mike Parr's Performance Art 1971-2005* (Melbourne: Schwartz City, 2009): 1-12

Miler, Sarah, "Still Talking About the Real After All These Years"; in *Scan+*, vol 2 (ed) John Conomos, Sydney, 1991, pp 22-24.

Reference artists: Gilbert and George, Mike Parr, Joseph Beuys, Stelarc, Marina Abramovic, Gina Pane, Marie Cool.

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK TWO

'Duration... implies a specific construction of time, a deliberate shaping of it to effect a particular experience for the viewer.' (Scheer, 8)

TASK: Complete these three tasks during the week

i) Finding a task-based action: find a task-based action that can be repeated, lengthened, slowed down or sped up. Remember: a task-based action is one that is occurring in real time and space, it is a "doing", non-representational action that has real, material effects on space and body (ie brush your hair with a hairbrush that is real, not an imaginary one!). Explore placing this action in different sites. Explore framing this action within a larger image, to make it meaningful.

ii) Experimenting with duration / marking time: set an ongoing experiment for yourself in which for a period of 15 mins each day for one week you *outline time differently by choosing to mark it* through a set of extraordinary or disciplinary rituals that exist outside of your usual daily routine (these might be through dress, action, journey, stillness). Observe what happens across the week as you repeat this action. Does it become more familiar to you? Do you require observers? Can you manipulate it? Be precise and use a timer. At the close of the week, record your observations and experiences of this experiment. What parameters did you need to give yourself in order to make it useful for you?

iii) Re-presenting the action: Using any idea, inspiration or observation that arises from reading Goldberg (Futurism, ch 1), Find a way to reframe either one *or* a combination of these exercises for a 3 minute class showing. Rather than performing what you *did* as your weekly experiment, try to *reframe* what you did as a reflection upon or documentation of your performance exercises. In thinking about this reframing you might use further strategies of time structure such as accumulation / deceleration / repetition / etc. Consider how you will invite your audience to share the kinds of time that you construct, and be ready to account for your work's connection to Futurism – however tangential or idiosyncratic .

Framework: Performance makes the 'real' body in 'real' time the focus of artistic material, over and above how the body can be a vehicle for the expression of character. This week we focus on ways to foreground the body as a material object or 'site' in performance and we also explore how modes of looking between the body and the spectator create dynamics of power.

Essential readings: FROM TEXTBOOK CHAPTER 4: Surrealism

Murphie, Andrew. 'The Body in Performance – Small Moments of Cultural Production', *Spectator Burns 2*: 63-71

Blocker, Jane. 'Body', *Where is Ana Mendieta?: Identity, Performativity, Exile* (Durham: Duke University Press, 1999): 113-129

Reference artists: Vito Acconci, Ana Mendieta, Marina Abramovic, Carolee Schneeman, Franko B, Karen Finley.

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK THREE

'[I]t is the point at which performance attacks identity and taxonomy, or perhaps even ignores them, that it radicalizes the body.' (Murphie, 65)

'Mendieta exploits this slipperiness to produce a work of bewildering complexity in which the meanings of gender, race and nation are by turns fixed and disrupted ... to perform exile and thereby produce a counternarrative of the nation.' (Blocker, 126)

TASK: For this week your body will be your primary material for exploration and investigation.

Devise a 3 minute presentation in which an action, setting or framework draws attention to your body as subject, object, site or story (it will be important for you to decide what the difference between these categories might be).

As part of the presentation, and drawing on your readings on Surrealism, include a manipulation or shift of the performer / viewer relationship that you have set up. Consider:

1. The lens by which your body comes to be observed, seen or understood
2. The way that your body can be "metonymic"* of other bodies, object, situations or environments
3. A spatial or otherwise boundary that you may want to establish, play with or cross
4. The exact image or action that would make your body an object, and oppositely, a subject
5. The kind of gaze that might refuse a single, totalising point of view.

*Metonym: A figure of speech characterised by the substitution of a word or phrase denoting an object, action or institution, with a word or phrase denoting a property or something associated with it (e.g. a heart is metonymic of love; koala of Australia, etc). [OED]

As with week 2, be prepared to discuss how the practices of Surrealism have impacted on the creation of your actions.

Framework: In performance, language can be used either to create meaning or to muddy 'sense'. It can displace the emphasis on linear narrative by focusing on polyvocality, word sounds, rhythm and meter, rhetorical slippages and nonsense. Language can be reinterpreted through the body, or "re-spoken" or "quotable" in performance, enabling it to be heard anew. In performance, words can be written or spoken live, mediated (magnified, projected). This week we play with the idea of truthfulness, 'sense' and 'presence' in text, reflecting on the impact of the Dada movement.

Essential readings: FROM TEXTBOOK CHAPTER 3: Dada

Futurist texts – to be handed out in class Week 3; how might these texts 'skew'/enhance your intentions?

Smith, Hazel 'Tongues, Talk and Technologies' in *The Writing Experiment* (Sydney: Allen & Unwin, 2005): 212-236

Etchells, Tim 'On Performance Writing' in *Certain Fragments* ((London: Routledge, 1999): 98-108

Reference artists: Hazel Smith, Amanda Stewart, Guillermo Gomez Pena, Rosie Dennis.

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK FOUR

'Speech-based work may explore the intersections between different languages, or the impact of bilingualism or polylingualism on uses of language.' (Smith, 217)

'And in this love of the blunt edges and limits of language he always cared most for illegitimate texts... Language transfixed on its own inadequacy. Language at the point of breakdown, at the edges of sense, on the edge of not coping at all.' (Etchells, 102)

TASK:

i) From a newspaper or any other found text you choose *collect thirty words* to create a sound poem. When making this poem, you can use repetition, inversion, elision: anything that makes the words work for you. **The only rule is you can only use the thirty words in your collection, but these words may be repeated as many times as needed.**

ii) Explore delivering the poem in different ways: you might experiment with the 'tone' of delivery, you might experiment with the 'mode' of delivery – (it doesn't have to be spoken, it might be project or written). The poem, in fact, might become another form of speech entirely. To animate your poem further, employ the textual conventions of:

- A formal speech
- A stand up comedy routine
- A confession
- A riddle
- A letter of rejection
- A notice
- A barrage
- A pop song
- A love note
- A parking fine
- An essay
- A children's story
- A nursery rhyme
- A vitriolic attack
- An apology.

These may help you consider your mode of delivery. It may be useful to consider strong juxtapositions of elements between the form, as in the items in the list, and in the 'content'. For example: Choose a visual frame which stands in tension to, or enhances, the sound poem in some way. Present this to the class as a three minute performance piece.

Framework: In this final generative week we utilise the framework of collective improvisation to further explore individual methodologies for making performance. This is through experimentation with a series of fixed or formally generated ideas. We use the historical principle of a Happening in order to establish relationships between structure and experimentation in performance.

Essential readings: FROM TEXTBOOK CHAPTER 6: Living Art c.1933 to the 1970s

Reference artists: John Cage, Merce Cunningham, Carolee Schneeman.

DUE: PROPOSAL (1) IN CLASS

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK FIVE

TASK: This week, review your previous works, the feedback you have received and seize on any other ideas that you have been wanting to workshop. Your homework for this week consists of extensive, focused preparation for the improvisation, in which your mode of operation will be: alone, with others.

To bring:

- A physical action (that you may want to extend from your other objects, or that may be entirely new)
- A piece of text that has been memorised (get to know this text and your connection with it for this improvisation)
- A pictorial image
- A video source (eg advertisements, white noise, clips)
- A piece of formal text to be read out
- A source of sound or music noise
- A something to dress yourself or someone else in

Rules for the impro:

You may enter an exit at any time, but think before you enter, make decisions and then execute them.

What will be provided:

Lights Camera Screens Monitors Microphones Whiteboards Video tapes Sound and music Found objects and furniture
The space for a Gomez-Pena salon

Include:

- One full crossing of the space with a 'gesture' and / or object
- The spoken presentation of your text
- A moment at the microphone
- An action with the camera
- An action in response to the recitation of someone else's text
- A challenge
- A surprise
- An example of repetition and one of duration
- A change in tempo or rhythm
- A shift in height of yourself or your object.

Framework: This week we unpick the so-called 'Grand Narratives' and some of the smaller (personal) ones that frame our daily thinking. We examine the impact of the 'literary' as it operates in opposition to action, how to enact an idea. We specifically consider how the consideration of real space, architecture and the visual can affect responses to the personal, physical, cultural, social and political worlds that surround us.

Essential readings: FROM TEXTBOOK CHAPTER 5: The Bauhaus

Barthes, Roland, *Mythologies*, (trans: Lavers) Vintage, 2000, Paris; pp 9,11,12, 53-55, 62-64

MacLachlan, Gale and Ian Reid *Framing and Interpretation* (Carlton: Melbourne University Press, 1994): 2-13

Reference artists: Brian Fuata and Victoria Hunt

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK SIX

This week you are asked to present an action that can be fed by the practices of Dada and/or Surrealism and/or other performance and dramaturgical strategies you have explored, combined with the notion of the 'myth' (for 'content'). This week we are considering performance actions against a preliminary examination of the figural.

The task:

1. Choose a myth (see definition below)
2. Using, or inspired by, the approaches of Dada and/or Surrealism and/or other work from the course to date, (ie: allow yourself to make improbable leaps of connectivity of ideas – really surprise yourself), create a 2-5 minute performance that in some way draws on a 'myth'. Structurally, your task is to work towards the inclusion of at least 3 elements that interweave with each other to create internal tensions in the work, or work against each other, but do NOT echo or illustrate each other.

The definition of 'myth' is up to you – perhaps a story from classic mythology, OR an idea, stimulated by the ideas of Barthes in the reading – that is: a (probably mistaken) idea of how something came to be understood; the process: reduce a 'story' or an 'explanation' to a figural 'image'.

Think about:

1. What materials and objects and even garments do your readings from first weeks inspire in you?
2. In what key ways can one 'frame' an action? How might the following *framing* strategies help you this week?

Visual - pictorial, graphic, etc

Aural – sounds in contrast to the action

Verbal – written or spoken

Architectural – action framed in space

Proxemic: one action, event, body and/or object placed near each other; cf Eisenstein's "Montage of Attractions". This also relates to the form of collage, pastiche.

Other?

This week's class will emphasise ways the performer's own body acts as object and conveyor of 'meaning', and/or manufacturer of 'sensation' (as in week 2). This incorporates an examination of the persona, the performer as subject and object of performance art, and as one of the several (at least 3?) elements in tension in a satisfying piece of performance art.

Module 2 (weeks 7, 8 and 9): Composition, consolidation, *framing*; *making choices about how the audience looks*

WEEK 7 NO CLASS:

BREAK (18 April – 27 April)

TO BE COMPLETED IN THE BREAK:

CRITIQUES Sunday 20 APRIL (by – ie before - Midnight);

Week 7 HOMEWORK TASK (preparation);

CATCH UP READINGS, note-taking, back-writing in journal and viewing of recommended videos;

EXTRA READING: begin to define special interest area and choose related supplementary readings;

READ FISCHER-LICHTE article in Study Kit and

ANSWER QUESTIONS HANDED OUT IN CLASS in your journal.

Framework: The idea of causal or narrative dramatic action is challenged in solo performance. Rather than linear narrative, a performance may chart different rhythmic sequences, constructions of image or placement of text and story. Often the work is described as *figurative* rather than *literal*. This week we explore the connections between fieldwork research and building an image in performance. We focus on reconstructing place in order to do this.

Essential readings: *FROM TEXTBOOK* CHAPTER 7: The Art of Ideas and the Media Generation 1968 to 1986
Taylor, Heidi. 'Deep Dramaturgy: Excavating the Architecture of the Site-Specific Performance', *Canadian Theatre Review* 119 (Summer 2004): 16-19
Reference artists: Societas Raffaello Sanzio, Robert Wilson, Tadeusz Kantor, Ann Hamilton.

HOMEWORK INSTRUCTIONS FOR WEEK EIGHT (PREPARATION) and WEEK EIGHT (PRESENTATION)

'[C]ontext is not given but produced; what belongs to a context is determined by interpretive strategies; contexts are just as much in need of elucidation as events'. (Culler in MacLachlan and Reid, 7)

"[R]hythm" applies to movement, sound and architecture; ... "order" ... relates to the audience's bodily journey; ... "acts" pertain not only to the performers but also to the audience.' (Taylor, 17)

TASK: This week, your job is to re-present *time*, *space* and *place* using the relationship between *image*, *action* and *sound*. This should be undertaken as a compositional and gathering task.

Spend half a day traveling to and from an area in your city. BE BRAVE! GO SOMEWHERE DIFFERENT! DO NOT USE YOUR HOME TERRITORY! On this journey become a collector.

(1) Collect five different 'everyday' behaviours that interest you

(2) Add one extra element – a visual image / a sound sample / a sign / an object / a remnant / a flavour / a noise / a photo / a surprise....

(3) Return home and explore ways of reassembling these elements. Explore how you can *place* these elements in a sequence that is meaningful for you (it might use the space / audience relationships / rhythmic structures, sound or visual other effects – the compositional logic of the piece is up to you).

Remember to think less about actual representation and more about how these elements in combination can stand in for the area of the city you visited. Be conscious of the visual / spatial design of your piece and of the rhythm incorporated into it. Be conscious of the imposed, suggested, implicit frames that are operating in the construction of your work. Prepare this sequence as a 3 minute piece.

Questions to ask:

1. What is the structuring principle guiding my work (time, space, colour, speed... etc)?
2. What adjective could I use to describe the *feeling* of structuring principle (erratic, guided, firm, unstable, linear... etc)?
3. What happens if I play with the durational effect of actions within the sequence (some fast, some slow etc, some simple, some complex)?
4. What one element can this piece not do without?

Framework: This week we explore the **performativity** of the self through techniques of autobiographical ‘storytelling’, and techniques of ‘playing with’ and ‘displacing’ the audience’s perception of a concrete, continuous self. We look at one of the most complex aspects of solo performance: the ‘*framing*’ of self in performance for an audience.

Essential readings: Lampe, Eelka ‘Rachel Rosenthal Creating Her Selves’ in *Acting (Re)Considered: A Theoretical and Practical Guide* ed by Philip Zarilli (London: Routledge, 1995): 291-304

Heddon, Deirdre *Autobiography and Performance* (New Hampshire: Palgrave Macmillan, 2008): 20-31

Reference artists: Rachel Rosenthal, Annie Sprinkle, Spalding Gray, Sophie Calle, Yayoi Kusama.

DUE: PROPOSAL (2) IN CLASS

HOMEWORK INSTRUCTIONS FOR PRESENTATION WEEK NINE

‘In performance, artistic quality depends on how successfully performers maintain the tension or the dialectical balance between the actual and the fictive.’ (Lampe, reader 68)

‘There is the self who was and the self who is. There is the self who is performed and the performing self.’ (Heddon, 27)

TASK: Drawing on ideas of the “autobiographical persona” raised in the readings for this week, devise a 3 minute presentation of your “self”. You might contemplate:

1. relations between what you can tell us about your self and your life, and what you would never tell us about your self and your life
2. how you might stage resistance or restage subjectivity (Heddon, p20)
3. focusing on one item, action, text, sound or word that is performative of “you” vs. focusing on multiples of these.

MODE: Persona: Just Be Yourself! This does not mean that you will be on stage in the same way that you are yourself in everyday life. Rather, you will be adopting a persona – a staged version of your everyday self. It exists somewhere between a theatre character and your everyday self. It is the stylisation and manifestation of parts of you. It may be tragic, serious, aloof, goofy, precise or rough. The more that your persona performs in front of an audience, the more it will evolve over time. **IT IS IMPORTANT TO REMEMBER THAT YOU ARE PLAYING A VERSION OF YOURSELF NOT ADOPTING A CHARACTER.**

CONTENT: An autobiographical narrative told in whatever medium you choose that selects and condenses the parts of your life that you want to include. You need to carefully edit and select your personal history and personality to find the key moments of your life and key aspects of your identity that make a portrait of who and what you think you are.

STYLE: You can use whatever style you please, and can use whatever props / costumes / technology you need or keep it minimal. You can play distant or close to the audience. Your modes of interaction and style can be varied within the piece or remain constant. There is no right or wrong, only effective or ineffective ways of performing. Consider how framing can help you to do this.

Module 3 (weeks 10-13): CREATING A TASK-BASED ACTION - Dramaturgy, making and de-bugging of final works

Week 10 (14/16 May) **CREATING A TASK-BASED ACTION - Dramaturgy, making and de-bugging**

Week 11 (21/23 May) **CREATING A TASK-BASED ACTION - Dramaturgy, making and de-bugging**

Week 12 (28/30 May) Final Compositions shown
FINAL PERFORMANCE SCORE INCLUDING TECH REQUIREMENTS TO BE EMAILED TO MARK MITCHELL : 27/29 MAY

See also Appendix 1 Course Calendar

Week 13 Production and Performance Week 2/4 JUNE: 7PM MONDAY AND WEDNESDAY EVENINGS

30 May (Group A) Technical rehearsal 5-9 pm **(NB WEEK 12)**
3 June (Group B) Technical rehearsal 5-9pm
2 June (Group A) Performance evening 5-10pm
4 June (Group B) Performance evening 5-10pm

These are all compulsory dates – MAKE ARRANGEMENTS NOW TO BE AVAILABLE ON THESE DATES.

13. Expected Resources for students

ESSENTIAL Readings:

i) Study Kit ARTS3123 available from UNSW bookshop.

ii) Goldberg, RoseLee *Performance Art: From Futurism to the Present Day* Thames and Hudson, London, 199 [1979] available from UNSW bookshop for approximately \$20.

See also Appendix 2 below for comprehensive, extended reading list.

14. Course evaluation and development

This course has been re-framed since 2011 in the light of FASS Assessment policies and feedback from students. It has also been re-organised in light of a changed session structure (accommodating Easter and Mid-Session break). In 2014, the course is being run twice (in 2 separate groups) in response to student requests for more class time.

APPENDIX 1. COURSE CALENDAR

SOLO A - Wednesdays 2-6pm SOLO B - Fridays 12-4pm	Location	Focus	Notes Submission details in Ass. Summary p 6
Week 1 A-Wed 5 March B-Friday 7 March	Webster 334	Introduction to histories of performance art and practices of making and reading performance; the object	<i>Continuing thread all weeks: The Audience: Naming a relationship</i>
Week 2 A-Wed 12 B-Friday 14 March	Webster 334	The Real (1): Task-based action, durational aesthetics and time	Present Task 1 in class
Week 3 A-Wed 19 March B-Friday 21 March	Webster 334	The Real (2): Experiments with the body as material object or site	Present Task 2 in class 1. Draft Performance
Week 4 A-Wed 26 March B-Fri 28 March	Webster 334 or Io Myers	Playing with Words; includes: framing the work for its audience; relation to 'sense'.	Present Task 3 in class
Week 5 A-Wed 2 April B-Friday 4 April	Io Myers	Consolidation/Expansion: improvisational environments	Present Task 4 in class Proposal (1) due 2/4 April in class (Hard copy)
Week 6 A-Wed 9 April B-Friday 11 April	Webster 334 or Io Myers	Unpicking myths: challenging and de-constructing some assumptions	Present Task 5 in class
WEEK 7		NO CLASS – GOOD FRIDAY	NB: Good Friday this week Critiques Due 20 April to TURNITIN by 11.59 PM
BREAK		<i>Out of class performance research assignment (see below: The Real (3))</i>	Extended reading and notetaking; journalizing task etc; preparation of task 6
Week 8. A-Wed 30 April B-Friday 2 May	Io Myers	The Real (3): Re-constructing place and the everyday: multi-layered images through frames	Present Task 6 in class
Week 9 A-Wed 7 May B-Friday 9 May	Io Myers	The Real (4): Presenting autobiographical self in performance	Draft Performance Present Task 7 in class Proposal (2) Due 7/9 May in class
Week 10 A-Wed 14 May B-Friday 16 May	Io Myers	Dramaturgy, making and de-bugging	Consider making space bookings for rehearsal this week
Week 11 A-Wed 21 May B-Friday 23 May	Io Myers	Dramaturgy, making and de-bugging	Rehearsal space can be booked from Tuesday 27 May to Wednesday 4 June. (NB Solo A)
Week 12 A-Wed 28 May B-Friday 30 May NB- SOLO A: Tech and Dress: 30 May 5-9pm	Io Myers	Final compositions shown;	Technical specifications and final scores to Mark by email : Solo A - Tuesday 27 May Solo B - Thursday 29 May
Week 13 SOLO A: Performance Mon 2 Jun: 7pm Rehearse all day 5-7 pm SOLO B: Tech and Dress: 3rd June 5-9pm Tues 3 June : 10-5pm Rehearse all day. SOLO B: Performance Wed 4 June : 7pm Rehearse all day 10-7pm	Io Myers	Production and performance week. You will need to be available for all the times listed for your group in column A.	Both groups: Tech and Dress: Solo A Fri 30 th May 5-9pm. Solo B Tues 3 rd June 5-9pm Performances: 7pm start after 5pm call
Week 13 FRIDAY and SUNDAY			Analysis due: Solo A: Friday 6 June Solo B: Sunday 8 June

APPENDIX 2: Recommended Supplementary reading/websites/DVDs/streaming sites

RECOMMENDED PURCHASE: Helen Freshwater *theatre and audience*; palgrave macmillan 2009 Basingstoke, NY, available at UNSW bookshop: approximately \$12. RECOMMENDED READINGS: Use these readings to chase up particular interest area that arise for you during the session.

(Articles available electronically through Library Catalogue in Library's High Usage Collection are marked [HUC]. Contact me if you have trouble connecting)

EXTRA ARTICLES according to topics

Duration:	
Ed Scheer; "Introduction: The end of spatiality or the meaning of duration"; in <i>Performance Research: A Journal of the Performing Arts</i> ; 17:5, 1-3; viewed 24 October, 2012;	e-journal
Dixon, James; "Archeological Explorations of Duration in the Contemporary City"; in <i>Performance Research: A Journal of the Performing Arts</i> ; 17:5, 1-3; viewed 24 October, 2012;	e-journal
Self:	
Andre Lepcki; "Undoing the Fantasy of the (Dancing) Subject: 'Still acts' in Jerome Bel's <i>The Last Performance</i> "; in <i>The Salt of the Earth</i> ; (eds) de Belder, Tachelet, Vlaams Theater Instituut; 2001; Brussels;	http://sarma.be/docs/615
The Body/including early contextual writings:	
Lea Virgine; "The Body as Language. Body Art and Like Stories" from <i>Body Art and Performance: The Body as Language</i> ; Thames and Hudson; 2000; London	CoFA Library; CG copy (in folder)
Raimund Hoghe; "The biography of the hump"; Ballett International Issue 1, 1991	[HUC]
"The Body in Question: 13 Rooms"; 'Performing in 13 Rooms': Nalina Wait in conversation with ARTS3123 students and Clare Grant 2013 ; <i>RealTime</i> issue #115 June-July 2013 pg. 8	http://www.realtimearts.net/article/issue115/11124
Body and Site:	
Edward S Casey; "By Way of Body: Kant, Whitehead, Husserl, Merleau-Ponty"; from <i>The Fate of Place: A Philosophical History</i> ; Univ California Press; 1998; Berkeley, LA, London	CG copy (in folder)
Space, Place:	
Andrew Quick; "Taking Place: Encountering the Live"; from <i>Art and Performance: Live</i> ; (ed) Heathfield; Routledge; 2004; NY	http://courses.art.uiuc.edu/fall2008/arts499/media/03SITEliveQUICK.pdf
The Real:	
Tadeusz Kantor; <i>Wielopole/Wielopole: An Exercise in Theatre</i> ; (Trans Tchorek and Hyde); Marion Boyars; 1990; London, NY; pp140-151	CG copy (in folder)
The non-expressive, non-illustrative, non-symbolic (etc):	
Deleuze; "Introduction"; from <i>Francis Bacon: The Logic of Sensation</i> ; CG copy (in folder)	CG copy (in folder)
Dramaturgy and 'making' rationales:	
Janez Jansa; 'From Dramaturgy to Dramaturgical: self interview'; in <i>Maska</i> , 2010; vol 16 no 131-132 (summer 2010) pages 54-61; Sourced	http://sarma.be/docs/2871
"Dramaturgy: Actions at Work" in <i>Dictionary of Theatre Anthropology</i> 2 nd edition; Eugenio Barba; Routledge; 2006; London, NY.	CG copy (in folder)
Anne Bogart & Tina Lau; "Viewpoints and Composition"; ch 2; <i>The Viewpoints Book: a practical guide to viewpoints and composition</i> ; Theatre Communications Group; 2005; NY	CG copy (in folder)
de Marinis; "Dramaturgy of the Spectator"	http://www.jstor.org/stable/1145819
Patrice Pavis; Extracts; <i>Analyzing Performance: theatre, dance and film</i> ; (trans David Williams); Univ Michigan Press; 2003; Ann Arbor	[HUC]
D. Savran; "Route 1 and 9 (the last act): the disintegration of our town"; <i>The Wooster Group 1975-1985: breaking the rules</i> ; UMI Research Press; 1986; Michigan	[HUC]
Relation of Performance and art; presence/absence; objecthood; Fried (classic writings):	
Thierry de Duve; "Performance Here and Now: Minimal Art, a Plea for a New	Web article

Genre of Theatre"; in <i>Open Letter</i> , 5 th series; no 5-6 (summer/fall 1983)	
Performance and Logocentricity:	
Hans-Thies Lehmann; "From Logos to Landscape: Text in Contemporary Dramaturgy"; from <i>Performance Research</i> 2(1) –55-60; Routledge; 1997	Interlibrary loan; hard copy journal; permission to pass on to students;
Performance and Performativity:	
James Loxley; "Performativity and Performance Theory"; from <i>Performativity</i> ; Routledge; 2007; London and NY	CG copy (in folder)
Richard Schechner; "What is Performance?" ch 2; <i>Performance Studies: An Introduction</i> ; Routledge; London, NY; 2002	[HUC]
The nature of the theatrical exchange: (see also dramaturgy)	
Kubiak; "Introduction: A panegyric on Aristotle"; from <i>Stages of Terror</i> ; Indiana U Press; 1991; Bloomington and Indianapolis	CG copy (in folder)
Case Studies:	
Kaprov; "Just Doing"; in <i>The Performance Studies Reader</i> ; (ed Bial) Routledge, 2004, London and NY.	CG copy (in folder)
Gallasch interview with Matthew Day: "The suspended moment of energy and stillness"; <i>RealTime</i> 109	
Ephemerality vs. Archives:	
Amelia Jones on Abramovic TDR: The Drama Review, Volume 55, Number 1, Spring 2011 (T 209),pp. 16-45 (Article)	ejournal
Context:	
Adrian Heathfield; "Alive"; from <i>Art and Performance: Live</i> ; (ed) Heathfield; Routledge; 2004; NY	[HUC]
Marranca, B; <i>Theatre of Images</i> ; Drama Book Specialists; NY; 1977	CG copy (in folder)
Anne Marsh; "Introduction"; <i>Body and Self: performance art in Australia 1969-92</i> ; OUP; 1993; Melbourne;	[HUC]
Montano; <i>Performance Artists Talking in the Eighties: sex, food, money/fame, ritual/death</i> ; University of California Press; Berkeley, London; 200	Available at CoFA
Process:	
Kristine Stiles; "Uncorrupted Joy"; in <i>Out of Action</i> Thames and Hudson, 1998, London.	CG copy (in folder)
Tim Etchells; "On Risk and Investment"; in <i>Certain Fragments</i> ; Routledge; 1999; London, NY	[HUC]
Tuffnell & Crickmay: extracts; <i>Body, Space, Image: notes towards improvisation and performance</i> ; Dance Books; 1993; London	[HUC]
Cindy Sherman; <i>Retrospective</i> ; extracts; curators Amanda Cruz, Elizabeth A Smith & Amelia Jones; Thames and Hudson; 1997; NY	[HUC]
Materiality: or thing-ness	
Anne Ubersfeld: <i>Reading Theatre</i> ; trans Frank Collins; Univ Toronto Press; 1999; pp120-125; 'The Theatrical Object'	Handout in class
See again Sarah Miller's article on the real in the Reader.	
You might also look for Susan Stewart's <i>On Longing</i> where she talks about how objects come to 'mean' in our lives.	Level 10, Main Library (808.0014/6 B)
<i>The Contingent Object of Contemporary Art</i> by Buskirk looks at how the readings of objects (In this case B. is talking about how Serra's sculpture changes in a new context, relating to the idea of site-specificity, hence in relation to the 'real' again.	Level 9, Main Library (709.04/319)
<i>Thing Theory</i> by Bill Brown; ; <i>Critical Enquiry</i> , vol 28; no 1; Things (Autumn, 2001) accessed 04/02/2014; 16:27	http://www.jstor.org/stable/1344258
<i>The System of Objects</i> by Beaudrillard	CoFA Library
The Word:	
<i>Words and the Murder of the Thing</i> ; Peter Schwenger; <i>Critical Enquiry</i> , vol 28; no 1; Things (Autumn, 2001); pp99-113; accessed 05/12/2013; 23:15	http://www.jstor.org/stable/1344262
Liveness (framing by media):	
Auslander, Philip; 'Digital Liveness: A Historico-Philosophical	e-journal

Other readings may be suggested as individual projects evolve

AVAILABLE at PAUL MATTHEWS' OFFICE: for browsing in Io Myers Studio only:

1. Classic books (surveys and others)

- *Small Acts: Performance and the Millenium*; Black Dog Books, London, 2000; ed Heathfield
- *Performance: Live Art Since the 60s*; RoseLee Goldberg; Thames and Hudson; 1998; Singapore
- *The Artist's Body*; Tracey Warr and Amelia Jones; Phaidon; 2000; London, NY
- *Art and Performance: Live*; (ed) Heathfield; Routledge; 2004; NY
- *Perform, Repeat, Record: Live Art in History*; (eds) Heathfield and Jones; intellect; 2012; Bristol, Chicago
- *25 Years of Performance Art in Australia*; curator: Nick Waterlow; Ivan Dougherty Gallery; 1994; Sydney
- *Out of Actions: Between Performance and the Object 1949-1979*; Schimmel; Thames and Hudson; LA; 1998;
- *Body Art: Performing the Subject*; Amelia Jones; Univ of Minnesota; 1998; Minneapolis, London
- *Body and Self: Performance Art in Australia 1969-1992*; Marsh; OUP; 1993; Oxford, NY
- *The Infinity Machine: Mike Parr's Performance Art*; Scheer; Schwartz City; 2009; Melbourne
- *Artificial Hells: Participatory Art and the Politics of Spectatorship*; Claire Bishop; Verso; 2012, London, NY

2. DVDs

- *History of Performance Art According to Me*; Martha Wilson
- *In Practice*; Howard Matthew
- *Imaginary Evidence*; Forced Entertainment
- *Kunst in Bewegung*; includes Abramovic, Beaubois, Jenny Holzer, Yves Klein, Ulay, etc
- *Rachel Rosenthal Company*; Rachel Rosenthal
- *Shirtology*; Jerome Bel
- *Mas Distingas*; La Ribot
- *Taboo Parlour*; Performance Space season about 1990
- *The Unexpurgated Virgin*; Rachel Rosenthal

RECOMMENDED WEBSITES: streaming

(these 2 sites are reasonably new and may have teething troubles but you should have individual access to browse and watch recommended videos)

- [Artfilms.com.au](http://artfilms.com.au)
- [Routledge performance archive](http://routledgeperformancearchive.com)

RECOMMENDED WEBSITES – general:

http://www.thisisliveart.co.uk/projects/live_culture/index.html
<http://www.navigatelive.org>
<http://www.tracegallery.org>
<http://www.realttimearts.net>

GET YOURSELF ONTO THE FOLLOWING MAILING LISTS (for notices about performances, auditions, workshops):

Performance Space
Carriageworks
PACT Youth Theatre
Shopfront Theatre
Powerhouse Youth Theatre
De Quincey Company (also: Linda Luke, a frequent performer with De Quincey Co)
Urban Theatre Projects
Campbelltown Arts Centre
artsHub

APPENDIX 3: BUILDING A PROFESSIONAL PERFORMANCE MAKING CULTURE

Some suggestions for getting the most out of this course

- Think of each week as an experiment. There is no right or wrong, only guts or fear! Exercises are given as open provocations - use them as starting points rather than rules to be followed and be ready to play with conceptual rigour
- Try to act with generosity towards your peers and classmates, and most importantly, towards yourself! This is a process of learning; it is not primarily product-driven. The more you allow yourself to experiment and be surprised by yourself and others, the more you will discover
- Turning 'on' and 'off' for a few hours on a Friday is difficult. Try to make the course process something that is building and accumulating throughout the week. You can book extra time in the studio to enable yourself to experiment further.
- Be open to discovering in yourself a kind of creativity that surprises even you: this might require learning to 'unthink' the ways that you might normally think, and following paths of logic that don't even make sense to yourself
- A performance is a sharing more than a demonstration of skill/prowess/power, a moment to continue working on your ideas in the company of your colleagues
- Arrive each week 10 minutes early. Wear clothing that is comfortable and easy to move in. Come prepared physically, creatively and emotionally. Lateness is a distraction for yourself and your peers.

Toolkit

Nourishment: you will need to wear 'studio clothes', as distinct from 'everyday clothes' and 'show clothes' (you can change in bathrooms), bring notebook and pen, water and perhaps a muesli bar for the break – there will not be time to go for a coffee.

Feedback papers: Carry with you a pile of small pieces of paper or a tiny notebook and an envelope. Time is limited, so the notes you write to your colleagues with these papers will be a major (and valuable) source of feedback to other class members. You will collect your own feedback notes in the envelope, *and attach to logbook*.

Logbooks/journals: These will probably be the same book, for convenience, but they contain a record of 'what happened' (log) and your *reflections* on that (journal), both with regard to your own changing work and others'. This/these documents can be arranged as you wish, may include scraps of paper stuck in, for instance, but each entry should be DATED. They do not need to be typed up for

Extra Notes on Attendance for ARTS3123

It is UNSW policy that you attend 80% of all classes. In the case of this course it is ESSENTIAL that you attend at least 9 of the 11 weeks 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.

In the case of misadventure, you need to phone Mark Mitchell (see contacts above).

Owing to the nature of the rehearsal process, late arrivals and early departures CANNOT be accepted.

You MUST be able to attend dress rehearsal and performance evenings (see calendar above).

Make arrangements NOW in order to do so.

You cannot complete this course without being in attendance on **both** of these nights.

Extra rehearsal time

You will need it, and it is available! In the hour before/after class (to be determined with class members) Webster 334 is available for preparation or workshopping ideas, alone or with colleagues. From Week 9 to Myers is only used for teaching (ie no longer used for residencies). You can book to work in the space and rehearse your individual piece. To book to Myers either email Su Goldfish (cpl@unsw.edu.au) or write your name onto the planning white board in to Myers back stage area.

A note on safety and respect for the teaching resources

Be brave and bold, but do not put yourself or your classmates at risk in any way. Use any materials you like AS LONG AS they do not permanently mark the space in any way and can be cleaned up very quickly. Do your research re the possible dangers of actions you may choose to do, eg: consuming more than a certain amount of water at any one time can be dangerous to the body, as can consuming too many bananas (Brown Council, Performance Space, 2010)!! Make notes of this research in your journal. Be aware that other classes are also occurring, so noise levels need to be taken into account. Use your classmates as helpers in your performance making.