



UNSW
SYDNEY

Australia's
Global
University



ARTS3124

Collaborative Performance Making

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Theron Schmidt	t.schmidt@unsw.edu.au	Thursdays 12-2 or by appointment	Webster 121	x53218

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

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

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

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

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

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information,
see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

Collaborative Performance Making invites you to work together with others across a range of different creative forms to develop an original 20-minute small-group performance, which will have a public presentation at the end of term supported by the Creative Practice Lab. You will be led through weekly workshops that challenge the familiar and expand your imagination. You will learn not just through talking about making, but through actively making; and in doing so you will surprise yourself with what you are capable of dreaming up. Most importantly, you will work collaboratively with others as a strength and resource, bringing your diverse stories, memories, questions, and passions into relation with each other, and learning structures and forms that value our differences as we create a shared theatrical language. This course does not assume any particular kind of performance experience, and is suitable for all who are interested in expanding their creativity and developing collaborative working skills that can be applied to a range of contexts.

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

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

This course requires you to attend:

- a Technical Rehearsal on Tue or Wed of Week 13, to be arranged
- a Dress Rehearsal, 5-9pm, on Wednesday evening in the final week of the course (30 May). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Thursday in the final week of the course (31 May). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Friday in the final week of the course (1 June). Show starts at 7.30pm, Io Myers
- Performance evening, 5-10pm, on Saturday in the final week of the course (2 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.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Solo in-class performances	30%	Not Applicable	1
Class critiques	15%	27/04/2018 11:59 PM	3
Group devised performance	25%	Not Applicable	1,2
Critique of group work	30%	08/06/2018 11:59 PM	4

Assessment Details

Assessment 1: Solo in-class performances

Start date: Not Applicable

Details: Performed solo responses to tasks set in-class. Written feedback

Additional details:

Task 1 - Autobiographical map; due in-class in week 2

Following the 'autobiographical map' instructions distributed in-class, create an encounter for an audience which will last 2 minutes. This can be a solo performance, an installation, a museum display, a monologue, a film, a sequence of movement, a lecture, or a combination of different forms.

Task 2 - Score for performance; score submitted in advance of week 4 workshop

Drawing on ideas explored in class, create a performance score for 1-5 people to perform as a task-based or non-matrixed performance that will last a duration of 2-10 minutes. Make sure it is clear and

able to be realised within a workshop environment. You can think creatively about how you present the score – whether it is recorded, written, videoed, or conveyed by some other means. The instructions can incorporate movement, text, media, etc., and can take place inside or outside the rehearsal room. Specify the duration and number of performers and submit your score via Moodle in advance of the workshop.

Task 3 - Re-performance; due in-class in Week 6

For this task you will re-perform a 2-minute selection from a past performance of your choosing. The past performance may be iconic and well known, or something only you have seen, or anywhere in-between. It may be drawn from theatre, dance, music, athletics, or other dimensions of 'performance'. You should be able to re-perform your re-performance the same way every time.

Assessment criteria

- Ability to employ and understand concepts, readings and practitioners addressed in class
- Preparation of task, stage management and presentation
- Evidence of continued development of an evolving body of thinking and practice
- Creativity and innovative approach to responding to task in keeping with experimental performance practice

Submission notes: Presented in-class in weeks 2, 4, and 6

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Class critiques

Start date: Not Applicable

Length: 1000 words

Details: Critique of a peer's performance, including reference to weekly readings and referenced artists. 1000 words. Turnitin comments

Additional details:

Choose two performances by *different performers/score authors* from the *same task*; or by the *same performer/score author* from *different tasks*. Whichever choice you make, you will be writing about two works. Drawing on your observation of the work, your reading, and class discussions, write a 1000-word critical response, written for a third-party (i.e. someone who did not see the works).

You will want to:

- describe the action and compare/contrast the two works you selected;
- identify the thematic or performative concerns that were being explored, and what challenges the artist created for herself;
- compare/contrast the two works you selected, in terms of their content, structural/formal choices, or other points of connection or difference;
- draw on critical ideas from the workshops and secondary readings.

Assessment criteria:

- Use of appropriate dramaturgical and critical language, drawing on class discussions and from your readings
- Ability to identify and draw connections between structural, conceptual, and content choices by the performer
- Ability to make specific connections between performances and multiple course texts, ideas and examples of professional practice
- Clarity of expression, layout, style, word choice, grammar, spelling, and punctuation

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Group devised performance

Start date: Not Applicable

Length: 20 minutes

Details: Major group performance. 20 minutes. Written feedback

Additional details:

Assessment criteria

- Demonstration of effective awareness of relations between performer, space and audience
- Effective dramaturgical composition and development of the work over weeks 7-12
- Evidence of informed risk-taking, self-reflection and dramaturgical process across the development of the work
- Effective stage management and realisation of work and contribution to the stage management of others
- Commitment and contribution to the group vision

Submission notes: Public performance in week 13

Turnitin setting: This is not a Turnitin assignment

Assessment 4: Critique of group work

Start date: Not Applicable

Length: 1500 words

Details: Reflective analysis of group work, referencing both logbook and performance score, and weekly readings and referenced artists. 1500 words. This is the final assessment task. Turnitin comments

Additional details:

Preparatory tasks: non-assessed but factored into mark for final task

Task 1, due week 9

Write a paragraph or two in which you describe:

- A theme, question, or dynamic of performance that you want to explore in this collaborative process.
- Some of the artists that inspire your work and your thinking in this area. (This doesn't mean that you plan to make work like theirs! And by no means are you limited to work that has been explored during this class.)
- What is interesting you, or you are finding challenging, about methods for collaboration
- One or two critical sources that you find useful in thinking about what you want to achieve with performance. (Again, these can come from this course, from other courses, or your independent research.)

You will receive formative feedback on this task.

Task 2, due week 11 (500 words)

Select one moment from your working process so far and contextualise it within a broader set of questions around performance-making, and other artistic practices. The task here is to write this as a coherent essay, not just a journal entry, showing the two-way interrelation between the broader questions and this specific moment. The moment you describe can be drawn from any part of the process and does not need to be from something that will be in the public performance. Identify and use at least one independent source from outside the course readings that relates to your question. *You will receive formative feedback on this task.*

Final task (assessed), due week 14

Build on your preparatory writing tasks and your experience of your public performance to write a reflective analysis of the work you presented. Your analysis should articulate the issues and approaches that were at stake in your group process--that is, what it was that you were exploring, what choices you made about how to undertake this exploration, and what you discovered in the process. It should include reference to artist practices that inform your thinking; critical theories and frameworks from the course reading and your independent research; and insights gained from the encounter with a public audience and your repeated performances.

Assessment criteria:

- Clarity and specificity in articulating what was at stake for you in the collaborative making process
- Effectiveness in selecting and contextualising moments from the development process and the public performances
- Appropriate and specific use of dramaturgical and critical language, drawing on course resources and from independent reading
- Responsiveness to formative feedback from preparatory tasks
- Clarity of expression, layout, style, word choice, grammar, spelling, and punctuation

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

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

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. 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, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

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

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

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

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

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

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

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

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). 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.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Tutorial	Workshop: Seeing the miraculous
Week 2: 5 March - 11 March	Tutorial	Task 1, Autobiographical maps: presented in-class
Week 3: 12 March - 18 March	Tutorial	Workshop: task-based performance and performance scores
Week 4: 19 March - 25 March	Tutorial	Task 2, Performance scores: due before class; performed by others in-class:
Week 5: 26 March - 1 April	Tutorial	Workshop: composing the body
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Tutorial	Task 3, Re-performance: presented in-class
Week 7: 16 April - 22 April	Tutorial	Begin working in groups
	Web	Class critique due via Turnitin
Week 8: 23 April - 29 April	Tutorial	Self-guided workshop
Week 9: 30 April - 6 May	Tutorial	Group work. Individual preparatory task 1 due.
Week 10: 7 May - 13 May	Tutorial	Group work
Week 11: 14 May - 20 May	Tutorial	Group work. Individual preparatory task 2 due.
Week 12: 21 May - 27 May	Tutorial	Group work
Week 13: 28 May - 3 June	Tutorial	Production week. Tech rehearsal to be scheduled by each group. Dress on Wed, public performances Thu-Sat.
	Web	Critique of group work due week 14 via Turnitin

Resources

Prescribed Resources

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.

See online reading list at

https://ap01-a.alma.exlibrisgroup.com/leganto/readinglist/lists/22542696100001731?institute=61UNSW_I_NST&auth=LOCAL

Recommended Resources

See online reading list at

https://ap01-a.alma.exlibrisgroup.com/leganto/readinglist/lists/22542696100001731?institute=61UNSW_I_NST&auth=LOCAL

Course Evaluation and Development

This course will be evaluated through a MyExperience survey at the end of the course.

Image Credit

Image from 2017 public sharing, *Ordinary Miracles*. Photo by Heidrun Löhr

CRICOS

CRICOS Provider Code: 00098G