



**UNSW**  
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University



# ARTS2120

Writing for Performance

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Bryoni Trezise	b.trezise@unsw.edu.au	By appointment	Robert Webster, Room 117	9385 4513

### School Contact Information

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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*

This course can also be studied in the following specialisation: *Creative Writing*

This course explores the ways that writing performs, not merely describing the world but actively re-shaping it, in the way it structures thought, feeling, encounter, and memory. Through weekly lectures, guided workshops, and readings and exercises outside of class, you will explore a variety of theatrical and performative 'modes'. Ultimately these will be directed toward writing you will create for a performed situation – which may be delivered live by a performer or performers in a theatre, encountered by a seated or mobile audience, experienced through media such as headphones or hypertext, or some other combination. But in doing so we will take inspiration from the way language works all around us, whether in the theatre or beyond.

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

1. Realise the creation of a written performance text that responds to specific performance intentions, framed through an awareness of its conditions of reception by a real or potential audience
2. Test and assess the relationship between the form of a theatrical text and its content, contextualising your work in relation to other writers
3. Select and utilize appropriate research-based approaches to compositional modes from a range of current practices
4. Actively employ reflective and critical vocabulary in responses as collaborators, performance-makers, and audiences

### Teaching Strategies

This course is taught through weekly lectures, which will introduce key concepts and approaches as well as modelling different forms of writing for performance. You will also undertake independent reading and writing exercises in preparation for guided workshops, which will introduce further exercises to develop your writing. You will be asked to try forms of writing that may be unfamiliar to you, leading toward a 10-minute performance text for which you will be able to choose any of the models (or mix of models) for your final presentation.

# Assessment

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Practice portfolio	25%	12/09/2018 05:00 PM	3,4
Critical enquiry	50%	02/10/2018 05:00 PM	2,4
Creative writing for performance	25%	26/10/2018 11:00 PM	1,2

## Assessment Details

### Assessment 1: Practice portfolio

**Start date:**

**Details:** Selection of 4 pieces of writing approx. 500 words each. Students will receive written feedback and a numerical grade.

**Additional details:**

Please see course Moodle for assessment information.

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

### Assessment 2: Critical enquiry

**Start date:**

**Details:** 1500 words. Students will receive written feedback and a numerical grade.

**Additional details:**

Please see Moodle for detailed assessment information.

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

### Assessment 3: Creative writing for performance

**Start date:**

**Details:** Final version of creative writing for performance developed in second half of the module, to be presented as text, media, hypertext, or live performance. 5-8 minutes. This is the final assessment task for attendance purposes. Students will receive written feedback and a numerical grade.

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

Generally, 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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-integer percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## 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 webstie:

<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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**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: 23 July - 29 July	Lecture	<p><b>Week 1   Introduction to Writing for Performance</b></p> <p>In this introductory session, we introduce some basic frameworks for thinking about the scope and aims of what it means to write for performance. We ask a lot of questions! What are you doing when you are writing? What does the act of writing do – or produce? More specifically, what is writing <i>for performance</i>? What is specific about it? Why write? Why write ... <i>for performance</i>? (See John Freeman in the textbook list on Leganto, ‘What can we do with writing? What can we do with performance?’ p15).</p>
Week 2: 30 July - 5 August	Seminar	<p><b>Week 2   Activating Space and Place</b></p> <p>How does the three-dimensionality and tactility of theatre work in relation to space? How do theatre and performance ‘spatialise’ internal dramaturgies, psychological spaces and places, or spaces of memory and time?</p> <p>This week we consider how theatre and performance works activate both <i>spaces</i> and <i>places</i>. Michel de Certeau writes about space as being the practiced or embodied elements of place. Cultural theorist and psychogeographer Tina Richardson writes that place, according to De Certeau, is ‘proper’, ‘definable’ and ‘stable’, where space ‘exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it.’ See: <a href="http://particulations.blogspot.com/2012/08/spaceplace-culture-and-time-part-1.html">http://particulations.blogspot.com/2012/08/spaceplace-culture-and-time-part-1.html</a></p> <p>Theatre and performance locate both place and space in different ways – physically (as in the tactile ‘real’ of a theatre building or site-specific location, and metaphorically – as in the way a set design or sequence of actions creates a disjunct or overlay between the physical real of ‘place’ and the ‘space’ being signalled or experienced.</p>

<p>Week 3: 6 August - 12 August</p>	<p>Seminar</p>	<p><b>Week 3   Bodies and Voices</b></p> <p>How do bodies and voices communicate in theatre and performance? What terminologies become appropriate for the kind of work you are interested in creating? Character – persona – voice – other? What relationships exist between bodies – as they signal voices – and voices – as they signal bodies? This week we consider notions of mimesis, representation and performative action as we ask questions about the nature of performance in relations to constructions of the social and the personal: gender, race, cultural identity.</p>
<p>Week 4: 13 August - 19 August</p>	<p>Seminar</p>	<p><b>Week 4   Time and Temporality</b></p> <p>Theatre and performance coalesce different forms of time in multilayered ways. How do theatre and performance play with - or punctuate - relations between: actual time / subjective time (where minutes feel like seconds or an hour feels like a day) / represented or fictional time / the time of memory / future time can be activated or actualised in any particular work, all at once? The playwright Jenny Kemp considers time in her work around different, intersecting axes of internal and external action:</p> <p>‘To become internally active, society’s linear time frame needs to be arrested. We have to depart from cause and effect, beginning, middle and end; to stop travelling in a horizontal direction and open up a vertical time frame. In vertical time we exist in a space where past, present and future coexist; a space where there are states of being to do with memory, dream, reflection, emotion, imagination simultaneity and psychic phenomena. My interest in these areas is primarily an interest in the creative capacity of the psyche James Hillman says: We gain breadth of soul and wider horizons through vertical descent, through the inwardness of the image.’ (Jenny Kemp) From: <a href="https://www.blacksequin.com/uploads/2/4/2/0/24203707/drmthtr.pdf">https://www.blacksequin.com/uploads/2/4/2/0/24203707/drmthtr.pdf</a></p> <p>This week we will look at various ways that theatre and performance organise time. Phrases that might crop up include: narrative, duration, temporality, episodic.</p>
<p>Week 5: 20 August - 26 August</p>	<p>Seminar</p>	<p><b>Week 5   Actions, Gestures, Choreographics</b></p>

		<p>This week we consider how material objects (including material bodies!) perform and inscribe theatrical contexts. We look at the relationship between performing bodies, actions and performing words as well as how inanimate bodies (ie puppets) also perform.</p>
Week 6: 27 August - 2 September	Seminar	<p><b>Week 6   Affects, Feelings, Energetics, Dynamics</b></p> <p>This week we consider how 'affect', as the sensory or 'felt' register of relations (between things, people and the self) is theatrically communicated. We look at relationships – or dynamics – established between characters, as well as how relationships between performers and spectators are considered across a range of examples. We consider terminology used in classical playwriting such as subtext and 'beat' of the text.</p>
Week 7: 3 September - 9 September	Seminar	<p><b>Week 7   Myths, Stories, Structures, Shapes</b></p> <p>In class this week we begin to consider the organisational or compositional principles that might be guiding your work. How is traditional Aristotelean structure conceived? Is it still relevant? Do other languages more readily apply - for e.g. 'arc', 'experience' or 'driving action'? Does your work present an implicit structure that is coming-into-view? What happens if we work from imposed, or even, chance structures - where do they take what you know so far about your work?</p>
Week 8: 10 September - 16 September	Seminar	<p><b>Week 8   Writing with Others</b></p> <p>This week we explore the nature of collective and collaborative writing. You are invited to develop explore how notions of writing together might expand or explode what you have been working on so far.</p> <p>Bring to class – a sentence or series of sentences, typed and cut up, from a found source that is meaningful to you in some way (do not reveal the source); an ancient object (whatever that means for you – the object must be tangible, tactile, holdable, etc); a smell (safe for others to try); a taste (safe for others to try); any images that have been cut / printed from photos, books, art, etc. Select</p>

		materials that speak to you emotionally, intellectually or politically.
Week 9: 17 September - 23 September	Seminar	<p><b>Week 9   Workshop development 1 - focus on voice</b></p> <p>This week we review the development of your work in progress around the notion of 'voice'. You can choose to bring in a section for collaborative dramaturgy. Together, we may look back over key ideas in select readings or works we have previously discussed.</p> <p>What is the 'voice' of the piece? What 'voices' does it assemble? Do they work dialogically? Polyvocally? In tension or contradiction? How is the notion of voice useful for your work as you understand it to date?</p>
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Seminar	<p><b>Week 10   Workshop development II - focus on structure</b></p> <p>What driving arc pulls or directs or engages or seduces spectators through the work? What is the central action of the work? What rhythm underpins this structure? What organisational logic guides the structure (episodic? Three-act? Singular duration? Climax? Anti-climax? Repetition? What chronology? What does the structure invite audiences to expect or experience and does it realise this promise or circumvent it?</p>
Week 11: 8 October - 14 October	Seminar	<p><b>Week 11   Workshop development III - focus on dynamics</b></p> <p>What relationships does the work craft? These might be 'internal' to its logic (ie relationships between characters or voices or spoken text and action) but also 'external' (ie relationships between spectators/audience and the work, the work and the space in which it takes place, etc). What does your work ask or expect of spectators? Are there any physical, intellectual or emotional demands that it makes? What does it give them in return?</p>

<p>Week 12: 15 October - 21 October</p>	<p>Seminar</p>	<p><b>Week 12   Workshop development IV - focus on synthesis</b></p> <p>This week we consider the development of your work from the perspective of the 'whole': how does it synthesise elements? How do elements of time, voice, space, story, body come together to make it a total work? Is there too much of one thing? Is something missing?</p>
<p>Week 13: 22 October - 28 October</p>	<p>Seminar</p>	<p><b>Week 13   Monday 22 Oct   Performance readings</b></p> <p>Class this week is scheduled on Monday late afternoon/early evening. Exact times TBC. Please make time available now for this to happen. We will participate in a voluntary and collective reading session of our works-in-progress to date.</p> <p>NB: There will be no Thursday class this week.</p>

## **Resources**

### **Prescribed Resources**

Please see Leganto for the list of recommended text books and weekly readings. All required readings can be accessed via Leganto (on Moodle) and downloaded and printed at home.

### **Recommended Resources**

### **Course Evaluation and Development**

Your feedback is always important to the ongoing development of this course. This course is being run by Bryoni Trezise for the first time. Bryoni considers informal (ie via discussion in class, or even via the assignments you submit) as well as formal (ie via MyExperience) feedback essential to the future life of the course. Please contact Bryoni during the course if you have any issues or concerns.

### **Image Credit**

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