



**UNSW**  
SYDNEY

Australia's  
Global  
University



# ARTS3123

## Solo Performance Making

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Bryoni Trezise	b.trezise@unsw.edu.au	Please email first for an appointment	Webster Building 117	93854513

### School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

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

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*

Calling all performance makers! Solo Performance is a practice-based course that gives you the opportunity to develop a 5 minute solo performance for public presentation. Each weekly workshop will provide you with techniques for creating your own performance work while drawing upon contemporary traditions in performance art and the historical avant-garde. You will be exposed to a wide range of artistic performance practices, creative processes and historical and theoretical contexts for the making of your own work. You will be in constant practical mode, which, when you are not making yourself, will train you in the responsive skills of dramaturgical feedback. Solo Performance offers a more focused and practically intensive mode than first and second year courses. You will find exciting crossovers between the practice undergone in this course, and the ideas and theories approached in related courses in the Theatre and Performance Studies major. This course is equally designed for those wishing to extend their performance skills, to develop a career as an artist or to use embodied learning to think through and express critical questions and complex ideas. This course is part of the Theatre and Performance Studies stream. It can also be taken in the Dance Studies stream.

### At the conclusion of this course the student will 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

### Teaching Strategies

#### 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.

#### Rationale

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.

## Assessment

Please see course Moodle for detailed information on assessments.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Class Critiques	20%	10/09/2018 05:00 PM	2,3,4,5
Developing practice	25%	Weeks 2-7, 9	1,2,4,5
Major performance	30%	26/10/2018 07:00 PM	1,2,4,6
Reflective Analysis	25%	05/11/2018 05:00 PM	2,4,5,6

### Assessment Details

#### Assessment 1: Class Critiques

**Start date:** Not Applicable

**Details:** 1000 words. Written comments and rubric will be provided on Turnitin.

#### Assessment 2: Developing practice

**Start date:**

**Details:** 3-5 minute responses to weekly tasks and performance exercises; ongoing work. Brief written comments and formative grade will be provided by teachers on a weekly basis. Summative grade average of best three provided.

#### Assessment 3: Major performance

**Start date:**

**Details:** 5 minutes. Written comments and rubric will be provided on Turnitin.

#### Assessment 4: Reflective Analysis

**Start date:**

**Details:** 1200 words. This is the final assessment task. Rubric will be provided on Turnitin.

## 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	Studio	Introduction to the course - and a variety of generative making exercises.
Week 2: 30 July - 5 August	Location	<b>Working with objects and task-based action</b> 335
Week 3: 6 August - 12 August	Studio	<b>Durational aesthetics and playing with time - Class in Io Myers</b>
Week 4: 13 August - 19 August	Workshop	<b>Experiments with the body as material object or site</b>
	Location	335
	Due	Homework weekly taskbook - see Moodle schedule for detail
Week 5: 20 August - 26 August	Topic	<b>Playing with words</b>
	Studio	We focus on ways to manipulate and reflect different experiences of time.
	Location	335
	Due	Homework weekly taskbook - see Moodle schedule for detail
Week 6: 27 August - 2 September	Topic	<b>Constructing place: multi-layered images through frames</b>
	Workshop	We focus on ways to foreground the body as a material object or 'site'.
	Location	335
	Due	Homework weekly taskbook - see Moodle schedule for detail
Week 7: 3 September - 9 September	Topic	<b>Presenting the autobiographical self in performance</b>
	Workshop	We explore the connections between fieldwork research and building an image in performance.
	Location	335
	Due	Homework weekly taskbook - see Moodle schedule for detail
Week 8: 10 September - 16 September	Topic	<b>Improvisational Environments</b>
	Location	Io Myers
	Due	Class critiques: Monday 10 September, 5pm
Week 9: 17 September - 23 September	Topic	<b>Unpicking myths: challenging and de-constructing some narratives</b>
	Workshop	This week we explore the <b>performativity</b> of the self through techniques of autobiographical 'storytelling', and techniques of 'playing with' and

		'displacing' the audience's perception of a concrete, continuous self.
	Location	Io Myers
	Due	Homework weekly taskbook - see Moodle schedule for detail
Week 10: 1 October - 7 October	Topic	<b>Dramaturgy, making and de-bugging</b>
	Location	Io Myers Studio
Week 11: 8 October - 14 October	Topic	Dramaturgy, making and de-bugging
	Location	Io Myers Studio
Week 12: 15 October - 21 October	Topic	Dramaturgy, making and de-bugging
	Location	Io Myers Studio
Week 13: 22 October - 28 October	Topic	Production and Performance Week
	Location	Io Myers Studio

## Resources

### Prescribed Resources

1. Study Kit ARTS3123 available from UNSW bookshop.
2. Goldberg, RoseLee *Performance Art: From Futurism to the Present Day* Thames and Hudson, London, 1999 [1979]) available from UNSW bookshop.

### Recommended Resources

Please see the course Moodle for an extensive list of readings and digital resources.

### Course Evaluation and Development

This course is routinely improved on the basis of informal feedback given by students to teachers as well as through formal mechanisms such as My Experience in the final weeks of the course.

**MyExperience feedback is vital to sustaining the life of this course.** We endeavour to make the precious space of this performance laboratory as innovative, fluid and rigorous as possible, so please provide your feedback when we request it.

The 2018 iteration of the course includes an improvement in collating the grades for the weekly performance experiments as well as a reorganisation of the teaching frameworks to allow for a better flow across the prompts. It also includes the digital resource bibliography which will become essential to your own making practice. The course shifts and expands every year.

### Image Credit

Bodies & Interfaces 2016

### CRICOS

CRICOS Provider Code: 00098G