ARTS3123

Solo Performance Making

Term Two // 2021
Course Overview

Staff Contact Details

Convenors

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryoni Trezise</td>
<td><a href="mailto:b.trezise@unsw.edu.au">b.trezise@unsw.edu.au</a></td>
<td>Please email first for an appointment</td>
<td>Webster Building 117</td>
<td>93854513</td>
</tr>
</tbody>
</table>

Tutors

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Mitchell</td>
<td><a href="mailto:m.mitchell@unsw.edu.au">m.mitchell@unsw.edu.au</a></td>
<td>Io Myers Theatre</td>
<td>9385 4863</td>
</tr>
<tr>
<td>Production Manager</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

School Contact Information

School of the Arts and Media

Room 312, Level 3, Robert Webster Building (G14)

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: www.arts.unsw.edu.au/sam

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.
Course Details

Credit Points 6

Summary of the Course

Subject Area: Theatre and Performance Studies

Are you looking for a career as a performer? Do you want to use performance to express your own ideas? This course is for all students interested in working with practice to develop a performance work for public presentation. Performance takes place in the here and now. Time opens up and bodies, images and words reshape what the future can look like. While drawing on frameworks from traditions of live art and performance, each weekly workshop will provide you with techniques for creating your own performance. You will explore a wide range of artistic practices, creative processes and critical contexts for making your work. You will work throughout the course on practice, whether you are making performance yourself or developing your dramaturgical feedback skills on the process.

Course Learning Outcomes

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

Solo Performance Making is a practice-based course that gives you skills to develop your own performance practice. It is structured around weekly experiments. Workshops are provided in body practices, working with objects and text, image-framing and time-based art. Mini-lectures in theoretical
and historical performance practices guide your thinking and help to position your own creative methods. The embodied and experiential learning that you undertake will enable you to craft creative outcomes that move or awaken audiences by reflecting a critical position. You will learn to give and receive dramaturgical feedback in a supportive and collaborative laboratory setting.
Assessment

Please see course Moodle for detailed information on assessments.

Assessment Tasks

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Weight</th>
<th>Due Date</th>
<th>Student Learning Outcomes Assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing practice presentations</td>
<td>20%</td>
<td>Not Applicable</td>
<td>2, 4, 5</td>
</tr>
<tr>
<td>Major performance</td>
<td>45%</td>
<td>Not Applicable</td>
<td>1, 2, 4, 5, 6</td>
</tr>
<tr>
<td>Reflective Analysis</td>
<td>35%</td>
<td>11/07/2021 05:00 PM</td>
<td>2, 3, 5</td>
</tr>
</tbody>
</table>

Assessment Details

Assessment 1: Developing practice presentations

Start date: Not Applicable

Length: 3-5 mins in class presentations weekly, from weeks 2-9, excluding weeks 6 and 7

Details:

Rubric, commentary and grade bracket provided weekly.

Additional details:

Please see Moodle for extensive instruction on this supported assessment task.

Submission notes: Presented in class

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Major performance

Details:

Rubric and grade

Additional details:

Please see Moodle for more information about this task.

Submission notes: Final performance work presented in a performance evening, scheduled on Wednesday 11 August.
**Turnitin setting:** This is not a Turnitin assignment

**Assessment 3: Reflective Analysis**

**Details:**

Rubric, commentary and grade

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

This course is designed to be delivered in workshop mode. Even in online delivery format, which may require students to complete preparatory tasks, students are expected to be present for the face to face hour requirements of this course.

Course Schedule

View class timetable

Timetable

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Content</th>
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<tbody>
<tr>
<td>Week 1: 31 May - 4 June</td>
<td>Studio</td>
<td>Introduction to histories of performance art and practices of making.</td>
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<tr>
<td>Week 2: 7 June - 11 June</td>
<td>Studio</td>
<td>Working with objects and task-based action - PUBLIC HOLIDAY</td>
</tr>
<tr>
<td>Week 3: 15 June - 18 June</td>
<td>Studio</td>
<td>Durational aesthetics and playing with time</td>
</tr>
<tr>
<td>Week 4: 21 June - 25 June</td>
<td>Studio</td>
<td>Experiments with the body as material object or site</td>
</tr>
<tr>
<td>Week 5: 28 June - 2 July</td>
<td>Studio</td>
<td>Playing with words</td>
</tr>
<tr>
<td>Week 6: 5 July - 9 July</td>
<td>Reading</td>
<td>No class this week - reading week - book a consult with Bryoni instead!</td>
</tr>
<tr>
<td>Week 7: 12 July - 16 July</td>
<td>Studio</td>
<td>Improvisational Environments</td>
</tr>
<tr>
<td>Week 8: 19 July - 23 July</td>
<td>Studio</td>
<td>Presenting the autobiographical self in performance</td>
</tr>
<tr>
<td>Week 9: 26 July - 30 July</td>
<td>Studio</td>
<td>Unpicking myths: challenging and de-constructing some narratives</td>
</tr>
<tr>
<td>Week 10: 2 August - 6 August</td>
<td>Studio</td>
<td>Final compositions shown in class. Students to rehearse and workshop outside of class times. Final technical score submitted on Moodle and to Mark Mitchell before class.</td>
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<tr>
<td></td>
<td></td>
<td>Presentation</td>
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<tr>
<td></td>
<td></td>
<td>Production and Performance Week will be scheduled in Week 11.</td>
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<tr>
<td></td>
<td></td>
<td>All students are required to be available for technical and performance timeslots (2 x 4 hours). Times TBC.</td>
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Resources

Prescribed Resources

Readings available in Leganto.

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.

In 2021 we are back working with performance in a shared and collaborative face to face environment. We learned a lot about performance in 2020 when we delivered this course online and some of those insights have led to new case studies, experiments and ideas about what we can do with performance in this course.
Submission of Assessment Tasks

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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle
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
**Academic Information**

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/](https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/)

**Image Credit**

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**CRICOS**

CRICOS Provider Code: 00098G

**Acknowledgement of Country**

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.