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# ARTS3124

## Collaborative Performance Making

Term Three // 2020

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
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### 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.

## **Course Details**

### **Credit Points 6**

### **Summary of the Course**

Collaborative Performance Making invites you to work together in a group to develop an original 20-minute performance for presentation by the Creative Practice Lab. Weekly workshops on collaborative artistic process will challenge the familiar and expand your imagination. You will learn how to collaborate by doing so and, in the process, you may surprise yourself with what you are capable of creating. You will work collaboratively with others, bringing diverse stories, memories, questions, and passions into relation with each other, and learning structures and forms that value differences as we create a shared performance 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 in many contexts.

### **Course Learning Outcomes**

1. Apply appropriate theoretical and physical research practices in the creation of performance
2. Evaluate and constructively critique material generated individually and in groups as part of the creative process
3. Work effectively in small groups, developing collaborative skills and self-reliance in planning and execution

### **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

The course will result in a final performance outcome, but the format this will take will obviously depend on the situation regarding COVID-19 and restrictions on physical gathering. The performance outcome will take the safety of all participants into account, and could include audiences who are limited in number, watching online, and/or present but physically-distanced, taking inspiration from artists who have worked creatively with remoteness and participation, as well as devising our own solutions.

At present, you should keep your schedule **completely clear** for the following times in week 11:

- A Technical Rehearsal with your group during the day of Monday, 23 November.
- A Dress Rehearsal from 5-9pm on Tuesday, 24 November. (You may need to meet with your group during the day as well.)
- Public performances and post-show re-set from 5-10 pm Wednesday-Friday, 25-27 November.

We will confirm during the term what the final arrangements will be.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Solo in-class performances	25%	weeks 2, 3, 4	1
Class critiques	25%	26/10/2020 05:00 PM	2
Group performance	50%	week 11	1,2,3

## Assessment Details

### Assessment 1: Solo in-class performances

**Start date:**

**Details:**

Performed solo responses to tasks set in-class weeks 1-4. Marked by rubric.

### Additional details:

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

Task 2 - Instructional score for others to execute; score submitted in advance of week 3 workshop

Task 3 - Re-performance; presented in-class in week 4

Online alternatives will be assigned if necessary.

**Turnitin setting:** This is not a Turnitin assignment

## **Assessment 2: Class critiques**

**Start date:**

**Details:**

Critical comparison of two performances by your peers, in relation to course themes, readings, and referenced artists. 1250-1500 words.

Turnitin comments.

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

## **Assessment 3: Group performance**

**Start date:**

**Details:**

Final group performance [25% group mark + 25% individual contribution.]

**Additional details:**

Public performance in week 11

**Turnitin setting:** This is not a Turnitin assignment

## Attendance Requirements

The course runs on a philosophy that continually making creative work, watching others, and giving and receiving feedback is essential to the learning process.

As a practice-based course, this course is presently scheduled to run face-to-face in T3 2020. All teaching will take place in the theatre spaces of the Esme Timbery Creative Practice Lab, where there is sufficient space to maintain physical distance from each other under current government guidelines. We will also use breakout studios so that each group has its own space during the second half of the course.

If the course runs face-to-face as planned, we will have two meetings per week: a 4-hour guided workshop ("Studio"), where the course convener will facilitate practical exercises and introduce historical and contemporary examples; and a 3-hour practical sharing ("Other") where you will share and receive feedback on work you have developed individually (weeks 1-4) and in groups (weeks 5-10).

If circumstances require that the course move partially or entirely online, alternative teaching and sharing arrangements will be put in place, with more emphasis on asynchronous tasks in order to minimise online fatigue.

Whether face-to-face or online, in these practical sessions you will actively engage with core course content that will enable you to demonstrate attainment of (or help you to attain) CLO 1 ("Apply appropriate theoretical and physical research practices in the creation of performance"); CLO 2 ("Evaluate and constructively critique material generated individually and in groups as part of the creative process"); and CLO 3 ("Work effectively in small groups, developing collaborative skills and self-reliance in planning and execution").

Attendance at all classes is mandatory in this course. Unexcused absence from more than 20% of classes will result in the award a fail grade.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 14 September - 18 September		Introduction to collaborative making: Seeing the miraculous
Week 2: 21 September - 25 September		Tuesday studio: Autobiographical performance and idiosyncratic gestures. Friday sharing: Solo task 1 (autobiographical map) presented in-class
Week 3: 28 September - 2 October		Tuesday studio: Task-based performance and performance scores Friday sharing: Solo task 2 (performance scores) due before class; performed by others in-class
Week 4: 5 October - 9 October		Tuesday studio: Composing the body Friday sharing: Solo task 3 (re-performance) presented in-class

Week 5: 12 October - 16 October		Beginning group work
Week 6: 19 October - 23 October		Flex week: self-guided group exercise to be completed independently
Week 7: 26 October - 30 October		group work + feedback
	Assessment	Class critique (1250-1500 words) due 5pm on Monday, 26 October
Week 8: 2 November - 6 November		group work + feedback
Week 9: 9 November - 13 November		group work + feedback
Week 10: 16 November - 20 November		group work + feedback
		Week 11: Production week: Technical run on Monday; dress rehearsal on Tuesday; public performances on Wednesday, Thursday, and Friday (TBC based on restrictions on gathering)

## **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.

### **Recommended Resources**

Please see Leganto for the list of recommended texts related to each week's theme, which will be useful for the class critiques.

### **Course Evaluation and Development**

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

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/>

## **Image Credit**

Collaborative Performance Making 2019 - photo by Richard Freeman

## **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.