



**UNSW**  
SYDNEY

Australia's  
Global  
University



# ARTS1121

## The Life of Performance

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Jonathan Bollen	<a href="mailto:j.bollen@unsw.edu.au">j.bollen@unsw.edu.au</a>	Tuesdays 10am-12pm, email for appointment	Robert Webster, Room 246D	9385 0719

#### Tutors

Name	Email	Availability	Location	Phone
Mara Davis	<a href="mailto:m.davis@unsw.edu.au">m.davis@unsw.edu.au</a>	TBA - please contact		
Mitchell Whitehead	<a href="mailto:m.whitehead@unsw.edu.au">m.whitehead@unsw.edu.au</a>	TBA - please contact		

### 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*

This course can also be studied in the following specialisations: *Creative Writing, Dance Studies, Media, Culture and Technology*

Performance is the practice that brings creativity to life. It is fundamental to theatre-making, dance and live art; to story-telling in film, animation and games; and to communicating ideas in public relations and business. Whether your focus is artistic endeavour in professional production, cultural participation in community settings, or consumer practice in everyday life, you will learn how to analyse the significance of action and how to design experiences that engage audiences today. The Life of Performance gives you the skills to understand performance in the contemporary world. It approaches the study of performance across a broad spectrum from social rituals in local settings to multimedia events on the world stage. Through a combination of case studies and practical fieldwork, you will explore how participating in performance creates values, identities and beliefs that connect people together across global networks. This is a core Level 1 course in the Theatre and Performance Studies stream. It can also be studied as part of Creative Writing, Dance Studies, and Media, Culture and Technology.

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

1. demonstrate an understanding of the way performance studies relates to other disciplines – especially theatre studies, anthropology and cultural studies, and distinguish the idea of ‘performance’ from the idea of ‘theatre’
2. analyse a range of everyday life behaviours and events as ‘performance’
3. apply some of the key terminology of performance studies – such as ‘liminality’, ‘hybridity’, ‘quotidian’ and ‘symbolic and restored behaviour’ – to a wide range of everyday and contemporary performance practices, and be able to evaluate the evolving connections between those practices
4. appreciate the role and function of, and demonstrate some skills in self-directed ethnographic analysis of performance
5. identify how cultural performance and contemporary arts practice is informed by and responds to national and international political and aesthetic concerns
6. demonstrate familiarity with scholarly research practice within the discipline of performance studies: a) read academic and performance texts with critical understanding b) access information and resources relevant to performance studies and contemporary performance c) follow the conventions of academic writing ie referencing and quotation systems d) work in an effective, self-motivated way in a university context

### Teaching Strategies

Reading Performance engages students in a range of dynamic learning pathways: it includes face-to-face lectures, ‘flipped’ online lecture content, screenings and digital material, as well as workshops in creative problem-solving and critical analysis. The teaching framework has been designed to implement ‘performance’ as both an analytic and a method. That is, performance guides both what we learn about and do in class as well as how we might reflect upon those doings. These teaching strategies are

designed to lead students across divergent modes of creative and critical expression. Students are introduced to theoretical frameworks that describe the lived intersections between cultural and everyday performances. The political promise of these frameworks is further heightened by the suite of aesthetic and artistic practices that the course discusses. It is those artistic practices which 'show' students ways that they might, as artists or cultural workers, 'show doing'. That is, it introduces students to a field of creative work that uses performance to reflect upon, critique or celebrate the manifold ways in which it features in our daily lives.

## Assessment

Please see the course Moodle for detailed information on course assessments.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Multiple choice and short answer test	20%	In-lecture 29 August 2018	1,2,3
Creative pitch group presentation	15%	Presentation in allocated tutorial during weeks 7-12	1,2,5
Creative pitch individual report	15%	Submitted to Turnitin by 8pm on day of presentation	1,3,6
Fieldwork exercise	50%	02/10/2018 01:00 PM	1,2,3,4,5,6

### Assessment Details

#### Assessment 1: Multiple choice and short answer test

**Start date:**

**Length:** 40 minutes

**Details:** Multiple choice and short answer test. A summative grade is given in in grademark.

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

#### Assessment 2: Creative pitch group presentation

**Start date:**

**Length:** 5 minutes

**Details:** 5 minute group (3-5 students) presentation of creative pitch to lecture cohort. Students will receive summative feedback via grademark.

#### Assessment 3: Creative pitch individual report

**Start date:**

**Length:** 1000 words

**Details:** 1000 words. Individual report on group presentation submitted on the Learning Management System due the day of the presentation. Students will receive rubric and grade via grademark.

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

## **Assessment 4: Fieldwork exercise**

**Start date:**

**Length:** 2000-2200 words

**Details:** 2000-2200 words. This is the final assessment task. Students will receive formative and summative feedback through detailed commentary and notation via grademark.

## 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 on 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-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	Topic	Explaining Showing Doing
	Lecture	We introduce you to ways of thinking about action - the everyday things that we 'do' and the ways that we participate in an increasingly performance-focussed society.
	Tutorials	No tutorials in week 1
Week 2: 30 July - 5 August	Topic	Cultural Performance and Ritual
	Lecture	This week we look at how cultural events frame our everyday actions – these can be thought of as rituals that mark crises of self, nation or community and that help us to transition, transform or heal.
	Tutorial	Guided discussion of key ideas from readings: The social drama (Victor Turner), Cultural performance (Milton Singer), Liminal rituals (Arnold Van Gennep)
Week 3: 6 August - 12 August	Topic	Performance and the Gendered Self(ie)
	Lecture	The performative dimensions of gender are being staged in radically new ways. We consider the relationship between embodied gestures and digital ones, from the resistive strategies of live performance to how we might arrest the dynamics of gender online.
	Tutorial	Discussion of key ideas and case studies: Performativity (J.L. Austin, Judith Butler) and Paris is Burning (1990).
Week 4: 13 August - 19 August	Topic	Dance and Performance - guest lecturer Dr Erin Brannigan
	Lecture	This week we discuss how gestures communicate.
	Tutorial	Discussion and practical exploration of gesture as a type of performance.
Week 5: 20 August - 26 August	Topic	Archive and Repertoire
	Lecture	In this lecture we look at how history has performed the social drama of colonised and coloniser as well as at how performance can be understood as a historical record that, in embodied ways, undoes and redoes the historical account.
	Tutorial	Discussion of essential readings and case studies on archive and repertoire: Trobriand Cricket and The Couple in the Cage.

Week 6: 27 August - 2 September	Assessment	In Lecture Test and Pitch and Fieldwork and Pitch assessment preparation.
	Tutorial	Discussion of the fieldwork exercise and the pitch assignment. Any questions you have on the assignments can be answered here.
Week 7: 3 September - 9 September	Topic	Social Dance - Choreographing Gesture Guest lecture Dr Erin Brannigan
	Lecture	This week we look at how bodies move together to create and express cultural and social circumstances.
	Assessment	Pitch presentations begin in tutorials.
	Tutorial	Discussion of essential reading and case studies: Hewitt 'Social Choreography', Argentinian tango, hip hop.
Week 8: 10 September - 16 September	Topic	Performing the Nation – Guest lecture Dr Caroline Wake
	Lecture	This week we consider how national identity is performed through the global spectacle of the Olympic Games.
	Assessment	Pitch presentations continue in tutorials.
	Tutorial	Discussion of case study and essential readings: Sydney Olympic Games (2000).
Week 9: 17 September - 23 September	Topic	Performance and Memory – Guest lecture Dr Caroline Wake
	Lecture	This week we consider how cultural memories are enacted and performed.
	Assessment	Pitch presentations continue in tutorials.
	Tutorial	Discussion of case studies and essential reading from Patraha on 'Spectacular Suffering'.
Break: 24 September - 30 September	Assessment	Work on Assessment 4: Fieldwork Exercise during the break.
Week 10: 1 October - 7 October	Topic	Multimedia Performance
	Lecture	This lecture examines the place of audio-visual technology in contemporary performance culture.
	Assessment	Assesment 4: Fieldwork Exercise - due Tuesday October 2, 1pm, via Turnitin on Moodle.  Pitch presentations continue in tutorials.
		Discussion of case studies and essential reading on live art, the body and time.
Week 11: 8 October - 14 October	Topic	Multimedia Performance

	Lecture	This lecture examines the place of audio-visual technology in contemporary performance culture. It considers the rise of video literacy and the expanding field of digital culture and the ways in which such technologies have shifted the parameters of performance and representation.
	Assessment	Pitch presentations continue in tutorials.
	Tutorial	Discussion of case studies and essential reading on multimedia performance.
Week 12: 15 October - 21 October	Topic	Performance in Cultural Production
	Lecture	This lecture applies what we have learnt in this course to three areas of performance in cultural production: theatre-making, dance and live art; story-telling in film, animation and games; and communicating ideas in public relations and business. Some students will be invited to present a snapshot of their fieldwork at this lecture.
	Assessment	Pitch presentations continue in tutorials.
	Tutorial	Practical applications of performance in cultural production: performance-making as art, mediated story-telling, and communicating ideas.
Week 13: 22 October - 28 October	Topic	Fieldwork discussion and future learning pathways
	Lecture	No lecture in week 13.
	Tutorial	Discussion of fieldwork exercise, course evaluation and future learning pathways in TPS.

# Resources

## Prescribed Resources

Readings for this course are posted on Moodle in the weekly schedule. It is a great idea to print out/download all readings for the course before it begins, so that they are ready and waiting for you to read and mark up.

## What We Expect of You

### Tutorial conduct

You are expected to actively participate and be prepared for each tutorial from weeks 2-13 in the form of providing a valuable, critical and thoughtful contribution to observations on performance and performance studies.

Tutorials involve a range of tasks, which will require you to:

- have read closely, taken notes on, and thought about the week's readings;
- have attended the lecture and taken notes on the performance works screened;
- have responded to any emailed weekly provocations, as evidence of your commitment to the ongoing life of the course;
- listen to your peers, feedback to your peers and offer points of discussion to class debates.

In tutorials you may be asked to:

- provide a spoken or written response to a reading;
- provide a spoken or written response to a screened performance work;
- work in a collaborative way with peers to generate creative performance solutions to group tasks;
- talk 'to' the response you will have prepared prior to class.

### Weekly readings

You are expected to print out or mark up a digital copy of the readings for each week and bring them to class. If you do not arrive at tutorials prepared (with evidence of marked up readings) tutors reserve the right to mark you as absent for that week. If links to the readings in Moodle do not work, you are expected to source the reading directly from the library catalogue or database yourself and inform the lecturer immediately that the link is not working. Broken links are not an excuse for not having sourced and read the readings yourselves.

### Lecture conduct

We aim to make lectures an informative and critically engaging educational experience. Please respect the work of your lecturer and the needs of your peers by not talking in lectures. The lecturer reserves the right to ask you to leave should your behavior become disruptive.

### Email conduct

Please write to your tutor or lecturer clearly identifying yourself, your tutorial and your concern. Please address your tutor with the appropriate formality (ie beginning your email with 'hey' will not get a

response). Questions that can be answered by reading the course outline will not be responded to. You can contact teaching staff via email, telephone or pre-arranged consultation. Emails will always be answered, but please allow 48 hours for a response. Emails will not be answered after hours or on weekends.

Please see UNSW Code of Conduct for more information.

## **Recommended Resources**

You can find the link to the complete book *Introduction to Performance Studies* by Richard Schechner in Week One of the course schedule. This is a helpful textbook to ground you in the discipline.

## **Course Evaluation and Development**

Students in previous years enjoyed learning about performance from different perspectives.

- "I really enjoyed learning about many kinds of performance and how performances can occur in areas that aren't obvious - specifically in everyday life scenarios."
- "The lectures were interactive and interesting, the teaching felt individual as much as possible. I felt very involved rather than passive throughout both the lectures and the tutorials."
- "The mode of delivery was very engaging. The use of multimedia complemented the content, making it more interesting and accessible for students."

They also suggested some improvements.

- One student suggested "longer tutorials and shorter lectures to allow time to discuss and apply concepts."
- Another student wanted "more lecture time to watch relevant videos and to unpack complicated concepts from the readings."
- Several students suggested that we re-arrange the due dates of assignments in order to sustain learning throughout the course.

In response to student feedback, the lecture time slots were shortened to 1.5 hours in length and tutorials were extended to 1.5 hours in length. In 2017 we introduced the pitch assessment task with a larger course cohort.

This year we have also re-arranged the due dates for assignments throughout the course and introduced discussion of the fieldwork in weeks 12 and 13.

*We welcome your feedback on all aspects of the course.*

## **Image Credit**

Fashion Parade, City Square Mall, Singapore; photograph by Jonathan Bollen.

## **CRICOS**

CRICOS Provider Code: 00098G