



# CUL 230

## Performance and Popular Media

S1 Day 2014

*Dept of Media, Music & Cultural Studies*

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## General Information

Unit convenor and teaching staff

Unit Convenor

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Credit points

3

Prerequisites

12cp

Corequisites

Co-badged status

Unit description

Performance exploration in this course focuses on the cultural practice of everyday 'acting/performing' with a view toward a broader spectrum of performance. This unit examines the practices of performance work, identifying social and cultural issues (relating to gender, femininity, masculinity, and ethnicity) and artists' strategies. The key question for this unit is: How do everyday social and personal performances differ from acting/performing in film or theatre, or in non-drama TV programs? The time spent in class consists of approximately equal time for workshop exercises and theoretical study.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.

Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.

Apply theoretical modes of understanding to practical performance making.

Conceptualise and devise practical experiments while developing their communication

skills.

Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## Assessment Tasks

Name	Weighting	Due
<a href="#">Contribution to discussion</a>	10%	Week 3, 4, 5
<a href="#">Individual report (1)</a>	20%	07 April
<a href="#">Group performance project</a>	35%	Week 7-12
<a href="#">Individual report (2)</a>	35%	13 June

### Contribution to discussion

Due: **Week 3, 4, 5**

Weighting: **10%**

Each student selects a topic from the lecture materials in week 3-5, and performs the role of respondent in a tutorial.

More detailed information will be provided in class and available from iLearn.

On successful completion you will be able to:

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.

### Individual report (1)

Due: **07 April**

Weighting: **20%**

Each student discusses, in a short speculative report, the findings from his or her own research in relation to class discussion and the issues raised in lectures.

More detailed information will be provided in class and available from iLearn.

On successful completion you will be able to:

- Evaluate various modes of acting/performing in wider social, cultural and artistic

contexts.

- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.

## Group performance project

Due: **Week 7-12**

Weighting: **35%**

Weight: 35% (10% as group + 25% as individual)

Students will work together to produce a short group performance experiment in Week 11. The theme of the experiment is the issue of stereotype (of gender, sexuality, ethnicity and other social and cultural constructions that affect human behaviour) and inter-personal communication.

More detailed information will be provided in class and available from iLearn.

On successful completion you will be able to:

- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## Individual report (2)

Due: **13 June**

Weighting: **35%**

On the basis of discussion in Week 12, students write up an observational report examining differences between proposal and actuality. Students' ability to critique and discuss another group's project and own project, highlighting issues in a logical and scholarly manner against proposals, will be assessed.

More detailed information will be provided in class and available from iLearn.

On successful completion you will be able to:

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.

- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## Delivery and Resources

### Classes

For lecture times and classrooms please consult the MQ Timetable website: <http://www.timetables.mq.edu.au>. This website will display up-to-date information on your classes and classroom locations.

### On-Campus Sessions

	Date	Time	Location
Session 1	Tuesday class	10am-12pm	Y3A 187
	Wednesday class	10am-12pm	Y3A 187
	Thursday class	10am-12pm	Y3A 187

### Required Reading

There is no Unit Reader for CUL230. A list of recommended readings are available on [eReserve](#).

### Recommended books

Gauntlett, David. 2008. Media, gender and identity: an introduction (2nd edition). London and New York: Routledge. Reference Number: P96.S45 G28 2008

Barker, Chris. 2008. Cultural studies: theory and practice (3rd edition). London and Thousand Oaks, CA: SAGE. Reference Number: HM623 .B37 2008

Schechner, Richard. 2006. Performance Studies: An introduction (2nd edition). London and New York: Routledge. Reference Number: PN2041.A57 S34 2006

### Technology Used and Required

The unit uses the following technology: iLearn and Turnitin

## Unit Schedule

<p><b>Week 1</b></p>	<p>Overview of Unit: structure, assignment, assessment.</p> <p><u>Lecture:</u></p> <p>Performing and Performance</p> <p>*Forming student groups &amp; scheduling of tutorial group presentations</p> <p><u>Workshop</u></p> <p>Personal behavioural manner, body language</p> <p><u>Suggested Readings (More available in eReserve)</u></p> <p>Schechner, Richard. 2006. <i>Performance Studies: An introduction</i>. New York: Routledge. 28-51.</p> <p>Goffman, Erving. 2003 (1959). 'Introduction to <i>The Presentation of Self in Everyday Life</i>' in Philip Auslander (ed.), <i>Performance: Critical Concepts in Literary and Cultural Studies Volume 1</i>. London and New York: Routledge. 97-107.</p>
<p><b>Week 2</b></p>	<p><u>Lecture &amp; tutorial topic</u></p> <p>Actor-related visual signs</p> <p><u>Workshop</u></p> <p>Appearance as performance, Gestural performance</p> <p><u>Suggested Readings (More available in eReserve)</u></p> <p>Kirby, Michael. 2002 (1984). 'On Acting and Not-Acting' in Philip Auslander (ed.), <i>Performance: Critical Concepts in Literary and Cultural Studies Volume 4</i>. London and New York: Routledge. 309-323.</p>
<p><b>Week 3</b></p>	<p><u>Lecture &amp; tutorial topic</u></p> <p>Feminist Performance/Theory</p> <p>*Tutorial respondent</p> <p><u>Suggested Readings (More available in eReserve)</u></p> <p>Wynter, Vivienne. 2006. 'Feminism is passe because it worked'. <i>The Australian, Higher Education</i> (August/09). 37.</p> <p>Butler, Judith. 2003 (1988). 'Performative Acts And Gender Constitution: An essay on phenomenology and feminist theory' in Philip Auslander (ed.), <i>Performance: Critical Concepts in Literary and Cultural Studies Volume 4</i>. London and New York: Routledge. 97-110.</p>
<p><b>Week 4</b></p>	<p><u>Lecture &amp; tutorial topic</u></p> <p>Performing Masculinity and Queerness</p> <p>*Tutorial respondent</p> <p><u>Suggested Readings (More available in eReserve)</u></p> <p>Connell, R. W. 2003. 'Introduction: Australian masculinity' in Tomsen, Stephen and Mike Donaldson (eds.), <i>Male Trouble: Looking at Australian Masculinities</i>. North Melbourne: Pluto Press Australia. 9-21.</p> <p>Meyer, Moe. 1994. 'Introduction: Reclaiming the discourse of Camp' in <i>The Politics and Poetics of Camp</i>. London and New York: Routledge. 1-22.</p>

<p><b>Week 5</b></p>	<p><u>Lecture &amp; tutorial topic</u></p> <p>Performing Ethnicity in a Multicultural Australia</p> <p>*Tutorial respondent</p> <p><u>Suggested Readings (More available in eReserve)</u></p> <p>Gilbert, Helen and Jacqueline Lo. 2007. 'Introduction: Performing Cosmopolitics' in <i>Performance and Cosmopolitics: Cross-Cultural Transactions in Australia</i>. Houndmills, Basingstoke, Hampshire and New York: Palgrave Macmillan. 1-20.</p> <p>Lewis, Lee. 2007. Chapter 1 &amp; 2 of 'Cross-Racial Casting: Changing the face of Australian theatre'. <i>Platform Papers</i> 13: 1-23.</p> <p>Abdel-Fattah, Randa. 2007. 'Veils and Vegemite'. Good Weekend, SMH, February 17. 51-52.</p>
<p><b>Week 6</b></p>	<p><u>Workshop</u></p> <p>Analysing TV drama, Performance making</p> <p>*Individual analytical report (1) is due on Monday 14 April.</p>
<p>Mid-term Break</p>	
<p><b>Week 7</b></p>	<p><u>Production exercise:</u> Forming groups, Draft proposal</p>
<p><b>Week 8</b></p>	<p><u>Production exercise:</u> Exploring ideas</p>
<p><b>Week 9</b></p>	<p><u>Production exercise:</u> Finalising ideas, Final proposal</p>
<p><b>Week 10</b></p>	<p><u>Production exercise:</u> Dress rehearsal</p> <p>(Final check through video recording)</p>
<p><b>Week 11</b></p>	<p><u>Production exercise:</u> Performance</p> <p>*Each group will present their performance experiment.</p>
<p><b>Week 12</b></p>	<p><u>Production exercise:</u> Post-performance discussion</p> <p>*Each group will present their oral analysis and discussion.</p>
<p><b>Week 13</b></p>	<p>(Individual study week)</p> <p>*Individual analytical report (2) is due on Friday 13 June.</p>

## Learning and Teaching Activities

### Group production exercise

Students are expected to work in groups for their performance projects. Students in this unit must be willing to work within a group and to assume responsibility for the group's project. Students are encouraged to wear comfortable clothes and shoes for practical exercises and workshops.

### Independent work

Students may need to work independently outside of scheduled tutorial times when they are working on their performance experiments. CUL230 students will need to do their own reading of relevant texts outside class time.

### Attendance

Attendance at all unit components is compulsory. Students are not allowed to miss a class for reasons to do with their own paid work or due to responsibilities concerning other units. Students must notify the convenor via email immediately if there are any problems.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

### Extensions



Assessments submitted after the due date and time will automatically be deducted 10% per day (weekends included) unless medical certification is provided. For extensions, please contact the course convenor well in advance if you are unable to submit an assessment on time. Extensions will only be granted on grounds of illness or misadventure, and appropriate supporting documentation must be submitted. If you are experiencing difficulties with your coursework, it is advisable to seek support from the convenor as soon as possible.

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

## Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## Assessment tasks

- Contribution to discussion
- Group performance project

## Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## Assessment task

- Group performance project

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

### Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

### Assessment tasks

- Contribution to discussion
- Individual report (1)
- Individual report (2)

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

### Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance

theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.

- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## **Assessment tasks**

- Contribution to discussion
- Individual report (1)
- Individual report (2)

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## **Learning outcomes**

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

## **Assessment tasks**

- Contribution to discussion
- Individual report (1)
- Group performance project
- Individual report (2)

## Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### Learning outcomes

- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

### Assessment task

- Group performance project

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

### Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Apply theoretical modes of understanding to practical performance making.
- Conceptualise and devise practical experiments while developing their communication skills.
- Demonstrate critical evaluation skills concerning the relationship between students' practical experiments and the theories discussed in the unit.

### Assessment tasks

- Contribution to discussion

- Group performance project

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Conceptualise and devise practical experiments while developing their communication skills.

### Assessment tasks

- Contribution to discussion
- Group performance project

## Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

### Learning outcomes

- Evaluate various modes of acting/performing in wider social, cultural and artistic contexts.
- Interpret and evaluate developments in contemporary art performance and performance theory, as well as social and cultural theories, that deal with questions of identity and subjectivity.
- Conceptualise and devise practical experiments while developing their communication skills.

## **Assessment tasks**

- Contribution to discussion
- Group performance project