

COURSE SPECIFICATION DOCUMENT

Academic School / Department:	General Education
Programme:	Performance and Theatre Arts
FHEQ Level:	5
Course Title:	Dramaturgy and Devised Performance
Course Code:	THR 5225
Course Leader:	Canan Salih
Student Engagement Hours:	120 (standard 3- credit BA course)
Lectures:	20
Seminar / Tutorials:	15
Performances/Rehearsals	10
Independent / Guided Learning:	75
Semester:	Spring
Credits:	12 UK CATS credits 6 ECTS credits 3 US credits

Course Description:

This course introduces students to a range of different Dramaturgical methodologies and how these practices can be used for devising performance. Studio-based practical investigations will be contextualised by study of key historical practitioners, as well as leading companies engaged in contemporary interdisciplinary performance-making practices in the UK and internationally. Students will cultivate a dramaturgical point of view to support both the analysis of performance and the creation of independent work.

Prerequisites:

GEP 4180

Aims and Objectives:

Students will become acquainted with contemporary devising and performance-making practices. Theoretical readings and research tasks will familiarize students with the history of contemporary performance-making and allow students to contextualise their own practice within this framework. Through cultivation of a dramaturgical skill set, students will increase their capacity to effectively read and make performance, growing their skills as collaborators and creators. Through confrontation with contemporary interdisciplinary

practice encompassing live and visual art, physical and dance theatre, multi-media practice and text-based work, students will challenge their assumptions and expand their knowledge of the contemporary field.

Programme Outcomes:

5A(i), 5A(iv), 5B(i), 5B(iv), 5C(i), 5C(ii), 5C(iii), 5D(i), 5D(ii)

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate a detailed knowledge of key practitioners in the development of devised and contemporary performance, and an understanding of their influence on the field and on their own work;
- Demonstrate the ability to carry out written performance analysis of selected works, as well as written analysis of their own original work, within a dramaturgical framework;
- Demonstrate the ability to select appropriate methodology/methodologies in response to assigned devising tasks and briefs;
- Demonstrate creativity, rigour, autonomy and collaboration in creating original performance work within defined guidelines and with support of tutor;
- Demonstrate an understanding of the professionalism necessary to create original, devised work.

Indicative Content:

- The history of devising practices (This begins with the later work of Stanislavski and addresses significant practitioners which include, but are not limited to: Ann Bogart, Jerzy Grotowski, Eugenio Barba, W?adis?aw Staniewski, Goat Island, The Living Theatre (Judith Malina & Julian Beck), Richard Schechner, Laurie Anderson, Marko B, Marina Abramovic, Pina Bausch, Yvonne Rainer & Judson Dance Theatre.)
- The work of contemporary companies devising original performances. These may include, but are not limited to: Complicité, Elevator Repair Service, Farm in the Cave, Forced Entertainment, Frantic Assembly, Gardzienice, Gecko, Knee High, Odin Teatret, Punchdrunk, Shared Experience, Song of the Goat, Teatr ZAR, You
- Me Bum Bum Train, etc.

- Dramaturgical theory, with emphasis on structuring performance and reading performance for structure and composition.
- Performance analysis of individual and group work.
- Multiple written tasks and performance projects to allow students to discover and test performance-making methodologies.

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board.

Teaching Methodology:

This course is workshop based. Students will be taught through in-class practical explorations, supported by theoretical reading, group discussions and critiques. Students will respond to their peers work and reflect on their own processes in writing. Attendance at all sessions is mandatory, except in the case of grave illness or personal hardship.

Indicative Text(s):

Govan, E. et. al. *Devising Histories and Contemporary Practices*. Abingdon: Routledge, 2007.

Heddon, D. & Milling, J. *Devising Performance: A critical history*. Basingstoke: Palgrave, 2005.

Mermikides, A. & Smart, J. *Devising in Progress*. Basingstoke: Palgrave, 2010.

Sysoyeva, K M & Proudfit, S. *Collective Creation in Contemporary Performance*. Basingstoke: Palgrave, 2013.

Turner, Cathy/Berhrndt, Synne K. *Dramaturgy and Performance*. Basingstoke/New York: Palgrave Macmillan, 2008.

See syllabus for complete reading list.

Journals

Web Sites

See syllabus for complete reading list

Change Log for this CSD:

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services

Change to pre-requisite	AB March 2019	