

## **COURSE SPECIFICATION DOCUMENT**

<b>Academic School / Department:</b>	CASS
<b>Programme:</b>	BA Performance and Theatre Arts
<b>FHEQ Level:</b>	4
<b>Course Title:</b>	Dramaturgy and Devising
<b>Course Code:</b>	THR 4220
<b>Course Leader:</b>	Dr. Becka McFadden
<b>Student Engagement Hours:</b>	120 (standard 3- credit BA course)
<b>Lectures:</b>	20
<b>Practical Tasks/Assignments:</b>	15
<b>Performances/Rehearsals:</b>	10
<b>Independent/Guided Learning:</b>	75
<b>Semester:</b>	Fall, Spring
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

**Course Description:** This course introduces students to a range of practices and methodologies 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:** THR 3100 and THR 4210 or THR 4205

**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:**

4A(i), 4B(i), 4B(ii), 5b(i), 4C(i), 4C(ii), 4D(i), 4D(ii)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:

<http://www.richmond.ac.uk/programme-and-course-specifications/>

**Learning Outcomes:**

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

- Demonstrate a 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, Władisław 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.

