

DEREE COLLEGE SYLLABUS FOR: DR 2111 THE SPACE OF PERFORMANCE

(Updated Fall 2021)

**UK LEVEL 4
UK CREDITS: 15
US CREDITS: 3/0/3**

PREREQUISITES:

WP 1010 Introduction to Academic Writing

CATALOG DESCRIPTION:

Elements of theatre and performance space and design in a historical, cultural, political, social and technological context, through theory and workshops. Introduction to design and practical skills required of the contemporary scenographer

RATIONALE:

The course is designed to engage students with fundamental questions of space relevant to performance practitioners whether actors, directors, dancers, choreographers, producers or designers. Students will gain an understanding of scenography as a spatial art that moves beyond the boundaries of the stage proper and defines a particular social and public space. Students are introduced to practical skills in design and studio skills that may complement their future professional aims.

LEARNING OUTCOMES:

As a result of taking this course, the student should be able to:

1. Demonstrate understanding of space as proper value of the theatre and performance as spatial art
2. Identify how space influences the meaning-making in theatre and performance by providing a visual and acoustic context for action
3. Analyze theatre historically as the art of the social and public space
4. Demonstrate in practice an understanding of the basic elements of scenography and of the creative processes required of the scenographer.
5. Develop studio craft skills including modeling and public presentation

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Lectures, directed discussions and presentations. Learning activities include screenings of videos, slide presentations and guest lectures.
- Office hours: students are encouraged to make full use of instructor's office hours for questions, to see their exams/papers, and/or go over lecture material.
- Use of a Blackboard site, where instructors post assignment instructions, announcements, as well as additional resources.

ASSESSMENT:

Summative:

First Assessment: Portfolio of critical writings (1200 words)	40%
Final Assessment: Project: story board, basic line drawing/sketches, portfolio of research	60%

Formative:

Formative assignments	0%
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	<p>The formative assignments prepare students for the examinations.</p> <p>First Assessment tests Learning Outcomes 1, 2, 3 Final Assessment tests Learning Outcomes 3, 4, 5</p> <p>Students are required to resit failed assessments in this module.</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED READING:</p> <p>Selected Chapters from:</p> <p>Brockett, Oscar G. and Mitchell Margaret and Hardberger Linda. <i>Making the Scene: A History of Stage Design and Technology in Europe and the United States</i>. University of Texas Press, 2010.</p> <p>Fischer-Lichte Erika and Wihstutz Benjamin. <i>Performance and the Politics of Space: Theatre and Topology</i>. Routledge Advances in Theatre & Performance Studies. Routledge, 2013.</p> <p>Solga, Kim and Bennett, Susan. <i>Theory for Theatre Studies: Space</i>. Methuen Drama, 2019.</p> <p>Wiles, David. <i>A Short history of Western Performance Space</i>. Cambridge University Press, 2008.</p> <p>RECOMMENDED READING:</p> <p>Berzal de Dios, Javier. <i>Visual Experiences in Cinquecento Theatrical Spaces</i>. Toronto Italian Studies. University of Toronto Press, 2019.</p> <p>Butler, Martin. <i>The Stuart Court Masque and Political Culture</i>. Cambridge University Press, 2009.</p> <p>Castaldo, Annalisa and Knight, Rhonda. <i>Stage Matters: Props, Bodies, and Space in Shakespearean Performance</i>. Fairleigh Dickinson University Press, 2018.</p> <p>Dillon, Janette. <i>The Language of Space in Court Performance, 1400–1625</i>. Cambridge University Press, 2010.</p> <p>Hopkins, D.J. <i>City/Stage/Globe: Performance and Space in Shakespeare's London</i>. Routledge, 2013.</p> <p>Kelder, Diane and Marciani, John. <i>Architecture, Theater, and Fantasy: Bibiena Drawings from the Jules Fisher Collection</i>. Paul Holberton Publishing, 2021.</p> <p>Kreuzer Gundula. <i>Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera</i>. University of California Press, 2018.</p> <p>Orton, Keith. <i>Model making for the stage: a practical guide</i>. Crowood Press, 2004.</p> <p>Maurer Maria. <i>Gender, Space and Experience at the Renaissance Court: Performance and Practice at the Palazzo Te</i>. Visual and Material Culture, 1300-1700. Amsterdam University Press, 2019.</p> <p>Rufford Juliet. <i>Theatre and Architecture</i>. Palgrave Macmillan, 2015.</p>

	<p>Smith, Matthew. <i>Performance and Religion in Early Modern England: Stage, Cathedral, Wagon, Street</i>. University of Notre Dame Press, 2018.</p> <p>Tomkins, J. <i>Theatre's Heterotopias: Performance and the Cultural Politics of Space</i>. <i>Contemporary Performance InterActions</i>. Palgrave Macmillan, 2014.</p> <p>Winslow Colin. <i>The Handbook of Model-making for Set Designers</i>. Crowood Press, 2008.</p>
COMMUNICATION REQUIREMENTS:	Oral and written assignments using proper English.
SOFTWARE REQUIREMENTS:	Word Media player
WWW RESOURCES:	www.artslynx.org
INDICATIVE CONTENT:	<ul style="list-style-type: none"> • From Democracy to the Imperium: Theatrical spaces in Ancient Greece and Rome. • Nonlinearity, and simultaneity in the medieval stage. • City/Stage/Globe: Performance and Space in Shakespeare's London. • Perspective and scenographic representation in Italian Renaissance theatre. • The court as performance space in Louis XIV's Versailles • La scena per angolo of baroque scenography. • The performance spaces of the French revolution. • Realism and Naturalism. The theatre spaces of the bourgeoisie • The Wagnerian Gesamtkunstwerk and the tradition of the democratic, amphitheatrical auditorium.