

**DEREE COLLEGE SYLLABUS FOR: DR 3246 PERFORMANCE AS POLITICAL AND SOCIAL ACT**

(Updated Fall 2021)

**UK LEVEL 5  
UK CREDITS: 15  
US CREDITS: 3/0/3**

**PREREQUISITES:**

WP1010 Introduction to Academic Writing  
WP1111 Academic Writing and Research

**CATALOG DESCRIPTION:**

Performance Art and its social and political connotation. Recent histories of civil disobedience, political protest strategies, and media theatre are examined.

**RATIONALE:**

The course offers students an understanding of the critical history of individual acts and Performance Art. Students are asked to consider and appreciate the effects of performances in daily life, and to realize how creative principles of performance can be used to alter the social arena.

**LEARNING OUTCOMES:**

- As a result of taking this course, the student should be able to:
1. Identify and analyse performance as an integral part of daily acts.
  2. Analyse the value-context, and or ideological frame of the performance.
  3. Evaluate the performative significance of historical events and their actors in social and political theatre.
  4. Create performance acts relevant to the student's personal and moral concerns.

**METHOD OF TEACHING AND LEARNING:**

- In congruence with the teaching and learning strategy of the college, the following tools are used:
- Classes consist of lectures, fieldtrips, and experiments, presentations of course-work and group discussions.
  - Screening of videos relating to political performances
  - Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.
  - Use of a blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

**ASSESSMENT:**

Summative:	
First Assessment: Performance project	60%
Final Assessment: Portfolio (including evidence of research, methodology and reflection)	40%
Formative:	
Journal of social observations	0
Practical exercises	0

The formative assessments aim to prepare students for both summative assessments.  
First Assessment tests Learning Outcomes 2,4  
Final Assessment tests Learning Outcomes 1, 3

	Students are required to resit failed assessments in this module.
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p>Schechner, Richard. <i>Performance Studies, An Introduction</i>. Routledge, 2002.</p> <p>Fischer-Lichte, Erika. <i>The Routledge Introduction to Theatre and Performance Studies</i>. Routledge, 2014</p> <p>Cohen-Cruz, Jan. <i>Radical Street Performance: An International Anthology</i>. Routledge, 1998.</p> <p>Articles:</p> <p>Elise Morrison, Tavia Nyong'o, Joseph Roach. <i>Algorithms and Performance: An Introduction</i>. TDR/The Drama Review 2019; 63: 4 (244), 8–13. doi: <a href="https://doi.org/10.1162/dram_a_00871">https://doi.org/10.1162/dram_a_00871</a></p> <p>Janet Werther; <i>Queer As a Verb: Critical Reflections on the Explode! queer dance festival</i>. TDR/The Drama Review 2019; 63: 1 (241), 151–158. doi: <a href="https://doi.org/10.1162/dram_a_00822">https://doi.org/10.1162/dram_a_00822</a></p> <p>Kaitlin M. Murphy; <i>Braiding Borders: Performance as Care and Resistance on the US-Mexico Border</i>. TDR/The Drama Review 2020; 64: 4 (248), 72–83. doi: <a href="https://doi.org/10.1162/dram_a_00965">https://doi.org/10.1162/dram_a_00965</a></p> <p>Eleanor Skimin; <i>Reproducing the White Bourgeois: The Sitting-Room Drama of Marina Abramović</i>. TDR/The Drama Review 2018; 62: 1 (237), 79–97. doi: <a href="https://doi.org/10.1162/DRAM_a_00720">https://doi.org/10.1162/DRAM_a_00720</a></p> <p>Shayoni, Mitra. “It Takes Six People to Make a Mattress Feel Light...’Materializing Pain in <i>Carry that Weight</i> and Sexual Assault Activism”, <i>Contemporary Theatre Review</i>, 2015. 25:3, 386-400, DOI: 10.1080/10486801.2015.1049845</p> <p><b>RECOMMENDED READING:</b></p> <p>Birch, Anna and Joanne Tompkins Ed. <i>Performing site-specific theatre</i>. Palgrave Macmillan,2012</p> <p>Brayshaw Teresa, Fenemore Anna, &amp; all, editors. <i>The Twenty-First Century Performance Reader</i>. Routledge, 2020</p> <p>Furedi, Frank. <i>Why Borders Matter: Why Humanity must Relearn the Art of Drawing Boundaries</i>. Routledge, 2021</p> <p>Goldberg, RoseLee. <i>Performance Now: Live Art for the 21st century</i>. Thames &amp; Hudson Ltd, 2018</p> <p>Kubiak, Anthony. <i>Stages of Terror: Terrorism, Ideology, and Coercion as Theatre History</i>. Indiana University Press,1991.</p> <p>Schimanski, Johan and Nyman, Jopi, editors. <i>Border Images, Border Narratives: The Political Aesthetics of Boundaries and Crossings</i>. Manchester University Press, 2021.</p> <p>Wood, Catherine. <i>Performance in Contemporary Art</i>. Tate Publishing, 2018.</p>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b></p>

	RECOMMENDED MATERIAL:
<b>COMMUNICATION REQUIREMENTS:</b>	Use of proper English in all written and oral communication/assignments
<b>SOFTWARE REQUIREMENTS:</b>	Word
<b>WWW RESOURCES:</b>	<a href="https://www.tate.org.uk/art/art-terms/p/performance-art/angry-space-politics-and-activism">https://www.tate.org.uk/art/art-terms/p/performance-art/angry-space-politics-and-activism</a> <a href="http://tuftsoobserver.org/the-power-of-performance-art-as-political-activism/">http://tuftsoobserver.org/the-power-of-performance-art-as-political-activism/</a>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>• Politics</li> <li>• Social Responsibility</li> <li>• Agit Prop</li> <li>• Witness theatre and acts that heal</li> <li>• Utopia</li> <li>• Identity Speaks – Gendered, Queer, Subaltern, Postcolonial</li> <li>• Body limits – endurance, transcendence, post human propositions, failure and frailty.</li> <li>• Witness</li> <li>• Just doing and serious play</li> <li>• Participatory Spaces</li> </ul>