

<b>DEREE COLLEGE SYLLABUS FOR: DR 3962 COLLABORATIVE PERFORMANCE PRACTICE</b>		<b>3/0/3</b>				
(Previously DR 3762 Theatre as a Collaborative Process)		<b>UK LEVEL: 5</b>				
(Updated Fall 2021)		<b>UK CREDITS:15</b> <b>US CREDITS: 3/0/3</b>				
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research DR 2010 Movement for the Stage DR 2012 Introduction to the Craft of Acting DR 2015 Voice and Speech I DR 2032 Introduction to Theatre Production DR 2111 The Space of Performance DR 2336 Introduction to Performance DR 3328 The Directing Process					
<b>CATALOG DESCRIPTION:</b>	Exploration of various theatre and performance practices, with a particular focus on collaborative performance making.					
<b>RATIONALE:</b>	The course engages with a range of theatre and performance practices, explored in a critically informed context. It aims to develop the students' understanding of the concepts, processes, and techniques associated with the terms "theatre" and "performance". Students engage in devising and practical production processes. Introduction to the working methods and practices for collaborative performance work.					
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Demonstrate ability to collaborate effectively in both rehearsal and performance.</li> <li>2. Create an individual role within the ensemble as appropriate to the performance context.</li> <li>3. Develop a range of approaches to devising work within a group collaborative process.</li> <li>4. Demonstrate an understanding of various theories, discourses, practices, and processes, pertinent to theatre and performance practice.</li> <li>5. Evaluate individual and ensemble process.</li> </ol>					
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Lectures, directed discussions and presentations. Learning activities include screenings of videos, slide presentations and guest lectures. Classes will explore these practices through DVDs, and web-based and written documentation of theatre and performance, artist-led lectures and workshops.</li> <li>• 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.</li> <li>• Use of a Blackboard site, where instructors post assignment instructions, announcements, as well as additional resources.</li> </ul>					
<b>ASSESSMENT:</b>	Summative: <table border="1" style="width: 100%; margin-top: 10px;"> <tbody> <tr> <td>First Assessment: Portfolio (Includes: Research, Evidence of work process, Self and Group Evaluation)</td> <td style="text-align: center;">30%</td> </tr> <tr> <td>Final Assessment: Final Performance project</td> <td style="text-align: center;">70%</td> </tr> </tbody> </table>		First Assessment: Portfolio (Includes: Research, Evidence of work process, Self and Group Evaluation)	30%	Final Assessment: Final Performance project	70%
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	<p>Formative:</p> <table border="1" data-bbox="667 226 1409 342"> <tr> <td data-bbox="667 226 1230 342">In class physical exercises, techniques, and improvisations.</td> <td data-bbox="1230 226 1409 342">0</td> </tr> </table> <p>First Assessment tests Learning Outcomes 4 &amp; 5  Final Assessment tests Learning Outcomes 1, 2,3 &amp; 4  The formative assessments prepare students for all summative assessments.</p> <p>Students are required to resit failed assessments in this module.</p>	In class physical exercises, techniques, and improvisations.	0
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<p><b>INDICATIVE READING:</b></p>	<p>REQUIRED READING:</p> <p>Bogart, Anne and Tina Landau. <i>The Viewpoints Book; A Practical Guide to Viewpoints and Composition</i>. Nick Hern Books, 2014.</p> <p>Radosavljević, Duska. <i>The Contemporary Ensemble: Interviews with Theatre-Makers</i>. Routledge, 2013.</p> <p>RECOMMENDED READING:</p> <p>Britton, John (ed). <i>Encountering Ensemble</i>. Bloomsbury Methuen Drama, 2013.</p> <p>Crossley, Mark and James Yarker. <i>Devising Theatre with Stan's Café</i>. Methuen Drama, 2017.</p> <p>Govan, Emma, et al. <i>Making a Performance: Devising Histories and Contemporary Practices</i>. Routledge, 2007.</p> <p>Graham, Scott and Steven Hoggett. <i>The Frantic Assembly Book of Devising Theatre</i>. Routledge, 2014.</p> <p>Harvey, Jen and Lavender Andy. <i>Making Contemporary Theatre: International Rehearsal Processes</i>. Manchester University Press, 2010.</p> <p>Hess, Elizabeth. <i>Acting and Being: Explorations in Embodied Performance</i>. Palgrave Macmillan, 2018.</p> <p>Mermikides, Alex and Jackie Smart. <i>Devising in Process</i>. Palgrave, 2010.</p> <p>Milling, Jane and Heddon Deirdre. <i>Devising Performance: A Critical History</i>. Palgrave Macmillan, 2015.</p> <p>Noyale, Colin, and Stefanie Sachsenmaier (ed). <i>Collaboration in Performance Practice: Premises, Workings and Failures</i>. Palgrave Macmillan, 2015.</p> <p>Radosavljević, Duska. <i>Theatre-Making: Interplay Between Text and Performance in the 21<sup>st</sup> Century</i>. Palgrave Macmillan, 2013.</p>		
<p><b>INDICATIVE MATERIAL:</b>  (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL:</p>		

	RECOMMENDED MATERIAL:
<b>COMMUNICATION REQUIREMENTS:</b>	Use of proper English for written and oral assignments.
<b>SOFTWARE REQUIREMENTS:</b>	
<b>WWW RESOURCES:</b>	<a href="https://siti.org/">https://siti.org/</a>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>• Selecting an Inquiry Question, Finding the Frame.</li> <li>• Devising Strategies.</li> <li>• Structure and Composition.</li> <li>• Space, Time and Body.</li> <li>• Autobiographical performance.</li> <li>• Improvisation and chance procedures.</li> <li>• Games and tasks in performance.</li> <li>• Embodied understanding of the pre-rehearsal process, rehearsal/creative process, and performance presentation.</li> </ul>