

**DEREE COLLEGE SYLLABUS FOR: DR 4070 NEW SPATIALITIES: CONTEMPORARY
PERFORMANCE AND OUTDOOR SPACE**

**1/4/3
LEVEL : 6
UK CREDITS: 15**

(Fall 2015)

PREREQUISITES: None

CATALOG

DESCRIPTION:

The course examines the quest of contemporary performance practices for new spatialities shaped by diverse negotiations and the dynamics of the real, open, outdoor and public space. Space is thus regarded as an open territory for the performance event, a boundless space in continuous process of emergence and metamorphosis.

RATIONALE:

This course examines contemporary performance practices, key practitioners and a variety of approaches, drawing on recent developments and an expanded understanding in the field of performance space and the spatialities of outdoor spaces. This course illuminates the complex meanings generated by and through performance practice with regard to site, artistic intention, audience spectatorship and community where the performances occur.

LEARNING

OUTCOMES: Upon completion of the course, the students should be able to:

1. Identify performance practices and practitioners in contemporary contexts, with regard to aesthetic form, artistic intention, audience, community and site where the performance occurs.
2. Analyze concepts as Space, Place, Landscape and community.
3. Take part in inter-disciplinary research, recognising complexity, devising and sustaining arguments.
4. Apply intellectual and practical skills to make work either in solo or ensemble projects.

**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, presentations, class discussions, student –led seminars, video presentations, practical creative tasks, visits to relevant points of interest and workshops.
- Classes will explore these practices through DVDs, and web-based and written documentation of theatre and performance, and if possible through theatre visits and artist-led workshops.
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions can bring ongoing projects to discuss and go over lecture material.
- Use of a blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

ASSESSMENT:

Students will be assessed through a range of different methods. Their progress may be assessed through practical work, oral exams, presentations and written assignments such as essays and portfolios.

Summative:

(i)	Portfolio of critical writings (total 2,500-3,00 words)	40%
(ii)	Final project (including portfolio of research)	60%

Formative:

In class presentations for feedback and discussion	0
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Assessment I tests Learning Outcomes 3 and 4

Assessment II tests learning outcomes 1, 2, 5 and 6

READING LIST:**REQUIRED MATERIAL:**

Bauer, C. & Drake, S. (2011) *Under the Elevated: Reclaiming Space, Connecting Community*. Design Trust for Public Spaces.

Conan M. & Benoit, C. (2007) *Performance and Appropriation: Profane Rituals in Gardens and Landscapes*, Harvard University Press.

Riley, S. R. & Hunter, L. (2009) *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*. London: Palgrave.

RECOMMENDED MATERIAL:

Govan, E., Nicholson, H. & Normington, K. (2007) *Making a performance: devising histories and contemporary practices* : Abingdon: Routledge

Huxley, M. and Witts, N. (2002) *The Twentieth Century Performance Reader* (2nd Ed.), London: Routledge

Lossau, J. & Stevens, Q. (2014). *The Uses of Art in Public Space* (Routledge Advances in Art and Visual Studies), London: Routledge.

Pearson, M. (2007) *In Comes I: Performance, Memory and Landscape*, University of Exeter Press: Exeter Performance Studies.

COMMUNICATION REQUIREMENTS:

Use of proper English for all written and oral assignments.

SOFTWARE REQUIREMENTS:

Word

WWW RESOURCES:

www.artslynx.org

INDICATIVE CONTENT:

1. Site-specific and site-generic performance, performance interventions, walking performances, pathways and guided itineraries; mobile performance events – definitions and descriptions.
2. The socio-political signification of the utilization of outdoor and public space and the awareness of shared space. Reclaiming public space through performance.
3. Community based performances and the role of cultural performances, celebrations and practices in consolidating or contesting identities and boundaries.
4. Performance, the exploration and transformation of everyday life in contemporary urban life. Examination of various forms of public space and its urban configurations: public, architecturally structured, historical, social, lived and experienced spaces.
5. Performance actions and events in historical landscape: archaeological sites, architectural fragments, landscapes bearing traces of mythical or historical presence and memory.
6. Performance Events in Natural or Rural Landscapes where the performance experience is linked with physically experiencing nature and where landscape becomes part of the narrative.
7. Towards active and engaged participation. New spectatorial forms and spectators' relationship to the performance event.
8. Outdoor performance spaces as sites of subjectification.
9. The influence of the weather, of the transient fluid environmental conditions and the constant transformations of the outdoor soundscapes, on performance events and their visceral affect on the bodies, the mind as well as the space perception of the audience.