

DEREE COLLEGE SYLLABUS FOR: DR 4349 PERFORMING OBJECTS: MATERIALITY, IMAGINATION AND PERFORMANCE	
(Fall 2021)	UK LEVEL 6 UK CREDITS: 15 US CREDITS: 3/0/3
PREREQUISITES:	DR 2010 Movement for the Stage DR 2012 The Actor's Process DR 3101 Movement for the Performer
CATALOG DESCRIPTION:	The practice of working with the materiality of performing objects. Study of different approaches that place emphasis upon the physical interaction of the performer with objects where these categories morph into one another.
RATIONALE:	Students will investigate the dynamics of performer-object interaction and the process of creating a performance based on the complex relation between human and nonhuman agents. Through work with found objects, puppets, and masks, students will discover how to free up the imagination by developing an expressive body and extend the range of physical skills. The course offers knowledge of modes of performance practice and studio skills in preparation for entry into the profession.
LEARNING OUTCOMES:	<p>As a result of taking this course, the student should be able to:</p> <ol style="list-style-type: none"> 1. Invent ways in which objects on stage could enable forms of action and narrative creation. 2. Demonstrate an embodied understanding necessary to activate the agency of inert things. 3. Demonstrate practical performance skills of manipulating/animating puppets and objects in visual storytelling. 4. Demonstrate understanding of object-oriented training practices and theories. 5. Develop studio craft skills including casting and sculpting techniques in relation to individual design concepts. 6. Utilise key terminology and theory effectively.
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> ● Classes consist of lectures, group discussions, and practical workshops. ● Students will keep a journal of physical investigations. ● Screening of theatre and dance performances ● Visits, lectures, 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 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: A devised physical performance (solo works 10'-15', ensemble works 15'-20') 70%
	Final Assessment: Reflective paper (1200 words) 30%

	<p>Formative:</p> <p>In class physical exercises, techniques, and improvisations 0</p> <p>The formative assessments prepare students for the summative ones. First Assessment tests Learning Outcomes 1,2,3,4 and 5 Final Assessment tests Learning Outcome 4 and 6</p> <p>Students are required to resit failed assessments in this module.</p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Selected chapters from:</p> <p>De Bellis, Vincenzo and Catherine Wood. <i>The Paradox of Stillness: Art, Object, and Performance</i>. Walker Art Center, 2020</p> <p>Hölling, Hanna. <i>Object—Event— Performance: Art, Materiality, and Continuity Since the 1960s</i>. Bard Graduate Center,. 2021.</p> <p>Posner, Dassia and Claudia Orenstein & John Bell. (eds). <i>The Routledge Companion to Puppetry and Material Performance</i>. Routledge, 2015.</p> <p>Reilly, Kara. <i>Automata and Mimesis on the Stage of theatre history Basingstoke</i>. Palgrave, 2011.</p> <p>RECOMMENDED READING:</p> <p>Baudrillard, Jean. <i>Simulacra and Simulation (The Body in Theory: Histories of Cultural Materialism)</i>. The University of Michigan Press, 1994</p> <p>Bell, John. (ed.). <i>Puppets, Masks and Performing Objects</i>. TDR Books, 2001.</p> <p>Bicat, Tina. <i>Puppets and Performing Objects: A Practical Guide</i>. The Crowood Press, 2007.</p> <p>Bleeker, Maaïke and Kear, Andrian and Kelleher, Joe and Roms, Heike. <i>Thinking Through Theatre and Performance</i>. Methuen Drama, 2019.</p> <p>Francis, Penny. <i>Puppetry: A Reader in Theatre Practice (Readings in Theatre Practice)</i>. Palgrave Macmillan, 2011.</p> <p>Gross, Kenneth. <i>Puppet: An Essay on Uncanny Life</i>, University of Chicago Press, 2011.</p> <p>Hartman, Graham. <i>Object-Oriented Ontology: A New Theory of Everything</i>. Pelican Books, 2018.</p> <p>Kleist, Heinrich. <i>The Puppet Theatre</i>. In: <i>Kleist: Selected Writings</i>. Hackett Classics, 2004.</p> <p>Lecoq, Jacques. <i>Theatre of Movement and Gesture</i>. Routledge, 2006.</p> <p>Margolies, Eleanor. <i>Props (Readings in Theatre Practice)</i>. Red Globe Press, 2017.</p> <p>Paavolainen, Teemu. <i>Theatre/ecology/cognition: theorizing performer-object interaction in Grotowski, Kantor, and Meyerhold</i>. Palgrave Macmillan, 2012.</p>

	Wilsher, Toby. <i>The Mask Handbook: A Practical Guide</i> . Routledge, 2006.
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	REQUIRED MATERIAL: RECOMMENDED MATERIAL:
COMMUNICATION REQUIREMENTS:	Use of proper English for written and oral assignments.
SOFTWARE REQUIREMENTS:	Word
WWW RESOURCES:	http://www.cropp.org.uk/ http://www.puppetcentre.org.uk/ www.puppeteersuk.org www.unima.org www.puppetguild.org
INDICATIVE CONTENT:	<ul style="list-style-type: none"> ● The ontological ambiguity of the puppet ● Visual dramaturgy and the persistent life of objects ● Larval and Character masks ● The object as an extension of the performer ● Performing Stillness: Body, objects, and sculptural forms ● Breath, voice, movement and the object /performer intersubjectivity ● Play, openness, and rapport ● Storytelling and the process of devised performance ● Material performances in contemporary theatre ● Masks, puppets, objects and the performer in 20th and 21st century performance.