

# TH248-30 Inter-performance

**21/22**

**Department**

SCAPVC - Theatre and Performance Studies

**Level**

Undergraduate Level 2

**Module leader**

Tim White

**Credit value**

30

**Module duration**

20 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

n/a.

[Module web page](#)

### Module aims

The module explores how performance relates to many fields of contemporary social, cultural and technological activity, and foregrounds the profoundly interdisciplinary nature of contemporary performance. It draws on the excellent environment at Warwick for interdisciplinary engagement. It activates the inquisitive and acquisitive characteristics of Performance Studies through a series of lectures and seminars in term one that are followed by a practical realisation of a specific issue/enquiry in which performance intersects with a non-arts discipline in the second term. The module aims to occupy theoretical spaces akin to that propounded by Richard Schechner in *Between Theatre and Anthropology* (1985) in four disciplinary fields, spaces variously populated by analogy, shared practices and interdependencies. The mapping of unfamiliar territory continues in the practical exploration in the second half of the module in which students pursue an interdisciplinary enquiry through practical work culminating in a performance and subsequent critical review.

Practice is woven into the sessions in Term 1 with Term 2 exposing students to the supporting competencies required to sustain creative practice, specifically writing a proposal, generating

publicity material and documenting the work.

## Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

### TERM 1

\*Week 1: Everything is Interesting

On the desirability, difficulty and dialogues of interdisciplinarity [Tim/Silvija]

\*Week 2: Law I (Nadine)

\*Week 3: Law II (Nadine)

Indicative texts/practitioners: The Colour of Justice (Norton-Taylor), The Merchant of Venice (Shakespeare), The Crucible (Miller)

\*Week 4: Politics I (Silvija)

\*Week 5: Politics II (Silvija)

Indicative texts/practitioners: Ausländer raus! (Schlingensiefel), State Britain (Wallinger), Battle of Orgreave (Deller)

Week 6 – Reading Week

\*Week 7: Philosophy I (Milija)

\*Week 8: Philosophy II (Milija)

Indicative texts/practitioners: Homebody/Kabul (Kushner), No Exit (Sartre), Happy Days (Beckett)

\*Week 9: Computer Science I (Tim)

Indicative texts/practitioners: Stelarc, Eduardo Kac

\*Week 10: Individual tutorial sessions on Portfolio Preparation will be scheduled in Week 10

At the end of term 1 students would be required to identify one of the disciplines covered as the basis of their practice, working up their proposal with group members. Term 2 is concerned with devising the practical work, the mark for which includes the proposal, publicity, performance and documentation.

### TERM 2

\*Week 1 – Proposal writing workshop

Week 2 – work on proposal and hand in end of week (no formal class – convenor available for support)

\*Week 3 – feedback on proposal – tutor sessions for each group

\*Week 4 – Devising Strategies workshop

\*Week 5 – Documentation and publicity workshop

Week 6 reading week

Week 7 – Tech and rehearsal slots

\*Week 8 – showings

\*Week 9 – Writing a Critical review

Week 10 – work on crit review and hand in (no formal class – convenor available for support)

## Learning outcomes

By the end of the module, students should be able to:

- Draw on frameworks, methodologies and concerns from other disciplines to interrogate theatre and performance
- Demonstrate competence in the different elements of theatre production (writing, directing, acting, design, the role of the audience)
- Produce critical responses to one's own artistic practice
- Reflect on the collaborative process
- Understand the purpose of and audience for, and be able to generate, suitable documentation of creative practice
- Produce publicity material in support of creative practice

## Indicative reading list

Texts for specific encounters are to be determined by the staff involved. Those below are more general introductions to interdisciplinarity

Aldrich, John H. 2014. *Interdisciplinarity* (Oxford University Press: New York).

Byron, E (ed.) 2018. *Performing Interdisciplinarity* (Routledge: London).

Callard, Felicity and Fitzgerald, Des. 2015. 'Introduction: Not Another Book about Interdisciplinarity.' in, *Rethinking Interdisciplinarity across the Social Sciences and Neurosciences* (Palgrave Macmillan: Basingstoke).

Darbellay, Frederic, Moody, Zoe, Lubart, Todd (eds.). 2017. *Creativity, Design Thinking and Interdisciplinarity* (Springer: Singapore).

Gelfert, Axel. 2017. 'The Unreasonable Attractiveness of Mathematics to Artists and Scientists.' in Kristóf Fenyvesi and Tuuli Lähdesmäki (eds.), *Aesthetics of Interdisciplinarity: Art and Mathematics* (Springer International Publishing: Singapore).

Graff, Harvey J. 2015. 'The Problem of Interdisciplinarity in Theory and Practice over Time.' in, *Undisciplining Knowledge : Interdisciplinarity in the Twentieth Century* (John Hopkins University Press: Maryland).

Liotard, Jean-Francois. 1984. *The postmodern condition: a report on knowledge* (Manchester University Press: Manchester).

Klein Julie Thompson. 2017. "Typologies of Interdisciplinarity: The Boundary Work of Definition." In. Robert, Frodeman (ed.) , *The Oxford Handbook of Interdisciplinarity* (2nd Ed) (Oxford University Press: Oxford)

Schaffer, Simon. 2013. 'How disciplines look.' in Andrew Born Barry, Georgina (eds.), *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (Routledge: London).

Schechner, Richard. 2017. *Performance Studies : An Introduction* (Routledge: London).

## Research element

Students are required to interrogate the methods and forms of other disciplines and the ways in which these engage with Performance

## Interdisciplinary

The module is predicated on interdisciplinary working

## **Subject specific skills**

Interdisciplinary working

## **Transferable skills**

Critical thinking  
Problem solving  
Active lifelong learning  
Communication (verbal and written)  
Teamwork and working effectively with others  
Information literacy (research skills)  
Citizenship (local and global)  
Ethical values  
Professionalism  
Organisational awareness

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## **Study**

### **Study time**

<b>Type</b>	<b>Required</b>
Lectures	9 sessions of 2 hours (6%)
Tutorials	1 session of 2 hours (1%)
Practical classes	9 sessions of 2 hours (6%)
Private study	262 hours (87%)
Total	300 hours

### **Private study description**

Session preparation and reflection  
Preparation toward realisation of practical work  
Preparation of critical review

## **Costs**

No further costs have been identified for this module.

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## **Assessment**

You do not need to pass all assessment components to pass the module.

## Assessment group A2

	Weighting	Study time
Portfolio 3000 word portfolio	50%	
Practical Examination 30 minute practical examination (group)	50%	

## Feedback on assessment

Feedback form (all 3 assessment points)\r\nTutorial (Portfolio)\r\nDebrief (Practical)\r\n

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## Availability

### Courses

This module is Core for:

- Year 2 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)

This module is Optional for:

- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies
- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies