

Liverpool John Moores University

Title: CONTEMPORARY PERFORMANCE
Status: Definitive
Code: **5013DRAMA** (117605)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Liverpool Screen School

Team	Leader
Ros Merkin	Y
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James Frieze	

Academic Level: FHEQ5 **Credit Value:** 24.00 **Total Delivered Hours:** 117.00
Total Learning Hours: 240 **Private Study:** 123

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	48.000
Off Site	15.000
Seminar	24.000
Tutorial	30.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	2000 Words	40.0	
Presentation	AS2	Presentation	40.0	
Reflection	AS3	Online reflection	20.0	

Aims

To evaluate the work and theories of a range of theatre practitioners and contemporary performance practices
To develop students' capacity for analysis and evaluation of contemporary performance practice

Learning Outcomes

After completing the module the student should be able to:

- 1 Analyse and evaluate methods, theories and work of a range of practitioners and contemporary performance practice.
- 2 Define an area of study and formulate a practical and analytical response to their learning
- 3 Exercise independent judgement, undertake investigation and engage in rational debate

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Essay 2000 word	1
Presentation	2
Online Reflection	3

Outline Syllabus

This module is taught via a series of lectures and tutorials where the theories and methods of practitioners and theatrical/performance movements of the twentieth and twenty-first centuries will be interrogated and examined. Practitioners and movements whose work is significant to the development of contemporary performance practice will be analysed (including for example Artaud, Meyerhold, Grotowski, Dada, Futurism). Students will also analyse contemporary performance practitioners and approaches to creating performance including, for example, Bobby Baker, Forced Entertainment, Blast Theory, site-specificity, virtual performance and mythogeography. Students will apply their understanding to a performative seminar.

Learning Activities

Lectures
Tutorials
Seminars
Field trips (ie theatre visits)

References

Course Material	Book
Author	Paul Allain & Jen Harvie
Publishing Year	2006
Title	The Routledge Companion to Theatre and Performance
Subtitle	
Edition	
Publisher	Routledge
ISBN	

Course Material	CD/DVD
Author	Baker, B.
Publishing Year	2005
Title	How to Live
Subtitle	
Edition	
Publisher	Arts Admin
ISBN	

Course Material	Book
Author	Berghaus, Gunter
Publishing Year	2006
Title	Theatre, Performance and the Historical Avant-Garde
Subtitle	
Edition	
Publisher	Palgrave Macmillan
ISBN	

Course Material	Book
Author	Dixon, Steve
Publishing Year	2007
Title	Digital Performance
Subtitle	
Edition	
Publisher	MIT
ISBN	

Course Material	Book
Author	Freeman, John
Publishing Year	2007
Title	New performance/New Writing
Subtitle	
Edition	
Publisher	Palgrave Macmillan
ISBN	

Course Material	Book
Author	Goldberg, Roselee
Publishing Year	1988
Title	Performance Art
Subtitle	From Futurism to the Present
Edition	
Publisher	Thames and Hudson
ISBN	

Course Material	Book
Author	Helmer, Judith
Publishing Year	2004
Title	Not Even a Game Anymore
Subtitle	The Theatre of Forced Entertainment
Edition	
Publisher	Alexander Verlang
ISBN	

Course Material	Book
Author	Pearson, Mike
Publishing Year	2010
Title	Site Specific Performance
Subtitle	
Edition	
Publisher	Palgrave Macmillan
ISBN	

Course Material	Book
Author	Smith, Phil
Publishing Year	2010
Title	Mythogeography
Subtitle	
Edition	
Publisher	Triardy
ISBN	

Notes

This module develops students' awareness and understanding of a range of practitioners and contemporary performance theories and practices.