Theatre Capital: Performance in London / London in Performance
CFA TH 508 (Elective A)

(Productions as currently available, here as in Fall 2019 for illustration only)

Instructor Information
A. Name  Professor Alan Read
B. Day and Time [Weekday], [Times]  
(plus [day] Orientation Week class, and [day] Contingency Class)
Followed by Monday, Tuesday or Thursday evening performances: check schedule carefully and note the theatre visit dates as these cannot be changed.
C. Class Location[Room], 43 Harrington Gardens, SW7 4JU
D. BU Telephone 020 7244 6255
E. Email alanread@bu.edu
F. Office hours By appointment

Background to the Course
*Theatre Capital: Performance in London / London in Performance* is a Hub-aligned course that builds upon the success of a long-running course *British Contemporary Theatre* (running continuously and taught by the same tutor since September 1991). This newly revised offer will continue to focus on what makes most logical sense for you, a travel abroad student: the first-hand experience of theatrical production and performance practice in London and its rigorous analysis. And it will continue to place that experience within a critical sense of your own subject position and identity formation as a creative and thinking agent of change.

What Will the Course Do?
Over the ten-session, five-week programme the tutor will convene multiple critical conversations, lecture to you drawing on his own and others’ published works in the field, collectively explore film and online evidence of the examples of practice selected for the programme. You will attend a minimum of four theatrical productions, and a number of performance-related experiences and site visits to explore the performative nature of the Royal Courts of Justice, the relations between visual arts performance and visual cultures at Tate Modern, the inherent performativity of the “talking cure” within the history of psychoanalysis as archived and staged at the Freud Museum and the theatricalities of financialisation as represented by the City of London financial district.

In this way ‘field work’, the direct witness of cultural acts in situ, will ensure you engage in detail and with rigour to the evidence of notable works in the theatre repertoire in London.
and be in a position to compare and contrast such staged acts with more elusive and challenging manifestations of performance practice inherent across the capital’s institutional and cultural processes of law, art, finance, and psychoanalysis.

Prior to such engagements you will be introduced to relevant readings (from the course reader and beyond), film and online resources that advance your understanding of the significance and relevance of what you are witnessing to the wider cultural realm of which these acts form a part, you will be instructed as to how best to place such experiences within critical, philosophical and historical contexts that do most to elucidate what is interesting about them. In each and all cases the question of your mode of spectatorship will be central to discussion committing you to a serious and sustained analysis of how your theatrical experiences relate to questions of post-truth society, fake news, social justice, ethics of action and commitments to critical causes.

On return to the classroom you will be invited and guided to critically address the work you have witnessed in the field in the frameworks of seminars, round tables, peer group presentations and interim verbal feedback, in each case with the tutor steering the critical conversation in ways that are supportive of all students irrespective of your cultural experience or confidence in theatre practices and theories prior to the programme.

Indeed a feature of the course (and its predecessor since 1991) as an elective class has been the detailed and rigorous use made of all major emphases, allowing economics, business, psychology, ethnography and communications students to prosper equally drawing upon your own very relevant vocabularies of analysis as well as the newly emerging confidence with performance analyses yourselves. Performance Studies, the discipline that underpins this course, is peculiarly well suited to what is called a ‘Braided Approach’ to disciplinary study of this kind and is wholly inclusive of disciplinary experience whatever that might be.

A new feature of this revised programme will be the part that early career theatre writing will play in the course. Picking up on some pilot sessions with dynamic, young, early career theatre writers, at least two or three sessions in each ten-session block will be focused upon the current state of the industry for young writers, gender questions and the politics of presentation and performance. These sessions will allow for both the learning outcomes associated with philosophical frameworks, and those built out of aesthetic appreciation, to come together in such a way as to ensure you feel informed, critically aware and confident enough to consider entering associated professional fields on graduation. While this work is NOT vocational (it remains wholly within the purview of the learning outcomes as outlined) it does ensure in actively engaging with British Contemporary Theatre you understand in detail the dynamics, pressures and pleasures of that world of work.

To call theatre ‘work’ is to recognise its material history rather than its mysterious legacies. You are encouraged to understand your role as fee-paying clients to an act for which others are paid, more or less, to show you something (for good or ill). You are a leisure class in this respect. The economic and class materiality of theatre releases you to be bolder agents in your expectations for how such acts might relate with radical criticality towards the economic world in which such acts are sustained (and threatened) and to be confident in your agential relationships to that world of change in which theatre plays its not insignificant part.

Theatre Capital is, as the title suggests, a performance related course that makes special and specific demands on students and offers precise educational strategies to achieve the desired
learning outcomes. These strategies are directly grown out of the repertoires of the five-week programme when you are in London and engaging with the theatre, they are relevant to what you actually see in the theatre and are designed to ensure feedback loops of critical discussion and writing are always coherent and explicit.

Hub-aligned Course Objectives

Drawing on semiotic strategies students identify symbolic processes and analyse the construction of performed images as visual and performance art. They will understand theatre staged in the urban realm as having particular reflections and/or influences from its performing environment and audience.

[Aligned to Aesthetic Exploration Learning Outcome 1: Students will demonstrate knowledge and appreciation of notable works in literature and/or the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.]

Students are introduced to and apply in discussion and assessment the vocabulary of performance studies, as well as the concepts of phenomenology and subject position. Using semiotics and the analysis of sign systems, critical theory and introductory level ethnographic enquiry, they discuss and analyse across multiple media their fieldwork and collected evidence (case studies, examples and images) of theatre and urban performativity.

[Aligned to Aesthetic Exploration Learning Outcome 2: Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.).]

Students produce post-site visit written reports, photo essays and presentations, escalating formative and summative engagement, that demonstrate their evolving understanding of theatre as a dynamic, complex and responsive element of London life, applying concepts from performance studies and its semiotic aspect. Students share images, photos and video from their theatrical inquiries and fieldwork in class. [Aligned to Aesthetic Exploration Learning Outcome 3: Students will produce evaluative, analytical, or creative works that demonstrate at least one literary or artistic medium.]

In both at-home silent and in-class aloud reading of performance studies philosophy by foundational critical theoreticians, students are introduced to the philosophical thought and critical theory of performance studies. In dialogue with each other and the tutor, students apply this vocabulary to ideas beyond a purely theoretical framework, in order to fluently identify, contextualise and relate political, social, and aesthetic ideas and events to their observations and experiences. [Aligned to Philosophical Interpretation and Life’s Meanings Learning Outcome 1: Students will demonstrate knowledge of notable works in philosophical thought, make meaningful connections among them, and be able to relate those works to their own lives and those of others.]

Using the semiotic and ethnographic vocabulary acquired through reading and developed in class, students reflect upon significant works of theatrical culture, performance acts in the urban realm through the lens of various philosophical topics that arise from such experiences, including questions of the just society and right action. [Aligned to Philosophical Interpretation and Life’s Meanings Learning Outcome 2: Students will demonstrate the reasoning skills and possess the vocabulary to reflect upon significant philosophical
questions and topics such as what constitutes a good life, right action, meaningful activity, knowledge, truth, or a just society.

**Additional Course Objectives**

You will practice five imperatives of engagement that I introduce under the COCOE acronym (Coherence of Thought, Organisation of Material, Critical Aptitude, Originality in Perception, and Effort in Preparation) which enable your participation, success and excellence regardless of disciplinary background.

You will be able to apply major or discipline-specific vocabulary to the course content.

You will reflect on social justice in multiple performative realms, due to the focus of British contemporary theatre on the social realm since 1956.

**How Will the Course Start?**

You will ensure you come to class with the course reader in your hand, on time and ready to go!

Theatre Capital: Performance in London / London in Performance takes a beginning point from you the student group, your various and diverse subject positions, the ways you have experienced performance or theatricality within the ‘expanded field’ and the relationship between such perspectives and the witness of live arts deploying methods such as semiotics and phenomenology. As will happen in all sessions this one will also provide the historical context of our performance reflections roughly covering from post second world war political, social and cultural histories and the theatre that emerged from the generation of 1950s writing including John Osborne with *Look Back in Anger* and Samuel Beckett with *Waiting for Godot*. The course further takes its bearings from site visits to London institutions with relevance to the live arts and of course, the theatre that is currently in production in London drawing on a range of practices including mainstream and fringe venues. On occasions set texts will provide complimentary evidence to consider alongside productions seen. These will be drawn from set plays or critical texts and material drawn from the daily newspapers.

**Methodology**

The course will be taught through a combination of lecture, seminar and peer group student discussion sessions. Each session will include direct informational input from the tutor raising philosophical, aesthetic, historical, cultural and critical questions for discussion as well as seminar sessions dedicated to more open critical discussion of the plays seen together as a group. Video screenings will bring critical evidence of performance into the classroom where appropriate. Presence at evening theatre events (see following schedule) as well as attendance at all classes is imperative for successful completion of the course. Theatre visits are mandatory, and are a critical London-based learning component of this course. Your work will be evaluated precisely for its ability to engage with the temporal and spatial specifics of all these site-dependent experiences. To ensure you are able to arrive at performances and prepare for the following day’s class some adjustments may be made to course schedule as the course proceeds, each will be notified well in advance but please be prepared for some flexibility as we proceed.
You are expected to complete six hours of reading and writing outside class time in each week. This reading could usefully be done using the library resources on either side of the group sessions and there is an extensive reading list of material available on the BU London Programmes study site.

A hard copy course reader will also be distributed before the first class, which carries critical hard-to-source texts for discussion. This reader needs to be brought to each and all classes for reference and annotation.

NB: Please note carefully the important site visits that act as a critical aspect of the course. These do not take place at Harrington Gardens and you should check locations of sessions and start times carefully especially if, for whatever reason, you have missed the class before the site visit. This is particularly important for the site visits to the Royal Courts of Justice and the Freud Museum.

Readings

Critical readings from the course reader as directed week by week (at least two essays of 3000 words each).

Readings from the course reader and webpage as instructed are essential for class preparation and should be completed before the session indicated.

Osborne, John: *Look Back In Anger*

Designated passages from following works as course proceeds (there are multiple copies available on loan in the BU London Library):

Read, Alan: *Theatre in the Expanded Field: Seven Approaches to Performance* (2013)

For students requiring background context reading to twentieth-century UK theatre:

Innes, Christopher, *Modern British Drama, 1890-1990*.

Additional readings will be posted on Blackboard: [http://learn.bu.edu](http://learn.bu.edu)

You will be guided to other reading as the course proceeds. You should consider theatre events as primary source of research. While not read as texts on the page, performances (form is at the heart of the word) are structured as signifying systems that can be read like any other text for meanings as well as experienced as the generator of feelings and affects.

Assessment Pattern

50% A 2000-word (approximately eight double-spaced pages) research paper including bibliography and notes exploring a specific topic that has emerged from study and theatre witness as part of the course. Credit will be given to students who respond to the assessment criteria below.
25% A 15-minute oral presentation made with notes (but not read) based on the Theatre Capital presentation made in Session 8. You must either work alone or form pairs within which you know you can work effectively. Presentations will be made in Session 8.

25% Attendance at theatre and site visits, class participation, active presence, quality of listening and peer group support, discussion contributions stemming from site visit reports.

Theatre Capital presentation (25%)

Working from prompts, you will present and contextualise in a fifteen-minute spoken presentation 12 images which you have collected from their fieldwork in the urban realm, your observations of street performativity and the guided engagements they have undertaken as part of the curriculum. Through this work, you develop a précis of primary source material which integrates your performance studies and philosophical and critical vocabulary as well as your reflections on city performance from your own subject position.

Class Participation (25%)

You are expected to explore the range of critical responses that you have to the four week-by-week performances you see as a group in the company of the tutor and structure a logical argument from your thoughts. You are asked to contribute your original perceptions to any given work, and demonstrate effort through the quality of your listening and responsiveness to peers as well as your spoken contributions to discussion. The aesthetic, dramaturgical and philosophical framework introduced to you in class you will be encouraged to practice not only in seminar sessions but in response to site and theatre visits and in your Theatre Capital presentations. You may opt to give the Theatre Capital presentation in pairs and the overall quality of your work will be benchmarked, rather than the percentage of your performance in presentation.

You must write one single-sided double-spaced page at the conclusion of each site visit (stage performance or fieldwork), from which you share in the following class session, and which the tutor informally reviews.

Research Essay of 2000 words or approximately 8 double-spaced pages (50%)

This essay is submitted on the final examination day following the end of the weekly scheduled classes. The essay is discussed preceding sessions 4 and 8 ensuring a continuity of focus on the exercise throughout the programme. You are supported to discover your own research focus and framing of theme and question.

Grading Criteria

This course includes grading criteria that are tailored to both the methodology of the course and to its practice-specific assessment patterns. You are asked to meet five broad categories of achievement (abbreviated as COCOE):

1. Coherence of thought
2. Organisation of materials
3. Critical aptitude
4. Originality of perceptions
5. Effort in participation and delivery

You are specifically introduced to each category in the opening session, with clear examples given by the tutor of which each of the criteria represents. Drawing upon the kinds of learning materials that will inform the class—images, texts, creative resources, video and film representations, performance documentation—you are invited to explore how your own engagement provides evidence of these categories through small group exercises and call-and-response interactions with the tutor. You are encouraged to invent approaches to these learning materials to gauge what you can understand from them, and to do this in the first class without the pressure of assessment.

From Session 2 onwards, the three assessed aspects of the course: participation, presentation and essay writing are evaluated through COCOE in an on-going fashion. You will thus be aware of how you are being graded as we proceed, and able to receive feedback on your progress in a summative way prior to submission of the end of course essay. If you are falling behind in any of the five areas, you will be encouraged in your weekly class preparation and reading to practice and improve these aspects of your work.

The following Boston University table explains the numerical grading system that is used on this course:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Honour Points</th>
<th>Usual %</th>
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<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td>93-100</td>
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<tr>
<td>A-</td>
<td>3.7</td>
<td>89-92</td>
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<tr>
<td>B+</td>
<td>3.3</td>
<td>85-88</td>
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<tr>
<td>B</td>
<td>3.0</td>
<td>81-84</td>
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<tr>
<td>B-</td>
<td>2.7</td>
<td>77-80</td>
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<tr>
<td>C+</td>
<td>2.3</td>
<td>73-76</td>
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<td>F</td>
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<td>Unmarked</td>
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‘Incomplete’ or I grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. We also do not allow ‘Audits’ (AU), ‘Withdrawals’ (W), or ‘Pass/Fail’ (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

**A** This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

**A-** Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.
**B+, B, B-** This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

**C+, C, C-** Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range.

Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student’s own work except where properly cited.

**D** A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

**F** The failing grade indicates the work is seriously flawed in one or more ways:
- Obvious lack of familiarity with the material
- So poorly written as to defy understanding
- So brief and insubstantial that it fails to properly address the subject
- Material presented is not relevant to the assignment
- Demonstrates evidence of plagiarism

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism.

*Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

**Attendance Policy**

**Classes**
All Boston University Study Abroad London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

**Authorised Absence**
Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor’s note as soon as possible).
Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence. Please do not seek permission for absence from your tutor.

Students may apply for an authorised absence only under the following circumstances:

- **Illness (first day of sickness):** If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student’s lecturer).

- **Illness (multiple days):** If a student is missing more than one class day due to illness, the student must call in to the Student Affairs Office each day the student is ill. Students must also provide the Student Affairs Office with a completed Authorised Absence Approval Form and a sick note from a local doctor excusing their absence from class.

- **Important placement event that clashes with a class (verified by internship supervisor)**

- **Special circumstances which have been approved by the Directors (see note below).**

The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.

Unauthorised Absence
Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs Office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a ‘Fail’ in the class and therefore expulsion from the programme.

Religious Holidays
Boston University’s Office of the University Registrar states:
‘The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.’

Special Accommodations
Each student will need to contact Disability & Access Services to request accommodations for the semester they are abroad. Students are advised by BU-DAS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate documentation from BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to DAS in Boston if they are to be used as a reason for requiring a change in conditions, i.e. reduced internship hours or special accommodations for the internship schedule.

Lateness
Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be
required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

**Schedule of Classes and Site Visits**

**Session 1: Drama, Theatre and Performance in the Expanded Field**

Tutor Introduction to drama, theatre and performance studies. What does it mean to “think through theatre”? How do theatre concepts work a distinct to literary analysis? What philosophical and aesthetic strategies are most tuned to performance analysis? How do your own majors offer vocabularies for theatre analysis?

Peer group discussion and feedback to class.

Group readings in class from course reader: Questions of audience and public in the theatrical and societal realm: Selected passages from:


Tutor introduction to subject position and performance. Presentation of tutor’s own experience of directing a neighbourhood theatre in the Docklands area of southeast London from 1983-1991. Discussion of how this has shaped tutor’s own subject position with regard to class analysis in the theatre, political perspectives on performance, and commitment to pedagogy.

Peer group discussion and shared introductions to your own subject perspectives. Feedback to class.

Tutor introduction to critical strategies drawn from phenomenology and semiotics: drawing upon images in presentation and their analysis by tutor. Discussion and feedback from class.


Video images as sources of performativity: A tutor screening of home movies that raise questions of the ‘naming’ of theatre, theatre and its limits, access to theatre, theatre between efficacy and entertainment, children and the love of amateur performance, theatre and anachronism, performance and its natural limits, theatre as therapy.

Peer group discussion and feedback.

**Reading and Exercises for Session 2:**
Review reading and notes from Session 1 and draw a Venn diagram laying out the relations as you understand them between drama, theatre, performance, dance, mime, representation, visual arts, sport, ceremony etc. Keep this Venn diagram in your notes and add to it as course proceeds.


Session 2: Theatre Capital I: Lay Theatre: Politics and Theatre in London’s Docklands

Tutor introduction to critical methods with particular regard for considering performance and theatre practices.

Student discussion and feedback.


Peer group discussion and feedback.

Screening of: The Foolish Young Man, directed by Jeremy Weller

Discussion

Theatre Visit 1: Faith, Hope and Charity, Alexander Zeldin, Dorfman Theatre, National Theatre, 7.30pm, Meet in foyer no later than 7.10pm.

Exercise and Reading for Session 3:

Write up a single page of notes reflecting upon Faith, Hope and Charity considering what was inherently theatrical about what you saw and what difference ‘being there’ made to that experience. These notes can be informal and handwritten as they will not be assessed at the point of use but will provide some reference points for your discussion in class, which will be formatively assessed through the course of the ten sessions.

Session 3: Theatre Capital II: The City Performs

Seminar Discussion of Faith, Hope and Charity


Tutor Presentation: Theatre Capital. This is a 90-minute presentation of 60 images that track various ways of analysing the city as a performative spectacle. Frames of analysis will include ethnographic, semiotic and phenomenological analyses, introducing each to you with specific reference to images that will be familiar but interpreted in new ways: St Pauls as religious spectacle, the Houses of Parliament as performance of politics, the street as a site for display, marketisation and spectacles of consumption, tourist destinations and places of performance, theatres and their histories as part of the urban fabric.

Student discussion and feedback.

Creation of Theatre Capital pairings

Reading and Exercises for Session 4:

All students to review and check the on line resource Tate Modern web site: https://www.tate.org.uk/visit/tate-modern
Familiarise yourself with the context of Rake Modern and its relationship to the history of conceptual visual arts in the UK.


Session 4: Live Art and Performance

The session will feature a lecture-performance of the Live Art Performance Pack DIY Performance, as written by the artist Joshua Sofer.

This presentation will prepare students for the Tate Modern visit in Session 5. The presentation is in the form of a performance lecture that identifies seven categories for analysing performance as part of the visual arts field when at Tate. The seven categories are:

1. Artist
2. Audience
3. Form
4. Content
5. Location  
6. Duration  
7. Documentation

You will be asked to address each of these categories on the site visit to Tate Modern and to deploy these categories as part of the feedback class session following the visit during which time you will be asked to address the specific art work of choice that exemplifies a specific relation to performance.

**Essay Preparation 1:**

In the second part of class we will take our first detailed look at the construction of course essays. We already know that five categories of assessment pertain to the essay:

1. Coherence  
2. Organisation  
3. Critical Aptitude  
4. Originality  
5. Effort

But how will you set about the practicalities of this task?

To help you get underway now that you have sufficient theatre and urban performance examples to get started we will explore eight practical aspects of the essay exercise:

1. The essay as form, as attempt, as the trying out of an idea  
2. Arguments and how to develop them  
3. Examples and how to find them  
4. Concepts and how to use them  
5. Criticism and how to heighten and moderate it  
6. Conclusions and how to finesse them  
7. Editing and how to complete the project  
8. Delivery and how not to miss deadlines

**Reading for Session 5:**

Preparation for Tate Modern visit: All students to check the Tate Modern web site and following today’s presentation to select ONE work which they would wish to add to the worksheet on the day of the visit for exploration and analysis.


**Theatre Visit 2: A Very Expensive Poison**, Lucy Prebble, Old Vic Theatre, 7.30pm. Meet in theatre foyer no later than 7.15pm.

**Session 5: Performance and the Visual Turn**
NB Class will take place at Tate Modern (ten-minute walk from Southwark Station on Jubilee Tube Line) not at Harrington Gardens, nor at Tate Britain which is a different gallery in Pimlico.

(We have use of the education room at Tate for a slot so please be on time. If you arrive early there is a great bookshop on the ground floor at bottom of ramp of Turbine Hall (not Switch House). If you arrive late come right through on the ground floor beyond the education area and into the education rooms far space with white long desks.)

Meet at Tate Modern main bookshop at bottom of main ramp entrance to ground floor of vast Turbine Hall (not at small bookshop on first floor by entrance from Millennium Bridge, or larger bookshop in Switch House). Come prepared with a pen and notebook but do not carry a heavy bag as you will be on your feet for a couple of hours.

Tate Modern, Live Art and the Visual Arts: A group visit to Tate Modern to explore the performative strand within contemporary visual arts. A worksheet will be distributed on the day of the visit to maximise the effectiveness of the visit.

The Tate session will run from 2.00pm until 5.00pm. You will then be free to do as you wish following the session before the Royal Court production.

At Tate there are four permanent exhibition themes and spaces, and a number of temporary spaces (for instance see: Project Space, Artists Rooms, etc. Details of all displays will be in the Tate handout that will guide you through your visit that I will circulate to you on the day).

Do not forget: While at Tate you are participating in an overview introduction to performance and its relation to the visual arts, AND you are selecting a single work for close reading and analysis drawing on the seven categories developed in the previous class: Artist, Audience, Form, Content, Location, Duration and Documentation.

Reading for Sessions 6 and 7:


Session 6:

This session will be taken by Flo Read who is a playwright recently graduated from the University of Oxford where she specialised in contemporary literature, and the dramatic work of Samuel Beckett and Caryl Churchill. While at Lincoln College Oxford, Flo began writing plays and was awarded the Oxford University Best Play Award in 2015 for her first full length work Twin Primes (judged by Tony Award winning author of Chimerica, Lucy Kirkwood). Twin Primes has since been seen at the Burton Taylor Studio at Oxford Playhouse, at the Edinburgh Festival and has recently in German translation had its European premiere at the Volkstheater in Vienna. Flo has since written a number of other full length plays which include: A Town Called Freedom (Oxford, North Wall Theatre), Blow (Burton Taylor Studio and Pleasance, Edinburgh Festival), Furry (Pint Size at the Bunker, Southwark) and Happy Hour (currently in translation for German production). Flo is represented by the Walter Koots literary agency. Flo has recently been appointed Digital Editor of The Idler magazine.
This session will give you an opportunity to work with a young writer whose work is beginning to make an impact in the theatre and publishing field. In this session you will be invited to work together on scripting, on exploring ideas relevant to contemporary writing, and on trying out finding ways to put written words into action.

**Reading for Session 7:**


**Session 7: Theatre, Politics and the Royal Court Tradition**

Student reflections on session with Flo Read.

Introduction to European political tradition in theatre: Bertolt Brecht and his influence on the British stage post 1956.

Pre- and post-war Britain and theatre: the end of deference

The Royal Court tradition and *Look Back in Anger*

Seminar discussion on *A Very Expensive Poison*.

**Bringing Weeks 2 and 3 together:**

The following screening moves us towards the political dramaturgical concerns of the second part of the course to consider the way these questions link to the performance art and live art traditions in the previous week:

Trigger warning: this film contains scenes of a potentially disturbing nature, of performance at its human limits, physical violence and extreme poverty:

*The Square*, a film by Ruben Östlund (2017) that parodies the contemporary visual arts world while drawing directly upon the work of live artist Oleg Kulik.

*The Square* is a 2017 satirical drama film written and directed by Ruben Östlund and starring Claes Bang, Elisabeth Moss, Dominic West and Terry Notary. The film is about a curator (Bang) who struggles with various personal issues, including the theft of his mobile phone and affair with a journalist (Moss). Amid these distractions, a controversial promotional video for an art installation is published without his oversight, threatening his career and sparking a debate about freedom of expression and political correctness.

A Swedish production with co-production support from Germany, France and Denmark, the film was shot in Gothenburg, Stockholm and Berlin. The story was partly inspired by an...
installation Östlund and producer Kalle Boman had made. Östlund was also inspired by a notorious incident involving Oleg Kulik and cast Notary in a parody, drawing on Notary's experience imitating apes.

The film was entered into the 2017 Cannes Film Festival, where it received positive reviews and won the Palme d'Or. It was subsequently selected for the 2017 Toronto International Film Festival. It went on to win six European Film Awards, including Best Film; two Guldbagge Awards, including Best Director; and other honours. It was nominated for the Academy Award for Best Foreign Language Film at the 90th Academy Awards.

**Exercise** for this week: Consider your notes from the Theatre Capital presentation and define your possible areas of interest for further development in Week 3. Ensure you have at least one planning meeting with your Theatre Capital partner to scope out initial ideas and themes.

**Theatre Visit Three:** Glass. Kill. Bluebeard. Imp. Caryl Churchill. Royal Court Theatre, 7.30pm

Meet in the Royal Court Downstairs bar no later than 7.10pm.

**NB: [Date]** Theatre Visit Four: The Doctor, Robert Icke after Arthur Schnitzler, with Juliet Stevenson, Almeida Theatre, 7.30pm, Meet in theatre foyer no later than 7.10pm.

**Session 8: Theatre Capital Presentations**

Student presentations and discussions. A twenty-minute oral presentation (15 minutes delivery, 5 minutes for questions) based on earlier Theatre Capital photo session working with a limit of 12 images.

ALL students must have checked their presentations before this session and be confident that they are prepared to show images and discuss them in rotation.

On arrival at class at **13.00** draw up a list on the white board of a chosen order for your presentations. This should take into account any switching that might be necessary between the use of personal lap tops, flash drive etc and be designed to make the running of the presentations as smooth as is possible through the afternoon. Draw up a list of presentations on the white board to the side including the names of the paired presenters.

Seminar Discussion of Caryl Churchill plays and The Doctor.

**Essay Preparation 2:**

In the second part of class following your presentations we will review your contributions and make links between the presentations and the essay exercise. Following up the preparation session in Session 4 we will return to the 8 practical guides to essay writing and seek your ideas as to how planning is going, what arguments and examples are beginning to come into place, how concepts and critical theory might support your work, and what practical steps are being made to timeline your editing and delivery.

ALL students are expected to participate in this peer group exercise, led by the tutor in the tradition of the British academy to the sharing of concepts and challenges in essay writing. A
problem shared is a problem if not solved, then very much addressed in this supportive setting. The tutor will be happy to take any personal questions regarding essay writing in the following session as part of the visit to the law courts where there is ample space and time for one to one reflection between exploration of the site and court sessions.

**Reading for Session 9:**


This is a one-hundred-page book that is part of an international series of interdisciplinary theatre guides and is very accessible to all readers. I would like you to read the whole of the book in preparation for the Courts visit in Session 9 as it will make sense of why law has always been at base a performative practice.

**Session 9: Theatre & Law: The Royal Courts of Justice**

**ALL students to have read Theatre & Law, PRIOR to this visit.**

**NB this session will NOT take place at BU but at the Royal Courts of Justice, the Strand. Entrance at 13.30pm. Nearest tube: Temple. Turn left out of Temple tube, go up stairs and up street ahead. Turn right at lights at top and Royal Courts are on the far side of the road about 100 metres along past St Clements Church which sits in island.**

Meet promptly at the main entrance door. Ensure you bring the following notes with you for guidance as once inside the court rooms there is no means to reconnect the group. You are at liberty to leave when you wish having followed the following instructions:

Theatricality is inherent to state apparatuses of law, military, and education. The Law Courts on the Strand, Holland Park Comprehensive School, the House of Commons, Wormwood Scrubs Prison or the Anatomy Theatre at Guy’s Hospital, London Bridge, would all give insights to the formal relationship between scopic control, auditory engagement, audience/witness policing.

Each of these more or less performative sites raise questions about theatricality and should be separated out from, and carefully distinguished from the licensed regimes of theatre. They are not theatres, and all the world is not a stage despite what someone said, rather there are specific genealogical continuities and interruptions identifiable between these various and wholly distinct arenas for practice and power.

**Site Visit:** There are at least two ways to engage with this site visit and as long as you fulfill both aspects of this session you are liberty to move about as you wish. The goal of this site visit is to observe and reflect upon the performative nature of legal practices. The choices you make during the session should further this goal rather than the general sense of interest in gaining access to high court proceedings (fascinating as they are). You are at liberty to leave when the sessions break but do stay on if you are engaged with something interesting so that can to make as much use of the court sitting as possible.

As we know from the Theatre Capital presentation in week 1 ‘all the world is not a stage’ and you are therefore advised to move on from one focus to another if it does not seem to be
delivering anything of performance interest or understanding. Some of the court proceedings could be inherently dramatic (probably criminal cases are the best bet here) while those proceedings of civil courts might be bogged down in the detailed minutiae of legal argument. It might of course be the other way around – last week I saw a fascinating defence of copyright with one barrister defending a computing gaming company against another in a very heightened defence.

When you arrive at the Courts you will be security checked so carry as little as possible with you. When you have been security checked you should all check the Daily Cause List to see the timings of the various courts and their morning/afternoon business schedule. The Cause List notes the proceedings and court numbers for the day and will not mean that much to you on first sight. The Royal Courts of Justice are an Appeal Court and combine hearings of a civil and criminal nature in different courts. You are free to walk in all public areas, which are surprisingly open.

Route 1: Tour

When you have checked the Cause List if you do not see a session that catches your eye follow the walk in the booklet provided. Ensure that you take careful notice of the iconography of legal practices on the walls as you move around, check out the legal costuming area on the first floor at the end of the main gallery, observe the architecture of the Courts of Justice, find your way through to the Bear Garden (not Beer) and consider how this operates, check for yourselves the ceremony of the Quit Rents and think about the relationship here between traditional performance ceremony and legal power. While you are walking you might also look out or the name of the current Queen’s Remembrancer and later try to find out what the remembrancer does and why what they are remembering.

Route 2: Observation of Proceeding

Do not worry if a case does not jump out at you to see. Find your way to a selected or random court-room and look through the window to see what is happening. If the door is open go into the court and sit in one of the two back rows open to the public. Look at everything that is happening in the courtroom, from costuming to space, from architecture to gestures, listen to language carefully and the rhetorics of advocacy and defence.

How specifically do these sites operate as sites of performance? How does performance itself shapes the discourses that are underway there? How, from your reading on this course, do you understand the very form of the law itself being caught up with questions of performance?

Reflection: When you leave write up your notes as soon as you can while they are fresh and prepare a page of informal notes for class discussion.

NOTE DATE AND TIME FOR FINAL CLASS:
[Date; Time]

Session 10: Theatre in the Third Age

Review of the Law Courts visit and student feedback on cases observed and trials seen.
Class revision and essay completion discussion.

A discussion of the natural limits to performance and those who challenge those limits. Amongst those are the company of Young At Heart, a group of performers from Northampton mass who are in their third age, ranging from 70-95 years of age. They sing rock ‘n’ roll.

Screening of: Young at Heart, Walker George Films.
They say:
The 2006 Walker George documentary “Young @ Heart”, originally broadcast on Channel 4 television in the UK, won two Rose d’Or awards, the LA Film Festival Audience Award, screened at Sundance in 2008 and in April 2008 Fox Searchlight released it in North American cinemas. More recently the film has been released in cinemas around the world including the UK, France, Belgium, Holland, Switzerland, Germany, New Zealand, and Japan. In 2008 the film won the Audience Award at the Sydney Film Festival, the Paris Cinema International Film Festival, Ghent Film Festival, Atlanta Film Festival, Bergen International Film Festival, Warsaw Film Festival and others. The film aired in January 2010 on the PBS series “Independent Lens”.

Completion of class feedback sheets.

End of Class Schedule.

Class paper submissions:
You must be prepared and available in person to submit a hard copy of your research paper into the Student Affairs Office between 10am - 4pm on the Tuesday of Week 6 of the course. PLEASE check this date with your own instructions from the administrative office as they take precedence.

Supplementary Reading for class as and when directed:
Assigned reading will be offered from online resource pack and from library from the following works which are all held in hard copy.


