

## COURSE SPECIFICATION DOCUMENT

<b>Academic School / Department:</b>	CASS
<b>Programme:</b>	MA Performing Arts Management
<b>FHEQ Level:</b>	7
<b>Course Title:</b>	Performing Arts in London
<b>Course Code:</b>	PAM 7104
<b>Course Leader:</b>	Canan Salih and Robert Wallis
<b>Student Engagement Hours:</b>	200
Lectures:	39
Seminar / Tutorials:	6
Independent / Guided Learning:	155
<b>Semester:</b>	Fall, Spring, Summer
<b>Credits:</b>	20 UK CATS credits 10 ECTS credits 4 US credits

### **Course Description:**

Explores the contemporary performance scene in London – focusing upon music, dance, performance art, and installation art and fringe theatre. Themed in-class sessions will engage with such issues as contemporary performance practice and identity politics, and cultural globalization and glocalization. The course engages directly with practitioners, promoters and producers, and other key roles, on-site, in London's cutting-edge contemporary performing arts scene.

### **Prerequisites:**

**MA Performing Arts Management students only**

### **Aims and Objectives:**

- To engage students, practically, in a range of contemporary performances within London's setting
- To explore new and different career pathways in the performing arts industry, with a focus on administrative aspects of management, producing and promoting.
- To consider the application of learned academic knowledge within a professional context
- To develop students' professional communication skills, including written and oral communication

- To dialectically engage students in identity politics and social discourses such as globalization and glocalization.

**Programme Outcomes:**

A, B, C, E, F, G

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Registry and found at:

<https://www.richmond.ac.uk/programme-and-course-specifications/>

**Learning Outcomes:**

By the end of this course, successful students should be able to:

- A systematic understanding of written and dialectic discourses that critically analyse the changing social and political landscape of London, reflected in contemporary performance practices of the city.
- Critically engage with how globalization and glocalization have impacted on contemporary cultures in London that are reflected in a variety of disciplines in the performing arts.
- Show a sophisticated and critically engaged knowledge of the history and development of contemporary performance practices with an emphasis on the administrative and management roles that underpin the foundation of these productions.

**Indicative Content:**

- Contemporary performance practices in a global city
- Relationship between contemporary performance practice and identity politics
- Cultural globalization and glocalization and their influence on the contemporary performance scene
- Politics, identity and contemporary performance

**Assessment:**

This course conforms to the Richmond University Standard Assessment Norms approved at Academic Board and located at: <https://www.richmond.ac.uk/policies/>

**Teaching Methodology:**

Teaching will include interactive lectures, supplemented with a range of audiovisual aids, designed to introduce students to the key concepts of professional practice. Guest speakers and activities will contribute alternative perspectives and experience. Students will develop

their critical understanding of these concepts and their practical application through a range of workshops and group and individual exercises undertaken in class and out of class. Their group and individual presentations and written work will be discussed in feedback sessions which explore responses to issues arising from professional practice. The teaching will be supplemented with individual tutorials designed to address students' personal needs.

**Indicative Text(s):**

- Balfour, Michael (2013) *Refugee Performance: Practical Encounters*, Bristol: Intellect Books.
- Bradley, L. (2013) *Sounds Like London: 100 Years of Black Music in the Capital*, London: Serpent's Tail.
- Jeffers, A. (2018). *Culture, Democracy and the Right to Make Art: The British Community Arts Movement*. London: Bloomsbury.
- Savage, J. (2005) *England's Dreaming*, London: Faber and Faber.
- Whybrow, N. (2010) *Performance and the Contemporary City*, Cambridge: Cambridge University Press.
- York, P. (1991) *Style Wars*, London: Sidgwick and Jackson.

**Journals**

New Theatre Quarterly <https://www.cambridge.org/core/journals/new-theatre-quarterly>  
 TDR/ The Drama Review <https://www.mitpressjournals.org/loi/dram>  
 Studies in Theatre and Performance <https://www.tandfonline.com/loi/rstp20>

**Web Sites**

Click here to enter text.

See syllabus for complete reading list

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
