Master of Arts Programme: Performance in Context

1.1 Brief Outline of the Study Programme

Name of Study Programme: Master of Arts: Performance in Context

Study Orientations: Dramaturgy, Choreography

Leads to the Qualification: MA in Dramaturgy / MA in Choreography

Normal Duration of Study Programme: 2 years

Credits: 120

Languages of Instruction: Croatian, English

1.2. General Introduction

The Master of Arts programme: Performance in Context at the Academy of Dramatic Arts University of Zagreb is a two-year full-time study programme, 120 credits, which leads to an MA in Dramaturgy or an MA in Choreography, depending on the student's preferred orientation. The education gives the candidate knowledge, expertise and competence in accordance with the The Croatian Qualifications Framework Act. The study programme is practice and research-based. The candidate has access to relevant and qualified supervision in dialogue with a community of peers and colleagues operating according to international standards.

Artistic practice is at the core of the program, it leans onto and helps develop and support the student`s artistic work and interests, provides wider contextual knowledge of contemporary performing arts together with the conditions of its production, provides a hand-on experience and nurtures an active engagement with the concrete cultural context in which the students live and work, with special attention to issues of human rights, ecology and social care through collaboration with the civil society locally.

PART 2

2.1. Brief Description of the Study Programme

2.1.1. Study Orientation: Dramaturgy

The Dramaturgy strand of this two-year full-time master`s program aims to strengthen interdisciplinary dramaturgical thinking and to encourage and support development of critical artistic practices in contemporary context. Educational goals and leading ideas of this course are proposed as follows:

- to develop and encourage closer collaboration of dramaturgy students with artists in a range of fields, disciplines and areas in order to provide meaningful exchange and connections

- To develop and encourage ongoing dialogue with the organizations of the local civil scene including but not limited to civil organizations working in the field of culture, human rights, social care and ecology

- To support dramaturgs and dramaturgy students in their attempts to create a sustainable artistic life in current socio-economic climate and to encourage ways of envisaging and forging protective collaborations which could resist the pressure for forced hyper-production

- To develop dramaturgical thinking in digital context and environments in relation to a range of related issues

- To encourage and nurture social and cultural responsibility for pressing issues of sustainability and degrowth

We will support a learning environment in which students feel encouraged to experiment with ways of making and conceiving their work, with methods, structures, strategies and practices of collaboration and negotiation of ideas, ways and means of working.

2.1.2. Study Orientation: Choreography

The Choreography strand of this two-year full-time master`s programme aims to contribute to the development of critical, creative practices in the field of dance, choreography and performance. There are a couple of important ideas and educational goals that guide this programme:

- to establish and nurture the connection and exchange between students of dance and choreography to the organizations of the local civil scene, with a desire to enable an ongoing dialogue about matters of mutual

concern as well as circulation of knowledge and inspiration; this includes civil society organizations working in the field of culture, social care, human rights and ecology;

● to support choreographers today who are impelled to work in a socio-economic environment where project-based financing keeps setting the relentless rhythms of artistic production and encourage them to search for and establish ways of working that are not necessarily linearly driven forward (from one project to the next and the next etc.) but are rather focused on establishing conjectural and unlikely connections with other objects, venues, events and persons as well as working across different contexts;

● to facilitate a closer and more consistent and responsible communication, collaboration and mutual support between choreographers and dramaturgs but also with artists and experts that work in a range of fields, disciplines and areas;

● to search and invent ways of adaptation of the modes of artistic production to the pressing issues of ecological responsibility, sustainability and degrowth.

With respect to these goals, the programme will provide a working environment in which students can dare to risk, experiment, take the time to unlearn and question the already established practices and formulate critical questions, all with the aim to change their perspective on the poietic potential of their ideas and their possible materialisations. Thus students will be continually encouraged to create and experiment with the conditions in which they wish to communicate about and present fragments of their research, receive feedback, thus opening their process up for communication and exchange.

2.3. Admission

To enter this master's programme the candidate must have at least a BA degree in dramaturgy, theatre studies, contemporary dance and/or related fields.

The Academy of Dramatic Art may recognize other bachelor`s or master`s degrees as suitable for admission. In special cases, after the Programme's committee assessment, the differential exams may be required.

2.4. Learning Outcomes

By completion of the programme, the students will be able to:

Propose and develop one's own ideas, articulate them through different forms of public manifestation (performance writing, live performance, oral presentation, performance lecture, workshop, public space intervention, installation, film, video...).

Develop a learning plan, identify sources and resources which set up the context for individual learning and personal development as well as be able to self-monitor and self-regulate one's own progress.

Analyze texts and artworks, recognize, distinguish and interpret their historical, social, cultural, political, aesthetic and dramaturgical context.

Apply and integrate the knowledge of different, referential artistic methodologies, vocabularies, structures and techniques of making into the production of a performance work or text related to specific social context of their operation.

Set up the methodological and organizational propositions of the research process based on a chosen dramaturgical or choreographic problem or set of problems.

Increase abilities in self-reflection, multicultural sensitivity, and the comparison of social values and ethical systems through interaction with other communities and cultures.

Develop skills in combining, comparing and connecting ideas, concepts and perspectives from various disciplines and integrate them in one's own research.

Strengthen interpersonal skills, including the capacity for problem solving, conflict resolution, and inter-generational and multi-cultural communication.

Develop discipline, organizational skills, confidence and problem-solving etiquette - all capacities that can be fruitfully applied to a wide range of professions.

2.5. Programme Structure and Course Progression

2.5.1. Study Orientation: Dramaturgy

SEMESTER I

Performance Dramaturgy I

Theoretical Research I

Performance in Public Sphere

Elective Course I (writing)

Elective Course II (performance)

SEMESTER II

Performance Dramaturgy II

Theoretical Research II

Performance and Theatre in Digital Contexts

Collaboration in Performance Practice

SEMESTER III

Performance Dramaturgy III

Theoretical Research III

Service Learning_Performance in Context

Time and Practice

SEMESTER IV

Performance Dramaturgy IV

Theoretical Research IV

Economy, Society, Artists Work

Elective Course III (theory)

Elective Course IV (ecology)

Elective Course V (media)

2.5.2. Study Orientation: Choreography

SEMESTER I

Choreographic Research I

Performance Dramaturgy I

Performance in Public Sphere

Elective Course I (writing)

Elective Course II (performance)

SEMESTER II

Choreographic Research II

Performance Dramaturgy II

Performance and Theatre in Digital Contexts

Collaboration in Performance Practice

SEMESTER III

Choreographic Research III

Theoretical Research I

Service Learning_Performance in Context

Time and Practice

SEMESTER IV

Choreographic Research IV

Theoretical Research II

Economy, Society, Artists Work

Elective Course III (theory)

Elective Course IV (ecology)

Elective Course V (media)

2.6. Participation in Local and International Fora and Networks; Exchanges

Over the course of the master`s programme, the candidates will interact with local networks of non-governmental organizations, international art and artistic research communities through encounters with international guest teachers and advisor resources, and by participating in international conferences, study trips and resource groups. The Academy of Dramatic Arts participates in the Erasmus exchange programme, which extends to teachers as well as candidates. If candidates want to participate in the exchange programme as part of their artistic research, The Academy of Dramatic Arts can facilitate international exchanges or guest research visits to relevant partner institutions.

2.7. Coursework Requirements and Teaching and Learning Methods, Assessment

The study programme includes the development of an artistic research project, which should culminate in a final proposal for a performative and/or choreographic project at the end of the second year.

The artistic project is carried out under individual mentorship. The main mentor has the main responsibility for following and supporting the candidate's development and progression in accordance with the proposed schedule.

This programme requires a high degree of active participation from the candidate.

At the end of each year, the candidate has to take the final exam in front of a commission, composed of minimum five professors, including the main mentors.

Further provisions regarding the forms of teaching, learning and coursework requirements are stated under the individual course descriptions.

2.8. Quality Assurance

The Committee of Quality Assurance is one of the Academy of Dramatic Art's official bodies. It ensures and overviews the application of all the programmatic documents as well as the regular functioning of teaching and research within the programme.

2.9. Course Descriptions

1.   Course title: **PERFORMANCE DRAMATURGY I**

Teachers: Goran Sergej Pristaš, Dr Jasna Žmak

Course description:

Topic: Performance Dramaturgy – Research Practices, Strategies and Outcomes

Task: Gaining insight into the methodological aspects of dramaturgical work and opening a perspective on the student's own development of the artistic process

The course develops students' awareness and knowledge of different research procedures in the arts. The students themselves develop strategies for a practice-oriented research and its possible modes of presentation to the other participants in the process. The course also supports the student to develop a specific approach to their own art project which they will realize over the next three semesters. During the first semester, the students are instructed to develop further their own initial research proposal, build the referential field around it and formulate some important questions needed for practical continuation of their study.

Block 1: resources, archives

accumulative artistic processes, amateur librarianship, databases

Block 2: post-hoc dramaturgy

contextual analysis of agency of artists previous work

Block 3: mapping the context

framing of the project into different contexts, tracing comparable projects, styles, modes of expression, understanding the milieu

Block 4: articulation of the research proposal

understanding of artistic research as a practice, methodology of artistic research, dispositive of research, knowledge production

Block 5: naming and conceptualization

practice and poetics, art as autonomous production of concepts, oral presentation, beginnings

2.   Course title: **PERFORMANCE DRAMATURGY II**

Teachers: Goran Sergej Pristaš, Dr Jasna Žmak

Course description:

Topic: Dramaturgy of performance – Dramaturgical practice and methods

Task: Gaining insight into the practical aspects of dramaturgical work and the articulation of the artistic methodology in student projects

Based on selected artworks and in relation to student projects, students will be introduced to contemporary dramaturgical practices in the local and international context. In presentations and discussions with contemporary authors, through at least three different dramaturgical approaches, students will be introduced to the breadth of the field of dramaturgical practice in performance work. Through practical work and discussions, students will define the methodological framework, implementation plan and glossary of their project.

Block 1: glossary

artistic glossaries, notebooks, diaries

Block 2: method

accumulation, process, procedurality, experimentation

Block 3: diaries, notes and artists books

publication, scoring, writing for performance

Block 4: workshop as a method

knowledge production, communication and reality check, laboratory

3.   Course title: **PERFORMANCE DRAMATURGY III**

Teachers: Goran Sergej Pristaš, Dr Jasna Žmak

Course description:

Topic: Performance Dramaturgy – Developing project related dramaturgical practice and methods

Task: Gaining insight into the practical aspects of dramaturgical work through developing practical workshop tasks and leading workshops related to the main artistic project

The course will create space for students to work on their own independent studio practice in the form of several workshops. Students will continue developing the research project they have initiated during the previous year by creating specific practice-oriented dramaturgical tasks thus developing different dramaturgical skills and practically strengthening their capacity and confidence to test their ideas in practice and lead their research in collaboration with others. An important accent will be put on their collaboration skills and ability to mediate communication between different collaborators.

Block 1: preparation

task development, defining structure, creating a framework, syllabus writing

Block 2: workshops

artistic research, collaborative strategies, mentoring skills, task oriented thinking

Block 3: evaluation

feedback, incorporating gained knowledge, further project development

4.   Course title: **PERFORMANCE DRAMATURGY IV**

Teachers: Goran Sergej Pristaš, Dr Jasna Žmak

Course description:

Topic: Dramaturgy of performance – Developing a concept

Task: Defining

The main goal of the course is the synthesis of all previously produced knowledge, methodological tools, materials, exemplary performative formats and concepts (glossary) through a process of creating a comprehensive net of interconnections between different elements of the research process. This creates a base for writing the final portfolio of the project. The portfolio is actually a recapitulation of research outputs, reflecting problems around which the project pivots, methodological tools employed, a description of different forms of public presentation and their effects in contexts of presentation. It is a documented elaboration of the student`s two year work which can function both as a closure - since the knowledge and practices produced become formulated and are thus shareable - and as an opening - since the students can continue their professional career by using this portfolio as a platform for future concrete realizations.

Block 1: synthesis

examination of produced material, defining interconnections

Block 2: conceptual framework

setting the theoretical background, defining important social aspects

Block 3: description

aesthetic questions, dramaturgical choices, performing protocols

Block 4: preparation for production

developing working methodologies, creating collaborative spaces and protocols

5.	Course title: **CHOREOGRAPHIC	RESEARCH I**

Teachers: Nikolina Pristaš, Irma Omerzo

Collaborators: Petra Hrašćanec, Zrinka Šimičić Mihanović, guest artists

Course description:

Starting from the individual student`s project proposals, the course will focus on rearticulation of its premises by locating, analyzing and exploring relevant historical and poietic problems and questions stemming from it, so that the new insights could serve as orientation points that guide the student`s research in the forthcoming semesters.

The method of work will be tracing ideas, conceptual frameworks and historical references that stand in proximity of the initial proposal. The process of close examination of the students` pre-existing artistic practice, ways of working, embodied knowledge, elements of choreographic vocabulary, conditions of production, should provide insights that will help the students to situate, historically and contextually, their work and contribute to their ability to develop their research.

By working closely with the mentors, as well as peers, the students will be encouraged to continually develop, compose and recompose, imagine and reimagine their artistic premises.

Block 1: subject: poietics, practice, reflection on past project

analysis of personal choreographic vocabulary, practices and histories inscribed into body, embodied knowledge.

Block 2: subject: setting up the frame for situating contextually one`s own practice

references, historical contextualization, comparison with similar practices and writings of other artists, synchronically and diachronically, choreographic unconscious, poietic writing, interview, self-interview

Block 3: subject: writing for choreography

project glossary

6.	Course title: **CHOREOGRAPHIC	RESEARCH II**

Teachers: Nikolina Pristaš, Irma Omerzo

Collaborators: Petra Hrašćanec, Zrinka Šimičić Mihanović, guest artists

Course description:

The course directs the students toward discovering, and subsequently, developing and expanding their own method of choreographic research. It starts from the proposition that any method of artistic research should grow out of concrete practices as well as particular matters of concern and concepts that emerge from it. The practices of embodiment, that are the ground zero of choreography and dance, represent a state from which it is often difficult to obtain a critical distance. In order for the students to be able to first understand their method of work and then develop a critical distance towards it, it is necessary that the course provides a level of distancing from the practices already established. The pedagogical aim is to build an understanding around the fact that the methods one adopted by inertia of previous

experience and education often radically limit the potential one is able to perceive in the process thus also framing the potential of the process to bring about unknown and previously unimaginable insights and creative decisions.

In order to achieve this, the students will be looking closely into their own ways of working, comparing them with their peers as well as professional choreographers, conduct self interviews with referential choreographers and dance artists, and communicate extensively about the conclusions and possible new methodological tools they might explore.

The conceptual framework, established by means of glossary in the first semester, is broadened upon theoretically and clarified (in writing) but also experimented with practically in the form of peer-to-peer workshops and discussions.

Block 1: subject: method, what can we learn from the way we conduct creative processes?

accumulation, interview, self-interview, writing for performance

Block 2: techniques of sharing

discussion as method, constructive feedback, criticality, auto-criticality

Block 3: glossary

concepts, problems, choreographic notebooks, diaries, documentation, writing for performance

Block 4: subject: workshop as a method of learning

knowledge production, reality check

7.   Course title: **CHOREOGRAPHIC   RESEARCH III**

Teachers: Nikolina Pristaš, Irma Omerzo

Collaborators: Petra Hrašćanec, Zrinka Šimičić Mihanović, guest artists

Course description:

The course is organized around three student-led workshops / laboratory. The format of each workshop should grow out of the student's research interests but also, as the semester progresses, out of conclusions that come from intense feedback exchange. The workshops are, first and foremost, an opportunity for the students to place the

creative problems that guide their research into space, to experiment both practically with their research questions and matters of concern (based on the glossary) but also, most importantly, to receive critical feedback from peers, mentors and guests who participate in the workshops.

The students will be encouraged to step out of the safe zone of the dance studio environment, where their work usually proceeds without contextual frictions, and be stimulated to experiment with working methods, time structures and spaces in which they conduct one or two of those workshops, respecting their research interests. The pedagogical aim behind the gesture of dislocation is twofold; the students can observe how their ideas operate and take effect in different environments and situational conditionings but they also learn to adapt their imagination to flexible and unstable working conditions. The pedagogical aim behind experimenting with temporal aspects of the workshop time-lines is to understand the expressive potential of working with different rhythms, besides the usual production cycles.

Block 1: subject: glossary

translation of concepts into concrete performance propositions

Block 2: subject: method

planning, preparation and development of concrete proposals for workshopping, preparation of communication tools for sharing and opinion exchange with participants, collaborative syllabus writing

Block 3: subject: notes and artists books

post-hoc reflection, writings

Block 4: subject: workshop as a method

knowledge production, communication and reality check, meta-learning

8.   Course title: **CHOREOGRAPHIC   RESEARCH IV**

Teachers: Nikolina Pristaš, Irma Omerzo

Collaborators: Petra Hrašćanec, Zrinka Šimičić Mihanović, guest artists

Course description:

The main goal of the course is the synthesis of all previously produced knowledge, methodological tools, materials, exemplary performative formats and concepts

(glossary) through a process of creating a comprehensive net of interconnections between different elements of the research process. This creates a base for writing the final portfolio of the project. The portfolio is actually a recapitulation of research outputs, reflecting problems around which the project pivots, methodological tools employed, a description of different forms of public presentation and their effects in contexts of presentation. It is a documented elaboration of the student`s two year work which can function both as a closure - since the knowledge and practices produced become formulated and are thus shareable - and as an opening - since the students can continue their professional career by using this portfolio as a platform for future concrete realizations.

Block 1: synthesis

examination of produced material, defining interconnections

Block 2: conceptual framework

setting the theoretical background, defining important social aspects

Block 3: description

aesthetic questions, dramaturgical choices, performing protocols

Block 4: preparation for production

developing working methodologies, creating collaborative spaces and protocols

9.   Course title: **THEORETICAL RESEARCH I**

Teachers: Dr Goran Pavlić, Dr Nataša Govedić, Dr Sibila Petlevski, Dr Una Bauer

Course description: The aim of four semesters of this course is to gradually define a theoretical problem or a series of interlinked problems and to develop methods, ways and strategies to analyze, conceptualize and develop their research. TR I is focused on finding relevant literature, testing different methodologies of research, getting acquainted with corresponding artistic practices and situating one's research among them.

10.   Course title: **THEORETICAL RESEARCH II**

Teachers: Dr Goran Pavlić, Dr Nataša Govedić, Dr Sibila Petlevski, Dr Una Bauer

Course description: The aim of four semesters of this course is to gradually define a theoretical problem or a series of interlinked problems and to develop methods, ways and strategies to analyze, conceptualize and develop their research. TR II is focused on encouraging the student to find its own authorial style, to develop ways of constructing arguments which needn't be strictly academic, but allow for a variety of textual expressions.

11.   Course title: **THEORETICAL RESEARCH III**

Teachers: Dr Goran Pavlić, Dr Nataša Govedić, Dr Sibila Petlevski, Dr Una Bauer

Course description: The aim of four semesters of this course is to gradually define a theoretical problem or a series of interlinked problems and to develop methods, ways and strategies to analyze, conceptualize and develop their research. TR III is following on the research and its corresponding text undertaken and completed in TR I and TR II and encouraging the student to further develop, deepen and strengthen the focus of his research, to articulate blind alleys of its initial research and to enrich its approach.

12.   Course title: **THEORETICAL RESEARCH IV**

Teachers: Dr Goran Pavlić, Dr Nataša Govedić, Dr Sibila Petlevski, Dr Una Bauer

Course description: The aim of four semesters of this course is to gradually define a theoretical problem or a series of interlinked problems and to develop methods, ways and strategies to analyze, conceptualize and develop their research. TR 4 follows from TR I,II,III and is to provide a rounded perspective on the student's research topic, methodologies and writing style. The final outcome is a substantial piece of writing and finding an appropriate textual environment where it could be published.

13.	Course title: **PERFORMANCE IN PUBLIC SPHERE**

Teacher: Dr Agata Juniku

Course description:

Public sphere is the ultimate performing stage. Although it might sound paradoxical, the public sphere is made by performance, as well as for it. There is no public sphere without humans and there are no humans without public sphere. We perform ourselves both in private and public sphere, but subjects, objects and relations that we create in the latter make what we call the world. If the object that we produced stays in the private sphere, if it's not performed at the world-stage and seen/heard by others, it stands merely for a product of an act of creation, but not for art. Therefore, work of art is always public. Art and world are both conventions, produced in and through the public sphere. In performing arts, it's literally written in their definition. That's also why they are political, by default. Every action produces a reaction, intentionally or not.

These are the premises on which the course will be structured, with the idea to open a wide spectrum of approaches to researching performance in the public sphere. Reading the working materials and applying them to various contemporary as well as historical performing practices, we will discuss a concept of public sphere, ways of performing the public sphere and of performing in the public sphere, types of art interventions in public sphere and artistic strategies – using different critical points of view to all of these topics.

Block 1: genealogy of public sphere and agency

public vs. private; performing the public sphere; ritual as a public (social, cultural, political) performance; speech-acts and action

Block 2: performing identity in public sphere

theatricality of public sphere/social life – different strategies; concepts of a public man; author-persona and political responsibility

Block 3: performing art in public sphere

theater, performance art, happenings, actions as public acts; radio performance in public sphere and performing the radio art; political potential of performing art in public

Block 4: participatory art in public sphere

role of participatory art in political/social action; aesthetical and/or ethical evaluation of participatory art; art and/or politics

Block 5: modes and strategies of art-intervening in public sphere

relational aesthetics; institutional critique; appropriation, subversive affirmation; fiction vs. faction; activism vs. antagonism

14. Course title: PERFORMANCE AND THEATRE IN DIGITAL CONTEXTS

Teacher: Dr Una Bauer

Course description:

This module will further students' critical skills for analysing artworks on the intersection of new media, net art, networked publics, performance and theatre. It will facilitate critical and productive engagement with various aspects of historical, cultural, social and political contexts, aesthetics and poetics of digital socialization and performance. It will engage students with current issues in the field and critical ways of approaching them.

Here are proposed issues and approaches that the course will engage with:

1: Critical history of media art, Internet and social networks

2. Technoutopia / technodystopia

3. Networked publics' affordances

4. Prosumerism and Internet labour

5. Liveness & participation

6. Performance, image and identity online

7. Digital cultures, analogue cultures and politics of emotion

8. New Media/Net art/interactive media & performance: case studies

9. Choreography and digital tools

10. Digital storytelling & uncreative writing

15.   Course title: **COLLABORATION IN PERFORMANCE PRACTICE**

Teachers: Goran Sergej Pristaš, Dr Jasna Žmak, Nikolina Pristaš, Irma Omerzo

Course description:

Topic: Collaboration in Performance Practice

Task: Gaining insight into different aspects of collaborative practice

This course will focus on developing the students' understanding of the methodical and contextual aspects of the collaboration in the performing arts field. Its first part will provide different theoretical outlooks on the historical development of collaboration practices, while during the second, students will be collaboratively engaged in an artistic project of their choice. Parallel to their involvement in this project, they will have space for reflecting their own position and their methodological decisions with their mentors, creating a written report on the whole experience at the end of the semester.

Block 1: theoretical examination of collaboration aspects

conceptual framework, historical context, contemporary and historical case studies, interdisciplinary, intermediality, organisation, self-organisation

Block 2: methodology of dramaturgical collaboration

devising methods, ethical aspects of collaboration, creating performance protocols

Block 3: practical collaboration

methodology of artistic research, knowledge production

Block 4: evaluation

feedback, incorporating gained knowledge, project development

16.   Course title: **SERVICE LEARNING: PERFORMANCE IN CONTEXT**

Teachers: Dr Sibila Petlevski, Dr Nataša Govedić

Course description:

Service-Learning: Performance in Context is a course designed specifically to offer the students a practical experience in community service.

Service-Learning (as the integration of higher education and community engagement where experiential education and learning connects action with reflection) – benefits from practice-led and practice-based research developed in the field of performance studies.

Engaged scholarship and community-based participatory performance research is the main focus of the course. The course explores direct community and civic engagement of artists in public, social and pro-poor policies, strengthening students' abilities to build up participatory projects in connection to the topics of social justice, equity and gender equality.

The course will require each student to complete a brief community assessment and select an organization or area that interests them. Students propose their projects and discuss them in the classroom in order to develop methods, techniques and performative practices of civic engagement. Students learn through their practice in the chosen NGO and thus contribute to build civic society/university/(non)government dialogue.

What is a community and how is it formed?

How does art affect social change and contribute to the community?

How can practice-based performance research combine with community service projects?

Course Requirements:

• Research: Research of a community-based organization and a variety of text and web based material is required of all students. This research will assist students in designing, implementing, and evaluating their service-learning project. Evidence of research will be included in the Journal.

• Fieldwork: Fieldwork will consist of hands-on experience and the opportunity to develop a deeper understanding of the real-life challenges and successes of community-cultural development. Fieldwork will require on-site contact with specific communities or community-based organizations.

• Journal: All students must keep a journal of notes, field notes, research, and personal reflection. Reflection is at the heart of teaching and learning and an integral part of service-learning curriculum. The journal will consist of critical reflection on what the student has learned and experienced through research and reading, site visits, and discussions with the site sponsor and faculty supervisor. This record of experience and thought will play a critical role in the development and design of the narrative assessment due at the end of the quarter.

• Narrative Assessment: Completion of a narrative assessment of the service-learning project (based on research and experience in the field). This final

assessment will reflect on the service-learning design, execution, and outcomes and demonstrate the student's knowledge of community-cultural development.

17.   Course title: **TIME AND PRACTICE**

Module 1: **Chrono-Logics of Artwork**

Teacher: Goran Sergej Pristaš

Course description:

Time flows, but this flow is not a linear one. Our biological time is not identical to our working time, and that is the first place of friction in the imaginations of time. Theatre always takes place in a measured, as well as experiential time, performances obey certain time schedules, and there are certain imaginations of duration that are performed or reproduced. It is invariably located in a given historical moment, but is always in the present as well. Theatre is able not only to reflect, but also to produce time. It always takes place in an instrumentally determined time, but is itself a temporal operation as well. That machine-like character of theatre, its ability to be a diagram of time, to spend time to present an image of time, to temporalise space, also enables it to produce breaks in time.

The collective character of producing theatre implies complex structures of time and temporal flows.

The chrono-logics that we will examine through this course rest on rejecting a univocal view of contemporaneity, especially one that would depend on a homogeneous perspective from the viewpoint of the present. The present is dispersed, it follows different kinds of rhythms, curtailments, recapitulations, decelerations, gradual eliminations, unfoldings, etc. These are not exclusively derived from the instrumental purposes of the individual units in the process, but also follow their own operational rationale, as dynamic flows of the unfolding, accumulation, and reversing of the vector of time. Each one of the segments organising the process is a temporal set, a conjuncture, a gesture of time, and has its own operative function or is a consequence of such an operation (viewed from the perspective of form).

Formalised temporally, the theatre is an ensemble of discrete sets that have their own temporal determinants, but whose mutual encounters, swerves, and conjunctions likewise have their own. In the field of art, the theatre is only one such encounter, which may or may not happen, whose swerves may or may not generate a series of new encounters. This course will address a whole range of different modalities of thinking of the time and temporal structures through and as performance.

Block 1: subject: Process, production and work

process and event; organizational time and time of the work of art; time of production and time of presentation; institutions, time-machines and repertory; periods and calendars; schedules, applications and deadlines; completion and time of watching; project and time;

Block 2: subject: Time and composition

situations and events; duration, repetition; rhythm and montage; temporal procedures of composition; open work

Block 3: subject: Dia-grammatics of performance

representation of time in performance; time-images; time that remains; operative and instrumental time; operative units of time; procedural rhetorics;

Block 4: subject: Time and politics

rhythmanalysis; in-completion; biological time, life-time and long time (ecology of time); contemporaneity; ephemerality; poetics of revolutionary moment; instituting practices; projective temporality; free time; wasting time;

Block 5: subject: Post-Hoc Dramaturgy

how the work works; synchronicity and diachronic processes; post-hoc analysis of performance

Module 2: **Performing Arts Curation: Exploring Practices, Theories and Strategies**

Teacher: Dr Ana Letunić

Course description:

Programming in performance, dance and theatre has undergone fundamental changes over the last decades, and the figure of the curator found itself in the centre of discussion that reflects on its specific role in art production, reception, public sphere and the market. In the new conditions, the role of curator differs from the one of programme maker, production dramaturge, intendant and the artistic director because the naming of certain functions depends on the institutions and the changing contexts. The contemporary performing arts scene in Europe reflects these social complexities and the changes in European society more incisively, due to its networks reaching far beyond the national performing arts cultures and the precarious nature of its work conditions. Since curatorial practice belongs to an open and undetermined field, the consequence of its unusual trajectory is that it can act in

a transformative manner. If the curatorial practice stands for certain concepts and produces connections that result in collapse of hierarchies, it can broaden the horizons of emancipatory practices by pointing out new models of subjectivity.

But, what are the methods of achieving this? How can we differentiate curatorial projects aiming at research, knowledge production and critical theory from the managerial and promotional models? What is the philosophical, critical and social relevance of the performing arts curatorial field? How can a performing arts curator be an active societal agent that contributes towards a cross referential understanding of art between different artistic, cultural, ethnic, class and gender identities, moreover, towards the improvement of society in general? How do precarious conditions of work influence new organizational cultures and forms of solidarity in the European contemporary performing arts scene? What is the role of the performing arts curator in negotiation of priorities and influences between the policy makers and the artistic community?

The course will address these issues, in an attempt to formulate and open the questions, even if the answers cannot be univocal and definite. Since there is no curating without a contextual approach, what will be discussed are contextual specificities of social and cultural contexts, as the awareness and knowledge about them directly inform both the approaches and results of curating. Therefore, the students are invited to bring their own experiences and knowledge from other contexts. We will read thematically related books and articles, conduct collective discussions and jointly devise strategies and improvements to the curatorial projects of each participant.

Block 1. subject: overview of curating performing arts field in the changing conditions of production models and cultural policy

curating in performing arts: scope and domain of work, educational and professional profile; brief historical overview of curatorial practice in performing arts in the last thirty years; curatorial dialogue between visual art and the performing arts, the overlaps and differences between 'white cube' and 'black box' curatorial practices, production models in Europe and its transformation dynamics; politicality of contemporary performing arts

method: lecture, discussion

Block 2. subject: key issues of curating performing arts and cultural policy at the European contemporary performing arts scene

performing arts between the market and 'democracy' in the neoliberal capitalist society; institutional critique and new institutionalism, "post-political condition"; art as public or common good; shifts from audiences to consumers and from cultural to

creative, imperative of participation; instrumentalisation of culture and the value of the arts, changes in cultural policy discourse of the European Union

method: lecture, discussing the literature and case studies

Block 3. subject: responses from the performing arts field to the "post-political condition"

precarity, resistance and «return to politics» in the contemporary performing arts; self organization, instituting the common and "instituent practices"; social turn in the arts, collectivity, self-management: contextual approach; research, knowledge production and critical theory as counter-hegemonic curatorial strategies

method: lecture, watching examples, discussing the literature and case studies

Block 4. subject: ethics of curating; curating performing arts as a balancing act among divergent objectives and interests in contextual specificities

"curatorial activism", decolonization of the stage; curating as a practice of care, critical management in curating, sustainability and inclusivity as values in European independent performing arts sector

method: lecture, the students' presentations and discussion about the specificities of their social and cultural contexts

Block 5. subject: final discussion on curating performing arts and its relations to cultural-political trends

post-institutional paradigm and new production models, "curatorial agency" and advocacy (examples from post-Yugoslav region), bottom-up approaches to cultural policy; resuming or bringing further various topics raised within the course

method: lecture, discussing students' presentation

18.   Course title: **ECONOMY, SOCIETY, ARTISTS' WORK**

Teacher: Dr Goran Pavlić

Course description:

For the last 200 years art has dominantly been treated as an autonomous field, thus eschewing any constitutional relation to work. However, after the 2008 crisis and severe budget cuts that seriously affected the artworld, there has been an upsurge in theoretical accounts on the relation between art and work, where so far neglected dimensions of exploitation within the artworld came to surface. The questions of artists' work arose, and the relations on the art market have been problematized from

the neoclassical and Marxist perspectives, stressing the peculiarity of artistic production.

This course offers basic methodologies and perspectives that enable a more systematic approach to the problem from a historical and conceptual standpoint. The chosen material covers dominant approaches that tackle the relation between economy, art, and work.

1. Introduction

2. Historical overview 1 (Hauser, Woodmansee, Mattick)

3. Historical overview 2 (Hauser, Woodmansee, Mattick)

4. Introduction to political economy 1 (Heinrich)

5. Introduction to political economy 2 (Heinrich)

6. Introduction to political economy (Heinrich)

7. Art's exceptionalism within the classical economy (Beech)

8. Art's exceptionalism within the neoclassical economy (Beech)

9. Art and class today 1 (Davis, Kunst)

10. Art and class today 2 (Davis, Kunst)

11. Case study (Abramović - The Artist is present)

12. Case study (Hirst - For the Love of God)

13. Case study (Fabre - Mount Olympus)

14. Case study (civil initiatives or platforms fighting for better working conditions)

15. Conclusion

    19.   Course title: **ELECTIVE COURSES I-V**

Elective courses are offered by other bachelor`s and master's programmes at the Academy of Dramatic Arts. Additionally there are also courses offered independently of the master`s programmes at other institutions.

Elective Course I (practice) - this course has to be chosen within the offer of practical courses at the Dramaturgy Department or Dance Department at the Academy of Dramatic Arts.

Elective Course II (writing) - this course has to be chosen within the offer of writing courses at the Dramaturgy Department of Academy of Dramatic Arts.

Elective Course III (theory) - this course has to be chosen within the offer of theoretical courses at the Dramaturgy Department at the Academy of Dramatic Arts or at the Faculty of Humanities and Social Sciences.

Elective Course IV (ecology) - this course will be defined through the practice of service learning in collaboration with the Institute for Social Research in Zagreb (IDIZ), Institute for Political Ecology (IPE) and Green Action Zagreb.

Elective Course V (media) - this course has to be chosen within the offer of practical courses at the other master`s programmes at the Academy of Dramatic Arts and Academy of Fine Arts in Zagreb

curating
in
context

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