

STOCKHOLM UNIVERSITY OF THE ARTS | STOCKHOLMS KONSTNÄRLIGA HÖGSKOLA

Syllabus

Introduction to Research Design in Circus

Introduktion till forskningsdesign i cirkus

7.5 Credits

Code: CI138A

Finalized: 2024-05-22, Utskottet för kursplaner på avancerad nivå

Valid from: Spring semester 2025 (2025-01-20)

Level within study regulation: Second cycle

Subject group: CI1 Circus

Main field of study with advanced study: CIR Circus - AXX Second cycle, in-depth level of the course
cannot be classified

Disciplinary TA Theatre 100%

domain:

Education

1 Freestanding

Determined by

UAN Committee for course syllabi at the second cycle

Eligibility requirements

General Requirements:

for studies at the second cycle

Specific Entry Requirements:

- Degree of Bachelor of Fine Arts or other relevant Degree of Bachelor of Arts or the equivalent
- English 6 or the equivalent
- A grade of Pass in the qualification test showing artistic ability in circus

Selection

Selection for the free-standing course is carried out through a joint assessment based on the submitted materials from eligible applicants.

Language of instruction

EN English as main language

Course Content

This course introduces circus artists with an established artistic practice to artistic research. Artistic research is investigated as a diverse field and a multidimensional activity that is intricately associated with the specific practice it explores.

What do circus artists know? How do they know it? How is the knowledge generated by the practice of circus artists transmitted?

Students work in dialogue with peers and faculty to develop their understanding of the role of artistic research in knowledge development within and beyond the artistic field. Supported by regular supervision, critical response processes, and peer thinking partnerships, students bring their ideas and work into dialogue with others, practice formulating rigorous questions and increase their ability to give and receive feedback.

Throughout the course, students experiment with, critically reflect on and suggest methods of artistic research connected to the embodied specificities of their own practice and develop strategies to account for and articulate the outputs of a small personal research project.

Forms of teaching

Seminars, individual studies and studio-based practice, tutorial support, assignments, critical response processes and peer thinking partnerships.

Seminars, individual studies and studio-based practice, tutorial support, assignments, critical response processes and peer thinking partnerships are compulsory elements of the course. See also Examination.

Learning objectives

After completing the course, the student is able to:

1. demonstrate a basic understanding of artistic research in the field of circus and identify the major differences between research for production and artistic research,
2. autonomously plan and articulate emergent independent research experiments within a given timeframe and available resources, appreciating/considering the ethics of good research practice,
3. suggest, critically reflect on and develop methods to initiate and guide early research steps connected to the embodied specificities of their own practice,
4. formulate rigorous questions as well as deconstruct, account for and articulate the process and outputs of a small personal research project in dialogue with others,
5. demonstrate knowledge and understanding of what is required to be a supporting partner in a peer-thinking partnership and participate in a critical response process to reflect on other's methods and processes.

Examination

(1001) Oral, practical and multi-media assignment, 7,5 credits, regarding learning outcomes 1-5, grades Fail (U) or Pass (G)

To pass the entire course, a minimum grade of Pass is required on all examination assignments, completed compulsory assignments and completed attendance. If there are special reasons, the examiner may, after consultation with the responsible teacher, (and if applicable, circus discipline teacher/s and physical therapist/s), grant the student exemption from the obligation to participate in certain compulsory teaching. The student may then be assigned a compensatory assignment. Each case is assessed individually.

In case the student fails the ordinary examination, the student has the right to four more examination opportunities in order to pass the examination. Examination dates will be announced in the study guide.

If a student has a decision from Stockholm University of the Arts about special pedagogical support due to functional variance, the examiner can decide on alternative forms of examination in consultation with the student.

Course requirements

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Course Evaluation

The Course is evaluated in accordance with Guidelines for course evaluations (*Riktlinjer för kursvärderingar*).

Replaces previous course

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Overlaps other course

The Course overlaps, and cannot be included in a degree together with *D2005A, Introduction to research design in Circus, 7.5 credits*; and *D2018A, Introduction to research design in Circus, 7.5 credits*.

Miscellaneous

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Course literature

for Course, Second-cycle

Introduction to Research Design in Circus 7.5 credits, CI138A

Decided: 2024-05-22

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Students will choose a minimum of 7 sources in support of their independent research area and interest in consultation with their tutors/supervisors.

Specific chapters / articles from the study material listed below will be selected in consultation between the student and teachers to support each individual student's learning trajectory.

Additional study materials may be added individually in consultation between the student and teachers to support the individual student's research interests.

Selected up-to-date reference material in or related to artistic research may be added in the study guide.

Relevant articles or chapters added by guest lecturers will be provided at least one week in advance of the seminars.

Reading for this course will not collectively exceed 500 pages or 80 viewing/listening hours.

Resources

Circus specific:

Damkjær, Camilla, Andreas Skönberg (eds.)(2012). *Documentation of Card: Circus Artistic Research Development*. Stockholm: Dans- och Cirkushögskolan (University of Dance and Circus).

Lievens, Bauke, Ketels, Quintijn, Kann, Sebastian and Focquet, Vincent (eds.) (2020) *Thinking Through Circus*. Gent: APE.

Trapp, Franziska (ed.) (2023). *360° Circus. Meaning. Practice. Culture*. London and New York: Routledge.

Voices IV (2023). *Re-exploring the Grotesque. Circus Perspectives on Diverse Bodies*. Berlin: Theater der Zeit.

Artistic Research

Annette Arlander, Bruce Barton, Melanie Dreyer-Lude, Ben Spatz (ed.) (2018). *Performance as Research*. Routledge.

Arlander, Annette (2014).* "On Methods of Artistic Research" –in *Method, Process, *Reporting. pp 1-27 - Accessible on the internet:

https://www.academia.edu/7943851/On_Methods_of_Artistic_Research [Accessed 24.04.2024].

Borgdorff,* Henk (2011). *"The Production of Knowledge in Artistic Research"* – *in Michael Biggs Henrik Karlsson *The Routledge Companion to Research in the Arts* 1. Ed. Oxon: Routledge. pp 44-63

- Hannula, Mika, Suoranta, Juha & Vadén, Tere (2014)*. **Artistic Research Methodology: Narrative, Power and the Public. *New York: Peter Lang.
- Hughes, Kidd, McNamara (2010). "The Usefulness of Mess: Artistry, Improvisation and Decomposition in the Practice of Research in Applied Theatre." *Research Methods in Theatre and Performance*. Ed. Kershaw & Nicholson. Edinburgh: Edinburgh University Press.
- Kershaw, Miller, Whalley, Lee, Pollard (2010). "Practice as Research: Transdisciplinary Innovation in Action". *Research Methods in Theatre and Performance*. Ed. Kershaw & Nicholson. Edinburgh: Edinburgh University Press. (23 p.)
- Klein, Julian (2010). What is Artistic Research? Research Catalogue [online] Available on the internet: <https://www.jar-online.net/what-artistic-research> [Accessed 24.04.2024].
- Lilja, Efva (date). *What is "Good" in Art? The Artistic Research Dilemma*. University of Dance and Circus, Stockholm
- Lilja, Efva (2015). *Art, Research, Empowerment: The Artist as Researcher*. Stockholm: Ministry of Education and Research. pp. 13-33, 55-69, 101-108 and 109-111.
- Lilja, Efva (2015). *What Does the Artist as Researcher Do? *in* **Art, Research, Empowerment – The Artist as Researcher." Stockholm: Ministry of Education and Research. Page 55-69 (14 p.)
- Lind, Torbjörn (ed.) (2017). *Research Ethics and Artistic Freedom in Artistic Research* [Bok] Stockholm: Swedish Research Council. Chapter 1, 2 and 3. Available on the Internet: https://www.vr.se/download/18.5f55e5e81618e003b7066f9a/1555334947755/Artistic-Research-Yearbook_VR_2017.pdf [Accessed 24.04.2024].
- Mäki, Teemu, (2013). *Art and Research Colliding*. JAR issue 5. Available on the internet: <https://www.researchcatalogue.net/view/49919/49920> [Accessed 24.04.2024].
- Nelson, Robin. (2013). *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke: Palgrave Macmillan.
- Nelson, Robin. (2022). *Practice as Research in the Arts (and Beyond): Principles, Processes, Contexts, Achievements*. 2nd edition. Basingstoke: Palgrave Macmillan.
- Critical Response Process and Thinking Partnerships*
- Kline, Nancy (2015). *Time to Think: Listening to Ignite the Human Mind*. Cassell
- Borstel, John, Lerman, Liz (2003). *Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything You Make, from Dance to Dessert*. Takoma Park: Liz Lerman Dance Exchange.
- Borstel, John, Lerman, Liz. *Critique Is Creative: The Critical Response Process(r) in Theory *and Action. Wesleyan University Press.