

Course syllabus

Introduktion till cirkusregi, 15 hp *Introduction to Circus Direction, 15 credits*

Course Code: CI120G
Department: Department of Circus
Grading Scale: Fail, Pass
Education:
Freestanding Course
Education cycle: First cycle non beginners

Subject Group: CI1
Course Classification:
Theater 100%

Main Field of Study: Circus
Progressive specialisation: GXX

Established by:
Committee for course syllabi at the first cycle
Date of Decision: 2022-01-19
Date of Revision: 20XX-MM-DD
Valid from: Autumn semester 2022

Entry Requirements

General Entry Requirements:

for studies at the first cycle with the exception of Swedish 1-3 and English 6.

Specific Entry Requirements:

60 hp in circus, another performing arts subject or the equivalent professional experience.

Selection

If there are more eligible applicants than available places there will be a selection. Selection is based on the submitted documentation of merits from eligible applicants. In the assessment we especially consider the experiences/activities that focus on, and have a relationship to, the contents of the course.

Language of Instruction

The main language of instruction is English.

Course Content

This course focuses on practical issues contextualising the directing of circus performances within historical and contemporary practices of directing and creating in circus performance and other art forms. During the course, students will both theoretically and in practical terms explore issues, concepts and methods in the direction process within circus. The students will discuss issues about the relationship between circus directing and the audience, artists and co-creators and the artistic vision. The students obtain insights into the circus industry via meetings with circus directors who hold a variety of different views on circus direction. The course also deals with the logistical preconditions and situations for the creation of a circus performance and the introduction of terms and concepts such as concept, composition and artistic leadership. The students gain practical experience via collaborations/co-creation with other students and/or professional circus artists, and carry out a small directing project within the framework of the course.

Teaching Forms

Teacher-lead activities, lectures, group work, seminars, study visits, individual work, individual supervision and group supervision.

Intended Learning Outcomes

After completing the course the student is able to:

- 1) reflect orally and in writing on components related to developing and creating an artistic idea, e.g. concept, composition, narrative, dramaturgy, artistic risk-taking and the creative process,
- 2) describe the role of the circus director as an artistic director, for example in terms of physical sustainability and ethical aspects,
- 3) develop and show they have learned practical tools for artistic leadership as a circus director,
- 4) discuss the value of artistic dialogue with creators, for example in scenography, costume, sound and light, and related matters in the creation of a circus performance,
- 5) reflect in discussion on the composition of the artistic team and the ensemble,
- 6) plan and lead a creative project from concept to performance,
- 7) reflect orally and in writing on artistic influences within circus directing,
- 8) reflect orally and in writing on their own artistic vision and voice.

Examination

(1001) Practical presentation, written reflection and discussion focusing on the practical performance, 15 credits, regarding learning outcomes 1-8, Grades Fail (U) or Pass (G).

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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Study material

Mandatory reading:

Bogart, Anne & Landau, Tina (2004). *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group (p. 1-240)

Stefenson, Lena (2021) *Movement first – directing for movement-based Performative Arts* Stockholm: Stockholms konstnärliga högskola. (p. 1-136) <http://uniarts.diva-portal.org/smash/record.jsf?pid=diva2%3A1594845&dswid=-4004>

Students make an individual selection from the following resources in conversation with the course leader:

Burrows, Jonathan (2010) A choreographer's handbook. Milton Park, Abingdon, Oxon: Routledge (p.228)

Burt, Jon, Lavers Katie & Louis Patrick, Leroux (2019). Contemporary Circus: Conversations with creators. London and New York: Taylor & Francis Ltd

Hauser, Frank & Russell, Reich (2018). Notes on Directing: 130 Lessons in Leadership from the Director's Chair. A & C Black Publishers Ltd,

Izzo, Gary (1997) The Art of Play: The New Genre of Interactive Theatre. North Carolina Chareston: Creative Space independent Publishing Platform

Keefe, John & Murray, Simon (2007) Physical Theatres: A Critical Reader. Routledge

Kleon, Austin (2012) Steal Like an Artist: 10 Things Nobody Told You about Being Creative. New York: Workman Publishing

Wirth, Jeff (1994) Interactive Acting: Acting, Improvisation, and Interacting for Audience Participatory Theatre. Fall Creek

Course evaluation

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

Replaces a previous course

The Course replaces -.

Overlaps another course

The Course overlaps, and cannot be included in a degree together with -.

Other terms and conditions

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