



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Communication in Contemporary Western and Lithuanian Theatre	

Academic staff	Core academic unit(s)
Coordinating: assoc. prof. dr. Martynas Petrikas	Faculty of Communication

Study cycle	Type of the course unit
Bachelor	Elective

Mode of delivery	Semester or period when it is delivered	Language of instruction
Auditorial / Remote	Spring	English

Requisites	
Prerequisites: None	Co-requisites (if relevant): None

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	130	36 (16 hours of lectures, 16 hours of seminars, 4 hours of consultations)	94

Purpose of the course unit		
The focus of this course is communication of social engagement in contemporary theatre. The course aims to introduce students to the main tendencies and aesthetic strategies used in contemporary theatre to increase public awareness and engagement. The course begins with an introductory reflection on the “turns” (performative, participatory, amateur, etc.) in theatre in Western Europe, followed with an overview of theatre practices of the 21st century. The course later follows the general foci of interest of contemporary theatre such as performance and community engagement, eco-concern and sustainability, post-colonialism and migration, corporeality and intermediality among others. Alongside of the survey of theatre developments in the West, the course presents the key features of Lithuanian theatre by comparing the most important Western and Lithuanian theatre productions of the last and current century (“The Cherry Orchard” (dir. Rimas Tuminas), “Hamlet” (dir. Eimuntas Nekrošius), “Shopping and Fucking” (dir. Oskaras Koršunovas), “Crime and Punishment” (dir. Gintaras Varnas) among others. The lectures will be supported by screenings of selected productions.		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
- The students will know the main features of contemporary theatre; - The student will be able to describe key developments in contemporary Western and Lithuanian theatre; - The students will be introduced to the key areas of engagement of the contemporary theatre. - The students will be able to analyze the contemporary theatre productions.	Lectures. Active learning, group discussions. Independent research. Presentations.	Written examination / Test. Presentation of the research project.

Course Contents	Contact hours						Independent workload and tasks		
	Lectures	Consultations	Seminars				Total contact hours	Independent work	Tasks
1. Introduction to the course, overview of contents, requirements and evaluation strategies.	1						1		
2. The “turns”: the Western theatre at the turn of the centuries.	1						1	7	Studying of literary sources. Discussion at the seminar.
3. Performative turn: performance vs. representation.			2				2	7	Studying of literary sources: Fischer-Lichte: 2008. Discussion at the seminar.
4. Interactive turn: active participants vs. passive audience.	2						2	7	Studying of literary sources: Bala: 2012. Discussion at the seminar.
5. Amateur turn: acting vs. testimonial.			2				2	8	Studying of literary sources: Epner: 2014. Discussion at the seminar. Research projects start.
6. Contemporary <i>mise-en-scene</i> : does it still exist? Post-Stanislavskian theatre: Peter Brook, Giorgio Strehler, Rimas Tuminas.	2						2	8	Research project.
7. Postmodern theatre: Robert Wilson, Christoph Marthaler, Eimuntas Nekrošius.	2		2				4	8	Presentation of research findings.
8. Theatre and representation of gender: communication of deconstruction of binaries.	2		2				4	8	Presentation of research findings.
9. Theatre and migration: challenging the notion of center.	2		2				4	8	Presentation of research findings.
10. Theatre and the ecology: promoting the sustainable production.	2		2				4	8	Presentation of research findings.
11. Theatre and the digital: creating new realities online.	2	2	2				6	10	Presentation of research findings.
12. Course summary.		2	2				4	15	Presentation of research findings. Preparation for examination.
Total	16	4	16				36	94	

Assessment strategy	Perc.	Time of evaluation	Criteria
Work in seminars (responsiveness to assignments, contribution to general discussion).	20 %	In the course of the semester	The points from 0 to 10 will be awarded to the students ability to actively contribute to the course of the seminar. Excellent evaluation will be awarded for thorough familiarization with the theoretical texts, ability to summarize and engage in the discussion. <i>Failing to attend 1/3 of the seminars will result in overall negative evaluation.</i>

Independent research project, presentation, participation in discussions.	50 %	In the course of the semester	The student chooses the topic corresponding to the subject area of the course as well as analytical approach independently, after consultations with a lecturer. Evaluation of the research project will be based on 5, 3 and 2 points ratio. 5 points will be awarded for methodologically and analytically excellent research presented in the course of the seminar. Another 3 points will be awarded for presentation quality. The student will be expected to prepare a formal presentation of her/his chosen topic, main analytical approaches as well as main results of the research. Additional 2 points will be awarded for participation in discussions and active feed-backing in the course of the seminar. Ten points will correspond to the mark 10, i. e. “excellent”, nine points to the mark 9, i. e. “very good”, etc.
Written examination / Test	30 %	Examination session	The test will have open-style questions. Maximum points awarded is 10 for correct and argumented answers, half point will be awarded for partly correct answers, none points – for incorrect answers. Ten points will correspond to the mark 10, i. e. “excellent”, nine points to the mark 9, i. e. “very good”, etc.

Author	Year of Publication	Title	Vol. / No.	Publisher / Web address
Compulsory reading list				
Fischer-Lichte, Erika.	2008	<i>“Reality and fiction in contemporary theatre.” in Theatre Research International</i>	33.1, pp. 84-96.	Cambridge University Press
Bala, Sruti.	2012	<i>“Vectors of participation in contemporary theatre and performance.” in Theatre Research International</i>	37.3, pp. 236-248.	Cambridge University Press
Epner, Luule.	2014	<i>“What Do Actors Do in Contemporary Theatre.” in Nordic Theatre Studies</i>	26.1, pp. 20-30	Association of Nordic Theatre Scholars
Additional reading list				
Ledger, Adam J.	2019	<i>The director and directing: craft, process and aesthetic in contemporary theatre</i>	pp. 1-39	Springer
	2009	<i>Lithuanian Theater</i>	pp. 158-182	Kultūros, filosofijos ir meno institutas
Kelleher, Joe, Ridout, Nicholas	2006	<i>Contemporary Theatres in Europe</i>	pp. 1-30	Taylor & Francis Limited