University of Gdańsk

Subject card

Subject name and code	The Geography of the Theatre Imagination: The Case of Complicité, PG_00189700		
Field of study	Management of Artistic Institutions		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
Education level	Bachelor's studies	Subject group	Obligatory subject group in the field of study Optional subject group Subject group related to practical vocational preparation
Mode of study	full-time studies	Mode of delivery	at the university
Year of study	1	Language of instruction	Polish
Semester of study	1	ECTS credits	3.0
Learning profile	practical	Assessment form	credit
Conducting unit			
Name and surname of lecturer (lecturers)	Subject supervisor	dr hab. Tomasz Wiśniewski	
	Teachers	dr hab. Tomasz Wiśniewski	

Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						

Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan	Participation in consultation hours	Self-study	SUM
	Number of study hours	30	2.0	43.0	75

Subject objectives	The main objective of the course is to examine the geography of the theatre imagination in one of the leading British theatre companies called Complicité. The lectures aim to depict the functionality of this concept in the aesthetics, and politics of the company. Some foundations of the course were established in my book *Complicite, Theatre and Aesthetics* but the lectures refer also to productions from the last decade. Initially, the founders of Complicité aimed to challenge the dominant logocentric theatre of the British Isles so that they were perceived at best as a marginal curiosity. Through time, Complicité has developed into a major point of reference for English language theatre-makers. Complicité not only contributes to the present shape of the English language theatre but is also decisive for its international recognition. The course ignites students to creatively respond to the geography of the theatre imagination that functions in Complicité

Learning outcomes	Course outcome	Subject outcome	Method of verification
		They possess an advanced level of general knowledge in the field of theatre studies, including models of theatre management (K_W01); They possess advanced detailed knowledge of contempoarry British theatre, with a focus on practical applications in artistic activity (K_W03); They are able to apply their knowledge in the field of theatre studies to solve cognitive problems and carry out professional tasks in managing arts institutions, especially in stage practice, selecting appropriate methods and tools associated with "devised theatre" techniques (K_U01); They are able to actively participate in debates regarding aesthetics, social engagement, and management of British theatre, presenting, evaluating, and discussing various viewpoints (K_U04); They are prepared for a critical assessment of their knowledge and skills in the field of theatre studies (K_K01).	[SK1] oral statement/conversation/ discussion [SK3] text preparation/written work [SK4] test/exam - oral or written

Subject contents	Lecture One London and Gloucester, or Complicité the Company Profile Lecture Two From Cambridge to Paris to London to Stroud: Simon McBurney, or a Cosmopolitan Nomad in Who You Hear It from Lecture Three This Cultural Live: cultural inspirations of Simon McBurney Lecture Four Between Cambridge and Madras/Chennai, or Mathematics as Poetry: A Disappearing Number Lecture Five From Paris to London to Elsewhere: Institutional and Individual Collaborators, Past and Present (workshops, The Winters Tale, and The Visit) Lecture Six Existence is Resistance: Trafalgar Square (Pet Shop Boys Meet Eisenstein), White Cliffs of Dover (The Walk with Little Amal), and digital stage (Can I Live?) Lecture Seven The Living and the Dead: The Three Lives of Lucie Cabrol, and Figures in Extinction Lecture Eight Polish echoes: The Street of Crocodiles Lecture Nine The Wilderness of Borderlands: Drive Your Plow Over the Bones of the Dead Lecture Ten Continental Europe, or Through the Rabbit Hole: Mnemonic, and Beware of Pity Lecture Eleven The World Beyond the Iron Curtain: King Lear, The Master and Margarita, and A Dogs Heart Lecture Twelve

	A Global Perspective: The Encounter, and the Japanese Plays (Shun-kin and The Elephant Vanishes) Lecture Thirteen Shifts in the Paradigm of British Theatre since 1983 Lecture Fourteen Towards Conclusions: Metamodern Aesthetics of Complicité Lecture Fifteen: Evaluation
Prerequisites and co-requisites	Attendance at all classes is mandatory unless the student has obtained the Dean’s approval to follow an individual study plan.

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Oral exam with one research problem formulated by the student and two open questions on the material introduced in the course and the reading list	50.0%	70.0%
Attentive participation in lectures (30%).	80.0%	20.0%
Written analytical /interpretative paper followed by a discussion (additional task).	50.0%	10.0%

Recommended reading

Basic literature	Lecoq, J, *Poetic Body*, Routledge 2016. McBurney, S., *Who You Hear It from*, Complicite, London 2015, Saunders, G., *British Theatre Companies: 1980-1994: Joint Stock, Gay Sweatshop, Complicite*, Methuen Drama, London 2015. Wiśniewski T., *Complicite, Theatre and Aesthetics*, Palgrave Macmillan, London 2016. Digital Theatre +: "A Disappearing Number" and "Drive Your Plow over the Bones of the Dead"

	Supplementary literature	Bradby, D., *Jacques Lecoq: Theatre of Movement and Gesture*, Routledge, London 2006. Campos, L., This is Not a Chair, *New Theatre Quarterly*, vol. 30, no.2, 2014. Czapliński, P., *Poruszona mapa*, Wydawnictwo Literackie, Kraków 2016. Evans, M., and R. Kemp, *The Routldege Companion to Jacques Lecoq* , Routledge, Abingdon 2016. Harvie, J., *Staging the UK*, Manchester UP, Manchester, 2005. Hones, S., *Literary Geography*, Routledge, Abingdon, 2022. Kemp R., and B. McConachie (eds), *The Routledge Companion to Theatre, Performance and Cognitive Science*, Routledge, Abingdon 2021. Limon, J, *The Chemistry of the Theatre: performativity of time*, Palgrave Macmillan, New York 2010. Oakes T.S, and P.L. Price, *The Cultural Geography Reader*, Routledge, Abingdon 2008. Schulze, D., *Authenticity in Contemporary Theatre and Performance*, Methuen Drama, London 2017. Shurmer-Smith, P. (ed.), *Doing Cultural Geography*, SAGE, London 2002. Turchi, P., *Maps of the Imagination: The Writer as Cartographer,* Trinity UP, San Antonio 2004. Turner, L., Introduction to Metamodernism, https:// www.metamodernism.com/ (Access: 9 June 2024). Wiśniewski T., The Textual Tissue in Contemporary Theatre: A Spectrum of Possibilities [in:] T. Wiśniewski and M. Blaszk (eds), *Between Page and Stage: Scholars and Theatre-makers*, University of Gdańsk Press, Gdańsk 2017, pp. 67-78. Wiśniewski T., Practical Semiotics in Theatre Studies Today, [in:] A. Żukowska, J. Ward, and M. Fengler, *On Time: Essays in Honour of Professor Jerzy Limon*, University of Gdańsk Press, Gdańsk, 2023, pp. 79-84.
	eResources addresses	
Example issues/ example questions/ tasks being completed	1. The foundation myth of Complicité. 2. The local and cosmopolitan dimension of Complicité. 3. The founders and other leaders of Complicité. 4. Comment on the name of the company and its evolution. 5. Comment on Peter Turchis observation: Artistic creation is a voyage into the unknown. In our own eyes, we are off the map. The excitement of potential discovery is accompanied by anxiety, despair, caution, perhaps, perhaps boldness, and, always, the risk of failure. (*Maps of the Imagination: The Writer as Cartographer*).	

Work placement	Not applicable

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