



3.3

MODULE 3. Performance for Futures
Act 3 – Devising and Dramaturgy

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Contents

Welcome to Performance for Futures

Act 3: Devising and Dramaturgy

Key concepts from theatre and performance

Key concepts from futures studies

Inspiration for this Act

Before the act

During the act

After the act



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Welcome to Performance for Futures!

In this module, we aim:

- to acquaint you with some concepts and ideas from the world of theatre and performance;
- to give you a broad overview of some concepts from Futures Studies;
- to apply these to thinking about your futures in ways that will help your personal and professional development;
- to have fun together!

Act 3: Devising and Dramaturgy

'Devising and Dramaturgy' addresses the possibility of writing futures into existence (scenario generation) but also understanding that there are many variables affecting your future pathways (embracing complexity).

Act 3: Devising and Dramaturgy

In this act, you will:

- be introduced to the concepts of devising and dramaturgy;
- generate future scenarios, speculating on what might happen;
- come across disruption, which can be a creative tool;
- reframe your assumptions and embrace the complexity your (im)possible futures may hold.

Concepts from theatre and performance

Devising:

the process through which a company of players collectively creates a performance, starting from a stimulus, which can be an object, an idea, a work of art, a theme.

Dramaturgy:

the set of organising principles that hold a performance together. It mediates the relationship between performance and audience.

“We would suggest that devising implies that the dramaturgy of the work is not defined before the work commences.”

(Turner and Behrndt, p. 174)

Concepts from futures studies

Scenario generation:

The process of creating different versions of what might happen in the future, which can be based on perceived trends or completely wild imaginations.

Embracing complexity:

The understanding that any moment in time is rich with interactions and components that are incalculable, meaning that planning and actions need to be flexible and adapt to changing circumstances.

Inspiration

- Improbable – [Lifegame](#)
- Deborah Pearson – [The Future Show](#)
- Brian Eno and Peter Schmidt – [Oblique Strategies](#)

“I conceive of the future as a purely projected and imagined space.”
(Pearson, 2015: 121)

Before the act

On your way to the workshop, pay attention to details along your route. Are there any interesting landmarks?

If the route is quite familiar, is there anything out of place?

Do you notice something new?

Or a pattern that was always there, but you haven't really paid attention to?

Make a mental note – or a written note, or an audio memo, or take a picture...

During the act

This is a performance-led workshop, so there will likely be physical contact between participants.

There will also likely be some movement, so wear comfortable clothes.

Be prepared to be playful, relax and have fun!

Let the facilitators know if you are uncomfortable with any of this, or if you have any access requirements.

After the act

Write a scene from your own 'Future Play', in a first-person narrative format. 350 words –any time horizon you choose.

Begin with the sentence: "In [time horizon] I will...".

See where that takes you.

Keep it for as long as the time horizon suggests.

Revisit it then (i.e. in [time horizon]).

Questions, doubts, hopes, fears...

Please get in touch if you have any questions or comments, or if you need any support with the materials of this act.

Drop us a line at p.desenna@mdx.ac.uk and/or t.bacon@mdx.ac.uk.

thank you for **your** attention

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