

CUS584 Performance Workshop with Artist 藝術家表演工作坊

Course Title : Performance Workshop with Artist 藝術家表演工作坊

Course Code : CUS584

No. of Credits : 3 credits

Mode of Tuition : 3 hours of lecture/workshop

Class Contact Hours : 3 hours per week, 42 hours for the whole course

Category : Elective course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s) : Nil

Exemption Requirements : Nil

Brief Course Description : Dance, Theatre, Music and Media Art are exhibition of artistic style, an experiment of bodily movements, as well as a vehicle for creative resistance. This course is a guided journey to help students develop these art forms as performance practice. The mode of workshop supplements other theoretical courses by providing the perspectives of putting theory into practice, exploring “what works and not work”, based on extensive real-life experiences in different cultural sites. Experienced professionals working in dance, drama, music, and media are invited to participate in the workshop and dialogue with the facilitators and students. Students will be required to design/ curate/ choreograph a piece as term end project by applying relevant concepts and ideas from artist guest lecturers, which could result in an exhibition/ performance to interested audience at the end of the course. Through the process of application, creativity, performance, students will be able to engage in the organic learning mode

(of action-reflection-action) where they will also write a reflective essay on the process.

Artists from different fields will be invited as guest lecturers depending on the designated theme of the term and the availability. This course is catered for those with and without previous practical experience in the field of performance in which the workshop is dedicated to. Students will be advised to focus on the process, the narratives and the critical reflection of the creative breakthrough they shall experience in the course.

Aims	: 1. To help students gain an basic understanding in the relevant rationales, skills, techniques and concepts related to a particular art form as performance practice; 2. To enable students to implement ideas into operational practice, being equipped with the skills to steer the process effectively; 3. To facilitate students to explore the extent of their expression and creativity how to design, implement, and perform the process; 4. To enable students to critically reflect on the process of performance and implications for change
Learning Outcomes	: On completion of the course, students will able to: 1. LO1: outline relevant concepts and skills/ techniques in particular art forms, as well as the connections between them; 2. LO2: outline the importance of articulating project objectives with the planned actions; 3. LO3: demonstrate the ability to design/ create a short piece of work on which they perform that reflects the application of relevant concepts as well as personal expressions; 4. LO4: demonstrate the ability to critically reflect on the process of creative expression and its implications for personal, social or political change.
Indicative Contents	: 1. Critical skills and tools (e.g. drama, professional facilitation) for the different performance practices; 2. Basic Conceptual and theoretical approaches to performance art as

aesthetic and subversive practices

3. Ways of transforming creative thoughts into meaning artistic expression – the importance of project, context and articulation

Teaching Methods : Combination of lectures, in-class discussions, tutorials, workshops and performance practicum

Measurement of Learning Outcomes:

Assessment LO	Attendance and Participation in class (20%)	Group/Individual Presentation (30%)	Final project/creative presentation (30%)	Short piece of art criticism (20%)
LO1	v			V
LO2		V	V	v
LO3	v	v		
LO4	v		V	v

Assessment : **Continuous Assessment 100%**

Short piece of art criticism 20%*

Final project/creative presentation 30%

Attendance and Participation in class 20%

Group/individual Presentation 30%

*Short Piece of Art criticism (20%). Of approximate length of 2,000 characters in Chinese or 1,500 words in English

Assessment Rubrics

1) Short pieces of Art Criticism (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Understanding of Topic (5%)	Comprehensive understanding and coverage of issues. Insightful and well-informed.	Clear discussion of relevant issues. Shows good insight into the subject. Answers the	Shows some coverage and understanding of main issues. Does not answer the question	Very little or no understanding of the issues. Does not answer the question.

	Clearly answers the question.	question.	fully/directly enough.	
Use of evidence (5%)	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis (6%)	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of Argument (2%)	Clear structure. Presents a convincing and well developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & Referencing (2%)	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

2) Final Project/creative presentation (30%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Level of effort (3%)	Production process and end-product demonstrates great effort and care.	Production process and end-product demonstrates sustained effort and care.	Production process and end-product demonstrates inconsistent effort and care.	Production process and end-product demonstrates little effort and care.

Critical Intervention (8%)	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills (8%)	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in production & social Intervention (8%)	End-product demonstrates a unique sense of creativity in terms of media production that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of media production and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of media production and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.
Teamwork (3%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

3) Attendance and Participation in class (20%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
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Level of participation (3%)	Participates actively and constructively all the time.	Participates actively most of the time	Participates most of the time but sometimes requires prompting.	Student does not attend tutorial.
Engagement with course materials (4%)	Engages constructively with, all course material (assigned readings, issues, concepts).	Demonstrates a good understanding of, and engages constructively with course material.	Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully.	Student demonstrates little or no understanding of course material, lacks engagement with it
Quality of analysis and discussion (10%)	Provides insightful analyses, raises critical points, and advances and deepens group discussion.	Frequently provides helpful points or asks questions that advance and deepen group discussion.	Sometimes makes positive contributions that advance group discussion.	Little or no engagement / participation in group discussion even with prompting.
Engagement with others (3%)	Consistently appreciates others' contribution and engages with their ideas sensitively.	Generally appreciates others' contribution and engages with their ideas sensitively.	Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success.	Shows no appreciation of others' knowledge and skills.

4) Group/individual Presentation (30%)

4a. Group Presentation (30%) OR

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (24%)	Identifies clearly the main issues to be addressed Examines the issues from all important perspectives.	Identifies most of the main issues to be addressed Examines the issue / problem from most of the important	Identifies an issue area, but without specific delineation of the main issues to be addressed Examines the	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and themes.

	Overall logic is clear.	perspectives but not all relevant arguments and counter arguments are fully examined.	question/ issue/ problem from some of the important perspectives.	Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work (6%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

4b. Individual Presentation (30%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (30%)	Identifies clearly the main issues to be addressed Examines the issues from all important	Identifies most of the main issues to be addressed Examines the issue / problem from	Identifies an issue area, but without specific delineation of the main issues to	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and

	perspectives. Overall logic is clear.	most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	be addressed Examines the question/ issue/ problem from some of the important perspectives.	themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students’ understanding of plagiarism, a mini-course “Online

Tutorial on Plagiarism Awareness” is available on

<https://pla.ln.edu.hk/>.

5. Students must adhere to the University’s guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents “*Guidelines for Using GAI Tools at Lingnan University*” and “*Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments*” can be found here:
<https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices>.

Required/Essential Readings:

- Auslander, P. (1997). *From acting to performance: Essays in modernism and postmodernism*. Psychology Press.
- Auslander, P. (2003). *Performance: Visual art and performance art*. Taylor & Francis.
- Becker, C. (1997). The artist as public intellectual. In H. A. Giroux & P. Shannon (Eds.), *Education and cultural studies: Toward a performative practice* (pp. 13–24). Routledge.
- Bicat, T. (2012). *Costume and design for devised and physical theatre*. Crowood Press.
- Boal, A. (2000). *Theatre of the oppressed*. Pluto Press.
- Boal, A. (2005). *Games for actors and non-actors*. Routledge.
- Braun, E. (1986). *The director and the stage: From naturalism to Grotowski*. A&C Black.
- Brook, P. (1996). *The empty space: A book about the theatre—Deadly, holy, rough, immediate*. Simon & Schuster.
- Caines, R., & Heble, A. (Eds.). (2015). *The improvisation studies reader: Spontaneous acts*. Routledge.
- Chapple, F., & Kattenbelt, C. (2006). *Intermediality in theatre and performance*. Rodopi.
- Climenhaga, R. (1995). *What moves them: Pina Bausch and the aesthetics of Tanztheater*. Northwestern University Press.
- Gillett, J. (2014). *Acting Stanislavski: A practical guide to Stanislavski's approach and legacy*. Bloomsbury Publishing.
- Goldberg, R. (2011). *Performance art: From futurism to the present*. Thames & Hudson.
- Gutekunst, C., & Gillett, J. (2014). *Voice into acting: Integrating voice and the Stanislavski approach*. A&C Black.
- Hopkins, D. J., & Solga, K. (2013). *Performance and the global city*. Springer.
- Jasper, J. M. (2008). Rituals and emotions at Diablo Canyon: Sustaining activist identities. In *The art of moral protest: Culture, biography, and creativity in social movements* (pp. xx–xx). University of Chicago Press. (Note: Include page range if known.)
- Konijn, E. (2000). *Acting emotions: Shaping emotions on stage*. Amsterdam University Press.
- Lecoq, J. (2020). *The moving body (Le Corps poétique): Teaching creative theatre*. Bloomsbury Publishing.
- Milling, J., & Ley, G. (2017). *Modern theories of performance: From Stanislavski to Boal*. Macmillan International Higher Education.
- Moore, S. (1984). *The Stanislavski system: The professional training of an actor*. Penguin Books.
- Oddey, A. (2013). *Devising theatre: A practical and theoretical handbook*. Routledge.
- Piscator, E. (1980). *The political theatre*. Eyre Methuen.
- Schechner, R. (2013). *Performance studies: An introduction*. Routledge.
- Thomson, P. (2013). *Shakespeare's theatre*. Routledge.
- Tytell, J. (1997). *The Living Theatre: Art, exile, and outrage*. Grove Press.

a. CUS584A Performance Workshop with Artist - Performativity, Acting, and Chinese Opera

Framed in the conceptual framework of “performativity,” the workshop explores “acting” in the traditional Chinese theatrical context;
examines concisely Euro-American theatre acting systems and methods in a comparative manner, with the acting “system” of Chinese opera as the core (of our broad investigation into performance practices and performativity);
interrogates compendiously gender as/in performance with special reference to theatrical cross- dressing as a longstanding acting/performance convention in Chinese opera, and with quick references to theatrical cross-dressing in the history of Euro-American theatres.

b. CUS584B Performance Workshop with Artist - Exploring Performance in Everyday Life and Social Contexts

Is performance only limited to theatrical settings? To what extent we can view as our daily actions as performances? How can the notion of “performance” help us understand better the construction and constructedness of our cultural identities? This course will take a liberal and non-theatrical approach to the notion of “performance” and integrate practice and theories into the settings of our everyday life. Through a series of workshop activities, students will explore various aspects of performance in social contexts. With a blend of practice and theory, this course will also refer to a board range of examples that expand the scope of performance and performativity and facilitate in- depth research on selected topics. Students will try out and create individual and collaborative work in a supportive as well as critical manner. No pre-requisite experience in performance is required but strong enthusiasm for risk-taking would be very much appreciated.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course group work. Due on submission day with the group work.

	Name	Criterion	Ratings (1-10)	Further comments (optional)
1		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
2		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
3		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
4		Participation in project activities		
		Fulfilment of her/his roles		
		Leadership		
		Overall		
5		Participation in project activities		

		Fulfilment of her/his roles		
		Leadership		
		Overall		

** peer assessment will be counted into the final mark.