

Course Title	:	Power and Body in Performing Arts
Course Code	:	CUS3350
Recommended Study Year	:	3-4
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture-Tutorial
Class Contact Hours	:	3 hours per week
Category in Major Prog.	:	Elective
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s);	:	Nil
Brief Course Description	:	Through the creative medium of performing arts, this course explores the cultural politics of body and power in the context of modern society's regulation and maximization of its subjects and the human subject's resistance to and subversion against biopower. The course will investigate how the body acts and is simultaneously acted upon in its (re)production as a site of power struggle. This point will be examined in two related aspects: (i) ideological politics and (ii) the notion of sexuality as a technology of power.
Aims	:	To introduce students to: <ol style="list-style-type: none"> 1. the critique of bio-power; 2. the hermeneutics of censorship and the interpretation of artistic production; 3. model drama then and now, its accompanying theories of art and cultural implications; 4. the critique of the dis/empowerment of the body and sexuality in contemporary dance, theatre, film and music.
Learning Outcomes	:	Students will: <ol style="list-style-type: none"> 1. be able to describe and explain the critical issues of the exercise of power and the disciplining of bodies in the realm of politics and art; 2. be equipped with critical knowledge to independently analyze and assess questions of censorship and interpretation with reference to contemporary performing arts; 3. be able to apply the theory of biopower to discuss the cultural and political implications of the revolutionary theatre in Mao's China and after; 4. master the knowledge and skills to give a multimedia, critical-analytical presentation on issues concerning the performing arts in the light of contemporary theory of body and power.
Indicative Content	:	The course content is broadly structured in two parts.

Part One: Using Chinese revolutionary dramas of the 1950s-60s and their film versions as examples, the first half of this course analyzes a complex of issues concerning the exercise of political power in administering human life and the body, the policing of aesthetics, and the performing arts as political representation.

1. Bio-power;
2. Policing the theater: power/body/interpretation;
3. The “model drama” of the Mao years and its legacy in the post-1989 “new era”;
4. Model drama as a new form of proletarian revolutionary culture, the politicization of aesthetics/the aestheticization of politics, and totalitarian nostalgia
5. Aspects of the visual: i.e. the encoding/decoding of theatrical signs (e.g. movements and gestures, sets and props, traditional performance conventions adapted from Chinese opera) and the visual specificity of film as a medium for ideological reproduction.

Part Two: A series of contemporary texts and figures will be studied to explore questions of body, sexuality and dis/empowerment of the subject in everyday cultural practices.

1. Theoretical notions from feminism through transgender studies to postcolonial criticism;
2. Body in public space;
3. Sexualized bodies in musical performance;
4. The voice of female sexuality in performance;
5. Shaping the body and fe/male power in theatre.

Teaching Method : Lecture, tutorial discussion and group project.

Measurement of Learning Outcomes : 1. Quizzes and examination to measure students’ understanding of critical issues concerning biopower and performing arts. Students will be required to reflect on their knowledge of critical concepts and reorganize their thoughts in concise passages.
 2. Essay writing and examination to test students’ skills in extended cultural analysis in the field of aesthetics, censorship and politics. Students will be required to grasp in-depth knowledge of these related issues and to master adequate argumentative writing.
 3. Research project to examine students’ ability to conduct archival search on theatre and society, to do fieldwork in theatre-related areas, and to test students’ independent research skills.
 4. Tutorial discussions to examine students’ craft in debating the issues of body politics and performing art; tutorial presentations to test their skills in designing and delivering a multimedia speech to a group of concerned spectators.

Assessment : Students are assessed on the basis of 70% Continuous Assessment and 30% Final Examination, with the following grade distribution:

Participation in Class Discussion	[10%]
Oral Presentation	[20%]
Written Assignments (papers, quizzes)	[20%]
Group Project	[20%]
Final Examination	[30%]

Required/Essential Readings:

(*excerpts from the following*)

- Mao Tse-tung [Mao Zedong]. *Mao Tse-tung on Literature and Art*. Peking : Foreign Languages Press, 1967.
- Marx, Karl and Frederick Engels. *Marx and Engels on Literature & Art: A Selection of Writings*. Edited Lee Baxandall and Stefan Morawski. St. Louis: Telos Press, 1973.
- McHoul, Alec and Wendy Grace, *A Foucault Primer: Discourse, Power and the Subject*. New York: NYU Press, 1993.

Recommendation/Supplementary Readings:

Critical Works

- Ansley, Clive M. *The Heresy of Wu Han: His Play "Hai Jui's Dismissal" and Its Role in China's Cultural Revolution*. Toronto: University of Toronto Press, 1971.
- Barme, Geremie R. *Shades of Mao: The Posthumous Cult of the Great Leader*. New York: M. E. Sharpe, 1996.
- Benjamin, Walter. *Illuminations*. New York : Schocken Books, 1968.
- Blau, Herbert. *To All Appearances: Ideology and Performance*. New York : Routledge, 1992.
- Burt, Richard. Ed. *The Administration of Aesthetics: Censorship, Political Criticism, and the Public Sphere*. Minneapolis: University of Minnesota Press, 1994.
- Chan, Hok-lam. *Control of Publishing in China: Past and Present*. Canberra: Australian National University, 1983.
- Chen, Xiaomei. *Acting the Right Part: Political Theater and Popular Drama in Contemporary China*. Honolulu: University of Hawaii Press, 2002.
- Chen, Xiaomei. *Occidentalism: A Theory of Counter-Discourse in Post-Mao China*. 2nd Edition. Lanham, MD: Rowman & Littlefield, 2002.
- Chiang Ching [Jiang Qing]. *On the Revolution of Peking Opera*. Peking: Foreign Languages Press, 1968.
- Dirlik, Arif and Xudong Zhang. Eds. *Postmodernism and China*. Durham: Duke University Press, 2000.
- Foucault, Michel. *The History of Sexuality*. New York : Vintage Books, 1980.
- Howard, Roger. *Contemporary Chinese Theatre*. London: Heinemann, 1978.
- Ingram, P. G. *Censorship and Free Speech: Some Philosophical Bearings*. Aldershot: Ashgate/Dartmouth, 2000.
- Jansen, Sue Curry. *Censorship: The Knot That Binds Power and Knowledge*. New York: Oxford University Press, 1988.
- LaCapra, Dominick. *Writing History, Writing Trauma*. Baltimore: The Johns Hopkins University Press, 2001.
- Mackerras, Colin. *The Performing Arts in Contemporary China*. London: Routledge & Kegan Paul, 1981.
- Post, Robert C. *Censorship and Silencing: Practices of Cultural Regulation*. Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1998.
- Pusey, James R. *Wu Han: Attacking the Present through the Past*. Cambridge, Mass.: East Asian Research Center, Harvard University, 1969.
- Snow, Lois Wheeler. *China on Stage: An American Actress in the People's Republic of China*. New York : Random House, 1972.
- Sova, Dawn B. *Banned Plays: Censorship Histories of 125 Stage Dramas*. New York: Facts on File, 2004.
- Tung, Constantine and Colin Mackerras. Eds. *Drama in the People's Republic of China*. Albany: State University of New York Press, 1987.

Plays

Enslar, Eve. *The Vagina Monologues*. London: Virago, 2001.

Labute, Neil. *The Shape of Things*. London: Faber & Faber, 2001.

Red Lantern: A Modern Revolutionary Peking Opera, The. Revised collectively by the China Peking Opera Troupe. Peking: Foreign Languages Press, 1972.

Shachiapang: A Modern Revolutionary Peking Opera. Revised collectively by the China Peking Opera Troupe. Peking: Foreign Languages Press, 1972.

White-Haired Girl: An Opera in Five Acts, The. Trans. Yang Hsien-Yi and Gladys Yang. Peking: Foreign Languages Press, 1954.

Red Detachment of Women: A Modern Revolutionary Ballet, The. Revised collectively by the China Ballet Troupe. Peking: Foreign Languages Press, 1972.

Taking the Bandits' Stronghold: A Model Peking Opera on a Contemporary Revolutionary Theme. Adapted by the Peking Opera Theatre of Shanghai. Foreign Languages Press, 1972.

Wu Han. *Hai Jui Dismissed from Office*. Trans. C.C. Huang. Honolulu: Asian Studies Program, University of Hawaii, 1972.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 2 hours of class contact and 7 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. 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/>.