

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

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| Course Title | : | Performance Workshop with Artist 藝術家表演工作坊 |
| Course Code | : | CUS584 |
| No. of Credits/Term | : | 3 |
| Mode of Tuition | : | Lecture and Workshop |
| Class Contact Hours | : | 3 hours per week |
| 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 Content :
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 Method : Combination of lectures, in-class discussions, tutorials, workshops and performance practicum

Measurement of Learning Outcomes : The assessment in the course

1. Short piece of art criticism to demonstrate initial comprehension of and reflection on a performance (LO1,2,4)
2. Presentation on a group’s chosen case study or a performance arts form or theory (LO2,3)
3. A written paper analysing key concepts and debates discussed in class(LO1,3,4)
4. Final project or performance to demonstrate comprehension of and reflection on a performance arts in modern times, and to execute artistically and creatively (LO2,4)

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%)**

| A, A- | B+, B, B- | C+, C, C- | F |
|---|--------------------------------------|---|---|
| Demonstrates masterful and/or inventive | Demonstrates skillful use of tools / | Demonstrates appropriate choice and use | Demonstrates inappropriate choice or use of |

| | | | |
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| use of tools / techniques that meet purpose of creative piece. | techniques that meet purpose of creative piece. | of tools / techniques that meet purpose of creative piece. | tools / techniques that do not meet purpose of creative piece. |
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2) Final Project/creative presentative (30%)

| A, A- | B+, B, B- | C+, C, C- | F |
|--|--|---|---|
| Ability to proficiently demonstrate reflection and deep thinking of acquired knowledge and concepts, and integrate them into different issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); creative solutions and critical thinking skills demonstrated in the writing | Showing satisfactory ability to relate acquired knowledge to previous experiences; demonstrating attempt to analyze the issues from a number of different perspectives | Includes description of events, and a little further consideration behind the events using a relatively descriptive style of language; no evidence of using multiple perspectives in analyzing the issues | Only includes mere descriptions of theoretical knowledge; no reflection is demonstrated beyond the descriptions |

3) Attendance and Participation in class (20%)

| A, A- | B+, B, B- | C+, C, C- | F |
|--------------|------------------|------------------|----------|
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| Participates actively and constructively all the time. Engages constructively with, all course material (assigned readings, issues, concepts). Provides insightful analyses, raises critical points, and advances and deepens group discussion. Consistently appreciates others' contribution and engages with their ideas sensitively. | Participates actively most of the time. Demonstrates a good understanding of, and engages constructively with course material. Frequently provides helpful points or asks questions that advance and deepen group discussion. Generally appreciates others' contribution and engages with their ideas sensitively. | Participates most of the time but sometimes requires prompting. Demonstrates a basic understanding of most of the course material and engages with it, though not always successfully. Sometimes makes positive contributions that advance group discussion. Attempt to appreciate others' contribution and to engage with their ideas sensitively, with some success. | Student does not attend tutorial. Or if student does attend, he or she demonstrates little or no understanding of course material, lacks engagement with it, or makes little or no effort to contribute to group discussion. Little or no engagement / participation in group discussion even with prompting. Shows no appreciation of others' knowledge and skills. |
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4) Group/individual Presentation (30%)

| A, A- | B+, B, B- | C+, C, C- | F |
|---|--|--|--|
| Ability to proficiently demonstrate reflection and deep thinking of | Showing satisfactory ability to relate acquired knowledge to | Includes description of events, and a little further consideration | Only includes mere descriptions of theoretical knowledge; no |

acquired knowledge and concepts, and integrate them into different issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); creative solutions and critical thinking skills demonstrated in the writing

previous experiences; demonstrating attempt to analyze the issues from a number of different perspectives

behind the events using a relatively descriptive style of language; no evidence of using multiple perspectives in analyzing the issues

reflection is demonstrated beyond the descriptions

- 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/>.

Recommendation Readings:

- Auslander Philip. *From Acting to Performance: Essays in Modernism and Postmodernism*. Psychology Press, 1997
- Auslander Philip. *Performance: Visual art and performance art*. Taylor & Francis, 2003
- Becker, Carol. *The Artist As Public Intellectual*, in Henry A Giroux & Patrick Shannon (eds). *Education and Cultural Studies: Toward a Performative Practice*, Routledge, 1997, pp13-24
- Bicat Tina. *COSTUME and DESIGN FOR DEVISED and PHYSICAL THEATRE*. Crowood, 2012
- Boal Augusto. *Games for Actors and Non-Actors*. Routledge, 2005
- Boal Augusto. *Theatre of the Oppressed*. Pluto Press, 2000
- Braun Edward. *The Director & The Stage: From Naturalism to Grotowski*. A&C Black, 1986
- Brook Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. Simon and Schuster, 1996
- Caines, Rebecca and Heble Ajay (eds). *The improvisation studies reader: spontaneous act*. Abingdon, Oxon; New York, NY : Routledge. 2015
- Chapple Freda, Kattenbelt Chiel. *Intermediality in Theatre and Performance*. Rodopi, 2006.
- Climenhaga Royd. *What Moves Them: Pina Bausch and the Aesthetics of Tanztheater*. Northwestern University, 1995
- Gillett John. *Acting Stanislavski: A practical guide to Stanislavski's approach and legacy*. Bloomsbury Publishing, 2014
- Goldberg RoseLee. *Performance Art: From Futurism to the Present*. Thames & Hudson, 2011
- Gutekunst Christina, Gillett John. *Voice into Acting: Integrating voice and the Stanislavski approach*. A&C Black, 2014
- Hopkins, D. J, K. Solga . *Performance and the Global City*. Springer, 2013
- Jasper, James M. *Rituals and Emotions at Diablo Canyon: Sustaining Activist Identities, The Art of Moral Protest: Culture, Biography, and Creativity in Social Movements*, Chicago: University of Chicago Press, 2008
- Konijn Elly . *Acting Emotions: Shaping Emotions on Stage*. Amsterdam University Press, 2000
- Lecoq, Jacques. *The Moving Body (Le Corps Poétique): Teaching Creative Theatre*. Bloomsbury Publishing, 2020
- Milling Jane & Ley Graham. *Modern Theories of Performance: From Stanislavski to Boal*. . Macmillan International Higher Education, 2017
- Moore Sonia. *The Stanislavski System: The Professional Training of an Actor*. Penguin, 1984
- Oddey Alison. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge, 2013
- Piscator Erwin .*The Political Theatre*. Eyre Methuen, 1980
- Schechner, Richard. *Performance studies: an introduction*. London; New York: Routledge, 2013
- Thomson Peter. *Shakespeare's Theatre*. Routledge, 2013
- Tytell John. *The Living Theatre: Art, Exile, and Outrage*. Grove Press, 1997

Sample course content in the previous years includes

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.