

CURE2047 Performance Studies

Prof. Natalia S.H. CHAN (洛楓)

Monday: 2:30am- 5:15pm

Venue: LDS_214

Performances are actions, and “Performance Studies” is defined as a broad spectrum of human actions ranging from ritual, theatre, dance, music, popular entertainments as well as everyday life practice. The aim of this course is to provide the students with a knowledge of and insight into the key concepts, the historical development, and the socio-cultural implications of performance both in international scene and local context. Not only do we study the archives, the manifestations, the theory and the practice of various performers, composers, choreographers, actors/actresses, art and stage directors from different periods and traditions, but we also focus on the interpretation and communication, the audience reception and spectatorship of the social mass. It is a course draws on a wide variety of disciplines including social sciences, semiotics, speech-act theory, psychoanalysis, gender and queer studies, with which we can investigate the stylistic features, the quality of theatricality, the technical change, the hybridity and the boundary-crossing of performance in our era. Evaluation of the course bases on a book report, and one final paper. No exam required.

Week One (2 Sept): Introduction to Performance Studies

Course Organization & Assignments

Readings: -Richard Schechner: “What Is Performance?”

“What Is Performance Studies?”

Screening: -Episode of 鄧樹榮導演：《打轉教室》(Drama, HK, 2012)

-Episode of 楊雲濤編舞：《紫玉成煙》(Dance Theatre, HK, 2018)

Part One: Theory of Acting & Theatre

Week Two (9 Sept): Acting Theory (I)—Constantin Stanislavski

Readings: Constantin Stanislavski: “When Acting is an Art”

“Emotion Memory”

Case Study 1: 有種演技叫做梁朝偉 (HK)

Readings: 紅眼：〈迷人與致命的反派：洛楓訪談〉

Screening: Episode of 李安：《色|戒》(Film, Taiwan & US, 2007)

Week Three (16 Sept): Acting Theory (II)—Bertolt Brecht

Readings: Bertolt Brecht: -“The Question of Criteria for Judging Acting”

- “Alienation Effects in Chinese Acting”
- “New Technique of Acting”
- “Two Essays on Unprofessional Acting”
- “Some of the Things that can be Learnt from Stanislavsky”

Case Study 2: 周星馳的喜劇表演 (HK)

Screening: Episode of 周星馳：《喜劇之王》(Film, 1999)

Week Four (23 Sept): Physical Theatre (I)—Vsevolod Meyerhold

Readings: Vsevolod Meyerhold: -“The Fairground Booth”

-“Biomechanics”

-“Chaplin and Chaplinism”

(R)鄧樹榮：《梅耶荷德表演理論：研究及反思》

Case Study 3: 鄧樹榮的形體劇場 (HK)

Reading: 洛楓：〈披沙揀金的鑄造與提煉：鄧樹榮的劇場藝術〉

Screening: Episodes of -鄧樹榮導演：《泰特斯 2.0》(Theatre, HK & Taipei, 2000s)

-鄧樹榮導演：《馬克白》(Theatre, Europe Tour, 2017)

(R)鄧樹榮：《泰特斯：簡約美學與形體劇場》

(R)Tang Shu-Wing: *The Three Levels of ABC: Reflections on Acting & Directing*

(R)William Shakespeare: *Macbeth* (Drama)

Week Five (30 Sept): Physical Theatre (II)—Jerzy Grotowski

Readings: Jerzy Grotowski: -“Towards A Poor Theatre”

-“Methodical Exploration”

-“The Actor’s Technique”

Case Study 4: 邢亮與梅卓燕的舞劇 (HK)

Screening: Episode of 鄧樹榮形體指導、邢亮和梅卓燕編舞《舞·雷雨》(Dance, 2012)

(R)曹禺：《雷雨》(Play, Modern China, 1933)

Week Six (7 Oct): The Poetic Body—Jacques Lecoq

Readings: -Jacques Lecoq: *The Moving Body (Le Corps Poétique)*

-陳健迅：「演藝形·動」系列：（一）尋找詩意的身體

Case Study 5: 黃俊達與綠葉劇團 (Théâtre de la Feuille) (HK)

Screening: Episode of -黃俊達導演：《孤兒 2.0》《爸爸》(Drama, 2015-2018)

Week Seven (14 Oct): Postdramatic Theatre: Hans-Thies Lehmann

Readings: Hans-Thies Lehmann: *Postdramatic Theatre* (selected)

Case Study 6: Robert Wilson, Philip Glass, Lucinda Childs (US)

Screening: Episode of *Einstein on the Beach* (Opera, 1970s-2010s)

Week Eight (21 Oct): NO CLASS (Conference Trip of Instructor)

Part Two: Dance Theory & Contemporary Society

Week Nine (28 Oct): Dance Theatre (I)—林懷民 Meeting East & West

Readings: -林懷民：-《說舞》、《雲門舞話》(selected)

-(T)《跟雲門去流浪》

(R)陳雅萍：《主體的叩問：現代性、歷史、台灣當代舞蹈》

Case Study 7: Cloud Gate Dance Theatre 雲門舞集 (Taiwan)

Readings: 陳雅萍：〈探尋亞洲現代性：全球化情境下的雲門身體與劇場美學〉

Screening: Episodes of 林懷民：《白蛇》(1975)、《薪傳》(1978)、《九歌》(1993)
《行草》(2001)、《關於島嶼》(2017)

##Submission Date of Mid-term Paper (Book Report)

Week Ten (4 Nov): Dance Theatre (II)—Pina Bausch & Helen Lai

Reading: Ciane Fernandes: *Pina Bausch and the Wuppertal Dance Theater: The Aesthetics of Repetition and Transformation* (selected)

Case Study 8: Pina Bausch & Wuppertal Tanztheater (Germany)

Reading: Pina Bausch: “Not How People Move but What Move Them”

Screening: Episode of Pina Bausch: *Café Müller, Le Sacre du Printemps*

Case Study 9: Helen Lai (黎海寧) & City Contemporary Dance Company (HK)

Readings: 陳雅萍：〈香港作為方法：黎海寧舞作中的敘事、身體與主體探求〉

Screening: Episode of 黎海寧：《春之祭》(2019)

(R) 文潔華編《香港當代舞蹈歷史、美學及身分探求》

Week Eleven (11 Nov): Contact Improvisation & Postmodern Dance

Readings: -Sally Banes: Introduction of *Terpsichore in Sneakers: Post-Modern Dance*
-Cynthia J. Novack: “Contact Improvisation & Anthropological Analysis”

Case Study 10: Crossover of Dance & Literature: 梅卓燕 (HK)

Readings: 洛楓：〈落花人獨立：梅卓燕的舞蹈美學〉

Screening: 梅卓燕：《遊園驚夢》(1986/ 2016)《紫·釵·緣》(2010)

Week Twelve (18 Nov): Research Methodology—Critical Writing of Dance

Readings: -Marcia B. Siegel: “Bridging the Critical Distance”

-June Layson: “Dance History Source Materials”

-Janet Adshead: “An Introduction to Dance Analysis”

-Jane C Desmond: “Embodying Difference:
Issues in Dance & Cultural Studies”

-洛楓：〈女媧煉石的舞姿：舞評寫作的理論與實踐〉

-洛楓：〈為誰而寫和寫了甚麼：藝術評論的危機與機制〉

-台灣《表演藝術》專輯：「我的專業是評論人」

-香港「藝術評論」論文選輯

Case Study 11: Dance Dramaturgy Crossover Comics Culture (HK)

Illustrations: -舞劇與漫畫改編—香港舞蹈團：《中華英雄》（劇照）

-馬榮成：《中華英雄》（漫畫）

Choreography: 楊雲濤

Dramaturg: 洛楓

Screening: Episodes of 《風雲》（2014）、《中華英雄》（Dance Drama, 2016）

Week Thirteen (25 Nov): Site-Specific Performance, Community & Space

Readings: -Victoria Hunter: “Experiencing Space:

The Implication for Site-Specific Dance Performance.”

-洛楓：〈剪影輪廓：「後九七」香港舞蹈的形態〉

Case Study 12: Site-Specific Dance (HK & Macau)

Screenings: Episodes of -王榮祿編舞：《牆 44 之關於消失》（HK, 2013）

-楊春江編舞：《慾望西九》（HK, 2013）

-邢亮、梅卓燕編舞：《詠舞南音》（Macau, 2014）

Make-Up Class

Week Fourteen (2 Dec) : Politics & Aesthetics in the Age of Protest

Reading: -Jacques Rancière: *Dissensus: On Politics & Aesthetics* (selected)

Case Study 13: The New Generation of Choreographers (HK)

Reading: 洛楓：〈生於亂世，有種距離：「香港比舞」的美學與政治〉

Screenings: Episodes of 邱加希：《純生》（2017）、《囿》（2018）

##Final Paper Due

Instructions:

Textbooks (required)

(T)林懷民：《跟雲門去流浪》，台北：大塊文化出版，2007 年。

Suggested Readings (optional)

- Richard Schechner: *Performance Studies: An Introduction*
- Marvin Carlson: *Performance: A Critical Introduction*
- Michael Huxley & Noel Witts eds. *The Twentieth-Century Performance Reader*
- Simon Murray & John Keefe: *Physical Theatres: A Critical Introduction*
- John Keefe & Simon Murray eds. *Physical Theatre: A Critical Reader*
- Lizbeth Goodman ed. *The Routledge Reader in Politics & Performance*

1. **Course Reader:** There will be a compiled package of all reading materials. Students should make a copy of it by themselves, and finish the assigned readings before classes.
2. Students are expected to be open-minded in receiving new and/ or controversial ideas. A significant amount attention will be given to discussing the reading materials. Please be active and verbal within classroom.
3. Students, who commit academic dishonesty (for examples, plagiarism and cheating), will receive 0 mark and F grade. Please see the guidelines below for definition & information.
4. All use of AI tools is prohibited in assignments and assessment tasks
5. Students who are absent from classes should be responsible for the make-up of class activities at their own discretion.

Requirements and Assessment:

1) Mid-Term Paper: Book Report:

Students are required to submit a book report by 28 October 2024 to the TA. It can be written in Chinese or English in not more than **1500 words** (typed & double-spaced). It will be a critical report on any **One** of the following books:

- 1-黎耀祥：《戲劇浮生：黎耀祥論演技與人生》
- 2-Michael Chekhov: *To The Actor: On the Technique of Acting*
- 3-鄧樹榮：《書寫塞納河開始：我對劇場的思辨與演繹》
- 4-曹禺：《雷雨》（劇本）
- 5-William Shakespeare: *Macbeth* (Drama)

2) Final Paper: Performance Studies

Students are required to submit a final paper by 2 December 2024. It should be a critical study of **a Theatre Performance or a Dance show Onstage** by local, Asian or international troupes. The paper must include the essay title and the list of reference. It can be written in Chinese or English in not more than **2000 words** (typed & double-spaced). We DO NOT accept any electronic versions of papers. Students should print out their papers & submit the hard-copy. Late paper will be marked down for one point grade. No paper will be accepted after grade submission. AI Tools are NOT permitted!

Grade Descriptors by CUHK

A Outstanding performance on all learning outcomes.

- A- Generally outstanding performance on all (or almost all) learning outcomes.
- B Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
- C Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
- D Barely satisfactory performance on a number of learning outcomes
- F: Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Evaluation:

Mid-Term Paper: 40%

Final Paper: 60%

Total: 100%

Learning Outcomes

Knowledge Outcomes

Trans-disciplinary approach

Integration of theories and practices

Historical, sociological & psychoanalytical studies, including comparison and contrast

Cross cultural contexts, including local, Asian, and European traditions

Specialized and professional knowledge in performing arts

Skills Outcomes (Generic and Discipline/Professional)

Textual and con-textual analysis

Academic writing and discursive skills

Cultural appreciation and cultural criticism

Independent and contextualized research skills

Critical and creative thinking

Visual literacy

Honesty in Academic Work: A Guide to Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of *zero tolerance* on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student>

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/ herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1	What is plagiarism [http://www.cuhk.edu.hk/policy/academichonesty/p01.htm]
Section 2	Proper use of source material [http://www.cuhk.edu.hk/policy/academichonesty/p02.htm]

Section 3	Citation styles [http://www.cuhk.edu.hk/policy/academichonesty/p03.htm]
Section 4	Plagiarism & copyright violation [http://www.cuhk.edu.hk/policy/academichonesty/p04.htm]
Section 5	CUHK regulations on honesty in academic work [http://www.cuhk.edu.hk/policy/academichonesty/p05.htm]
Section 6	CUHK disciplinary guidelines & procedures [http://www.cuhk.edu.hk/policy/academichonesty/p06.htm]
Section 7	Guide for teachers & departments [http://www.cuhk.edu.hk/policy/academichonesty/p07.htm]
Section 8	Recommended materials to be included in course outlines [http://www.cuhk.edu.hk/policy/academichonesty/p08.htm]
Section 9	Recommended declaration to be included in every assignment hand in [http://www.cuhk.edu.hk/policy/academichonesty/p09.htm]
Section 10	Electronic submission of term papers [http://www.cuhk.edu.hk/policy/academichonesty/p10.htm]