

2018-19 Fall

HART1027

Fundamental Techniques in Stage Movement (1-credit)

Course Instructor: Mr. Acty TANG Cheong Wai (Email: actytang@ust.hk)

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Time: Tuesday | 2:30-4:20pm (Except 25 Sep)

Venue: CYT-G009A&B

Office Hours: By appointment

Course Description

This course introduces students to the theories and physical practices of stage movement and the development of non-verbal communication skills. Through a multitude of exercises, students will learn to explore movement and their own body in a group context, and realize how movement is generated from emotion and reflects emotion. Students will also learn how to relate movement with space, use their imagination to explore movement, and the techniques to utilize the body for effective communication. The course also focuses on continuous training on flexibility, coordination and physical strength, so that the body is physically and mentally fit which help sustain performances.

Intended Learning Outcomes

Upon completion of this course, students are expected to be able to:

1. Demonstrate awareness and control of body movements for communication; and various techniques of physical movements for theatre performance.
2. Understand how body movements work with imagination, space and time for theatre performances.
3. Understand basic theories of the pioneer dramatists in physical and movement theatre
4. Apply the techniques and theories to create and perform a short piece of physical theatre with movements in a small group.

Course Schedule & Outline

Lesson	Date	Topic	ILO(s)
STAGE ONE: Introduction of techniques and theories			
1, 2	4 Sep 11 Sep	Impro and Theatre Games <ul style="list-style-type: none"> - Initiate a spirit of play, openness and togetherness - Learn to observe and respond from moment to moment; develop spontaneity - Use status as a broad principle for developing dramatic performance <p>Broadly based on Keith Johnstone's <i>Impro</i>, and Bogart and Landau's <i>Viewpoints</i> (see list of reading materials below).</p>	1, 2, 3
3, 4, 5	18 Sep 2 Oct 9 Oct 25 Sep: Public holiday	The Body and Theatre <ul style="list-style-type: none"> - Become aware of fundamental aspects of movement and kinaesthetic sense (the sense of body in movement) - Discover the connections between physical movements and inner experiences - Begin to manipulate aspects of movement (such as time, space and rhythm) to develop meaningful expression - Play with using daily and abstract gestures and movements as the vocabulary for a physical theatre <p>Broadly based on Rudolf Laban and Valerie Preston-Dunlop's choreological work; the theatre theories of Vsevelod Meyerhold and Eugenio Barba; and examples of physical theatre such as Pina Bausch, DV8 Physical Theatre and Frantic Assembly.</p>	1, 2, 3
6, 7	16 Oct 23 Oct	Corporeal Mime of Etienne Decroux and the Theatre of Jacques Lecoq <ul style="list-style-type: none"> - Train towards "the articulate body" through exercises for the inclination and rotation of the spine - Connect physical actions of mime to fundamental and metaphorical forces of the body on stage: open close; push-pull; balance and off balance - Develop clarity of movement expression by using corporeal mime to transform daily and abstract gestures and movements (neutral mask work) 	1, 2, 3
8	30 Oct	Theatre for Transformation: Augusto Boal <ul style="list-style-type: none"> - Discover how body and movement contain and reveal personal and social memories - Use images as the basis for ensemble creation 	1, 2, 3
STAGE TWO: Application of techniques and theories			
9, 10	6 Nov 13 Nov	Images and Narratives <ul style="list-style-type: none"> - Reflect on what makes a performance piece feels interesting and meaningful - Explore concepts such as montage, juxtaposition and the postdramatic - Students form small groups and work on the final performance pieces. Instructor gives notes to assist rehearsals 	1, 2, 4

11	20 Nov	Dress Rehearsal <ul style="list-style-type: none"> - Each group presents their performance piece - Through a Q & A process, instructor and peers provide feedback and discuss what improvements can be made, and reflect on how meanings are made in physical performance 	1, 2, 4
12	27 Nov	Presentation, Feedbacks, evaluation and reflection <ul style="list-style-type: none"> - Each group performs their short piece of physical / movement theatre that lasts for 5 - 8 minutes - Students evaluate and reflect on their own performances 	1, 2, 4

Assessment Tasks

Class Participation and attendance (15%)	<p>Level of Participation in movement exercises and lectures throughout the course.</p> <p>Students arriving 10 minutes after the beginning of each session will be counted as late. <u>Being late or leaving early for more than 10 minutes twice will be counted as one absence.</u></p> <p>Students are required to attend at least 70% of the classes; i.e. students may <u>not be absent for more than 3 sessions</u>, for any reasons such as illness or other university functions.</p> <p>If a student is absent for more than 3 sessions, they will <u>not</u> participate in the Short Movement Performance, since this task depends on continual class participation and group work. The student will be assessed individually using the same criteria, and will not be supervised in their preparation.</p>
Weekly Class-based Exercises (20%)	<p>Continuous assessment of in-class movement exercises each week, improvement of each student could be monitored and assessed week-by-week.</p>
Critical Commentary (30%)	<p>A 1000 words of Critical Commentary that reflects and analyses the learning experience, creative process as well as the final performance.</p> <p>The critical commentary demonstrates how well students have understood the theories taught in class in written form. The writing will demonstrate students' abilities to analyse and discuss theories as an evaluation and reflection of their practices and creative work.</p> <p><u>DUE DATE: 3 Dec 2018</u></p> <p><i>*10% of the grade will be deducted per day after the due date. Submissions will not be accepted after 10 Dec 2018.</i></p>

Short Movement Performance (35%)	<p>In small groups of 2 to 5, students present physical / movement theatre pieces each lasting 5-8 minutes.</p> <p>Preparing a piece of meaningful movement work is a practical demonstration of how much students have acquired physical awareness, control and expressiveness for performance, and an emerging sense of aesthetics of how movement is connected to the imagination.</p>
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Required Reading Materials

1. The Viewpoints Book: A Practical Guide to Viewpoints and Composition, Bogart, Anne & Landau, Tina, 2005, New York: Theatre Communications Group
2. Chapters 12-27, *Looking at Dances: A Choreological Perspective on Choreography*, Preston-Dunlop, Valerie, 1998, London: Verve
3. Chapters 3 & 4, *Etienne Decroux*, Leabhart, Thomas, 2007, Oxon & New York: Routledge
4. *The Moving Body: Teaching Creative Theatre*, Lecoq, Jacques., 2009, London: Methuen Drama
5. *Games for Actors and Non-Actors*, Boal, Augusto, 1992, London: Routledge

Supplementary Reading Materials

1. *Impro: Improvisation and the Theatre*, Johnstone, Keith, 1981, London: Methuen Drama
2. *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (2nd Ed.), Barba, Eugenio & Savarese, Nicola, 2006, Oxon & New York, Routledge
3. *Physical Theatres: A Critical Introduction*, Murray, Simon & Keefe, John, 2016, Oxon & New York: Routledge
4. *The Physical Actor: Exercises for Action and Awareness*, Loui, Annie, 2009, Oxon & New York: Routledge
5. *Movement for Actors*, Potter, Nicole, 2002, U.S., Allworth Press
6. *Theatre of Movement and Gesture*, Lecoq, Jacques., 2006, London, Routledge

Academic Honor Code

- You must observe and uphold the highest standards of academic integrity and honesty in all the work you do throughout your program of study.
- As members of the University community, you have the responsibility to help maintain the academic reputation of HKUST in its academic endeavors.
- Sanctions will be imposed if you are found to have violated the regulations governing academic integrity and honesty. Regulations for Student Conduct and Academic Integrity (<http://publish.ust.hk/acadreg/generalreg/index.html>)