

2016-17 Spring

HART1028

**Devised Theatre:
Contemporary Creative Process for Performance**

Course Instructor: Ms. LAM Yin, Krissy (Email: yinkrissy.lam@gmail.com)

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Time: 1400-1650

Venue: CYT-G009 A & B

Office Hours: By appointment

Course Description

Contemporary Theatre has developed to take on many forms beyond naturalistic drama, including Dance Theatre, Multimedia Theatre, Physical Theatre, Site-Specific Theatre and more new forms are constantly emerging. These exciting forms of theatre are often created with the method called Devised Theatre which is a highly collaborative and experimental way of making theatre pieces. It is widely adopted by many contemporary theatre groups of different scales and styles all over the world. In Devised Theatre, all participants work together to create a performance, on a theme of their choice, by making use of various starting materials including photos, objects, songs, news articles, maps, letters, poems, creative writings, movements and even architectural space. In this course, students will become creative performers who will create, edit, design and perform a short piece of original theatre work.

Intended Learning Outcomes

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

1. Acquire and apply skills and knowledge of Devised Theatre in the process of making a theatre piece
2. Collaborate sensitively, creatively and responsibly with others in the devising, rehearsing and performing process
3. Create a meaningful and original theatre piece with a clear theme and focus
4. Perform with appropriate style, skills and discipline in the final performance
5. Make critical, specific and constructive comments on oneself and peers

Course Schedule and Outline

Week	Date	Topic
PHASE 1: Devising Techniques		
1	3 Feb (2 hrs)	Introduction of devised theatre <ul style="list-style-type: none"> - Basic concepts, techniques, and some examples of Devised Theatre will be introduced - Students will go through a guided process to create their first mini-piece of devised theatre on a given theme.
2	10 Feb (2 hrs)	Physical expressiveness and sense of space <ul style="list-style-type: none"> - Develop the awareness and the physical expressiveness of the body, which is important for the creative process, stage presence and performance. - Explore how stylized movements and the three-dimensional performance space can be used for story-telling.
3	17 Feb (2 hrs)	The transformation of objects <ul style="list-style-type: none"> - Explore how simple objects can be transformed into symbols and even metaphors with dramatic meaning - The ways of using objects in imaginative ways beyond the idea of “props” will be examined.
4	24 Feb (Break)	No Class <ul style="list-style-type: none"> - Each student find a piece of text about a topic given by the teacher for the use in the next lesson.
5	3 Mar (3 hrs)	The dimensions of text <ul style="list-style-type: none"> - Experiment with different possibilities of using text in a performance, e.g. dialogues, inner voices, narration, sound collage. - The poetry, metaphorical meaning, musicality as well as the economy of text will be explored. - Explore the connection between text and body movements. The idea of using movements beyond illustration will be explored.
6	10 Mar (3 hrs)	Expressive forms and metaphors <ul style="list-style-type: none"> - Experiment with different expressive forms and strategies to bring out the meaning of the performance. - Explore how stories or events can be transformed artistically with metaphors. - The relationship between Form, Purpose and Content will be explored, and how the use of forms and metaphors can bring out deeper meaning will be discussed.
7*	17 Mar (Break)	No Class* <ul style="list-style-type: none"> - Students form small companies of 4-5 people for the next Phase of the course. - Each group chooses a topic of their interest / concern, and collect useful starting materials for the devising process.
PHASE 2: Creative Process and Performance		
8	24 Mar (2 hrs)	Presentation of topics and materials <ul style="list-style-type: none"> - With the techniques and concepts taught in the first Phase, students give the first attempt on the presentation of their topic and material - Each group gives feedbacks on the other groups’ presentations, giving insights for clarification of the topic, and further exploration and research on the topic. - Students go back to collect more materials for the use in the next lesson.

9	31 Mar (3 hrs)	Generating the content and choosing the forms <ul style="list-style-type: none"> - With all the materials collected, apply the techniques learned in the first phase to generate artistic material as the content for the story-telling. - Continue to work in small groups to choose the most appropriate expressive forms for the content generated, and creating the fragments or the building blocks for the piece.
10	7 Apr (3 hrs)	Finding metaphors, structuring and Editing <ul style="list-style-type: none"> - Finding suitable metaphors for the content generated. - Experiment with different sequences of the building blocks to work out an appropriate and interesting structure for the performance. - Edit and fine-tune the content, metaphor and the structure of the piece.
/	14 Apr	<i>Easter Holiday – No Class</i>
11	21 Apr (3 hrs)	Polishing, Rehearsal and Feedbacks <ul style="list-style-type: none"> - Props, costumes, video clips, sound clips and equipment needed for the performance should get ready. - Students have their final rehearsal, and receive feedbacks from the instructor and the classmates in other groups.
12	28 Apr (3 hrs)	Final Presentation, Comments from facilitator, Reflection and sharing of learning experience; Course evaluation <ul style="list-style-type: none"> - Students show their pieces (about 15-min long) to a small invited private audience and their classmates. - Comments from the facilitator on each group’s performance will be given. Students will reflect and share their learning through guided discussion. Time will also be allowed for course evaluation. - Guided questions will be given to help students write the critical commentary as a written evidence of the understanding of theories and artistic experience. - Complete self and peer assessment in class
13*	5 May	Assignment Week- No Class*

Assessment Tasks

Course Participation & Attendance (35%)	<p>Students will participate in individual and group work in each lesson. Learning attitude, contributions made to the class, and the quality of work produced will be assessed. The instructor will look at:</p> <ol style="list-style-type: none"> how much is the student willing to take risks in the creative process; how well is the student working collaboratively with the other classmates; how active is the student in taking up responsibilities and contributing to the creative process; how much progress the student has made on acquiring and applying the skills and knowledge; how well can the student make observation and give constructive comments to other classmates’ works. <p>*Attendance will be taken 10 minutes after the beginning of each session. For each absence, students will have 1% deducted from their attendance grade.</p>
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Critical Commentary (30%)	<p>Students will produce a written critical commentary to reflect on their learning by giving a detailed analysis of the creative process and final performance, reflecting on their personal strengths, weaknesses, contributions and discoveries in the process, as well as the difficulties encountered and achievements attained as a group. Students will also give a critical analysis on the strengths and weaknesses of the performances given by the other groups. A list of guidelines will be given to the students for the critical commentary.</p> <p>Word Limit: 500-1000 Submission Deadline: <u>5 May 2017</u></p>
Final Performance (35%)	<p>Each group of students will give a 15-20 mins long performance of an original piece of theatre. The making of a performance will give students a complete experience of devised theatre.</p>

Assignment Submission Policy

10% of mark will be deducted per day in case of late submission

Required Reading Materials

1. Bicat, T. & Baldwin, C. (2002). *Devised and Collaborative Theatre: A Practical Guide*. Wiltshire: Crowood Press.

Supplementary Reading Materials

1. Oddey, A. (1996). *Devising Theatre: a practical and theoretical handbook*. London & New York: Routledge.
2. Graham, S. & Hoggett, S. (2009). *The Frantic Assembly Book of Devising Theatre*. New York: Routledge.
3. Lecoq, J., Carasso J-G., Lallias J-C, and McBurney, S. (2002). *The Moving Body: Teaching Creative Theatre*. New York: Routledge.
4. Adrian, B. (2008). *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement*. New York: Allworth Press.

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>)