

2019-20 Fall

HART1028

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

Course Instructor: Mr. Acty Tang (Email: acty.tang@gmail.com)

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Time: 1400-1550

Venue: CYTG009 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	Match- ing ILOs
PHASE 1: Devising Techniques			
1, 2, 3	6, 13, 20 Sept	Approaches to Text in Contemporary Theatre <ul style="list-style-type: none"> - Experimenting with poems, found texts and self-written texts as alternatives to the dramatic "script" - Developing a sense of dramatic shape and flow independent of dramatic plot - Fundamental drama exercises in ensemble improvisation and voice will begin each lesson - 	1, 2
4, 5	27 Sept, 4 Oct	Overview of Devised Forms in Theatre <ul style="list-style-type: none"> - Appreciation of different forms in which devising had taken place in theatre at different places and times, such as Piscator's drama, guerilla performances, Barba and intercultural performances, site-specific theatre, Theatre of the Oppressed, documentary and verbatim theatre - Before week 5's class, students gather texts to prepare for a first attempt at devising. This forms the basis of work for weeks 5 - 7. - 	1, 2
6, 7	11, 18 Oct	Forms and Metaphors <ul style="list-style-type: none"> - Exploring how gestures, space and objects work with/against text to create meaning - Searching for motifs and metaphors in structuring a piece 	1, 2, 3
PHASE 2: Creative Process and Performance			
8	25 Oct	Initiating the Devising Process, Research and Documentation <ul style="list-style-type: none"> - Students get into small groups of 4-5, choose a topic of their interest / concern, formulate their focus questions and start collecting materials for the devising process. - Overview of documentation, its importance to the creative process, and different ways of documenting. - 	1, 2, 3
9, 10, 11, 12	1, 8, 15,22 Nov	Generating Material, Cycles of Showing and Feedback <ul style="list-style-type: none"> - Each week consists of working in the groups, presenting source and performance material to the rest of the class, discussing and offering constructive peer feedback. - Cycles of gathering more materials, exploring more details, polishing and editing in response to feedback. Much of this work, in particular the gathering of materials, should happen outside of class times. - Logistical work such as gathering of props, clothing, furniture, media. - 	1, 2, 3, 4, 5
13	29 Nov	Final Presentation <ul style="list-style-type: none"> - Students show their pieces (about 15-min long) to a small invited private audience and their classmates. 	2, 4

Assessment Tasks

Assessment	Description	Match- ing ILOs
Course Participation (25%) & Attendance (10%)	<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> <ul style="list-style-type: none"> a) how much is the student willing to take risks in the creative process; b) how well is the student working collaboratively with the other classmates; c) how active is the student in taking up responsibilities and contributing to the creative process; d) how much progress the student has made on acquiring and applying the skills and knowledge; e) how well can the student make observation and give constructive comments to other classmates' works. <p>Students arriving 10 minutes after the beginning of each session will be counted as late. Being late or leaving early for more than 10 minutes twice will be counted as one absence.</p> <p>Students are required to attend at least 70% of the classes; i.e. students may not be absent for more than 3 sessions, 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 Final Performance assessment, 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>	2, 4, 5
Documentation of Creative Process (30%)	<p>An archive of source texts, images, sounds and videos of rehearsals, notes and ideas from the group and classmates' feedback, with annotations indicating the student's developing insight into the piece they are creating. Documentation can take the form of handwritten or typed pages; or online repositories such as a shared folder in a cloud server or a blog; or both.</p> <p>Part of the lesson in week 8 is devoted to introducing methods of documenting the devising process. (Submission Deadline: 6 December)</p>	1, 3, 5
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> <p>Date of Performance: 29 November</p>	1, 2, 3, 4, 5

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>)