



7,620: Haniel Seminar: Performing new worlds

Subject information

ECTS-Credits: 6

Attached courses

Timetable	Language	Lecturer
7,620,1.00 Haniel Seminar: Performing new worlds	English	Gibas Sebastian, Steyaert Chris

Course information

Course prerequisites

There are no prerequisites for the course.

Course content

"I felt responsible for sustaining and increasing the beauty of the world",

Marguerite Yourcenar, Hadrian's Memoirs

Performing new worlds is a variation on the title of a book called "Disclosing new worlds: Entrepreneurship, democratic action and the cultivation of solidarity" written by Charles Spinosa, Fernando Flores and Hubert L. Dreyfus. This book is important because it relates processes of creation and entrepreneurship with taking responsibility for how our world could look differently, which also requires political and social consideration. Its main argument is that people are at their best when they are intensively involved with changing the taken-for-granted ways of doing things in a specific domain of practice, whether in business, art or learning. This turns entrepreneurial invention and creation also into a form of history-making, as new inventions aim to change current conceptions and styles of living.

In this course, students develop performances based on a combination of responsible engagement and imagination with how the world could be shaped and organized differently and even be re-invented. The course connects creation and innovation with exploring aesthetic styles, through (per)forming an in-between or an *interface* between the aesthetic and the entrepreneurial. The course relates to the growing research on art entrepreneurship and the aesthetics of entrepreneurship, where entrepreneurial processes as they are forming in business environments are aligned with creation processes in artistic contexts. The seminar provides master students the unique opportunity to be part of and to contribute to entrepreneurial projects through emphasizing their artistic dimension - creating convincing narratives and sculpting interesting representations and visualizations of complex and intangible content - that allows to rethink and reflect upon how entrepreneurship and innovation contribute to the outlook of our living worlds and to discover the inherent aesthetic and artistic core of any creation and innovation process. In parallel, the seminar explores creative and innovative ways and practices of representing, visualizing and embodying concrete entrepreneurial initiatives and storylines by travelling across business, artistic and societal contexts.

Course structure

Performing new worlds is set up around interweaving three creative processes namely that of an artistic process, of an entrepreneurial process and of a learning creation process. The first process - artistic creation - will be approached by studying how two different provocative and renowned artists - Peter Brook and Bob Wilson - have recreated the famous Hamlet-text by Shakespeare and by engaging with the creative experiences and exercises of dancer and theatre pedagogue Sebastian Gibas. The second process - entrepreneurship as inventing new worlds - will be shaped by starting from making visible our pre-understandings of entrepreneurship and by collecting ideas and themes related to disclosing new worlds and transforming them gradually into new understandings of entrepreneurship as they become visualized, framed, narrated and staged. The third process - the learning process of this class as a creative collective endeavor - will be conceived as a process of sensing, improvising, experimenting and constant reviewing in small groups.

Schematically, the course has the following parts:

Part I: Preparing (Exploring new worlds)

Session 1 Signing up: We explain the course concept and program as detailed and vivid as possible, we get to know potential participants, their questions and hesitations, and we distribute the readings for the course.

Furthermore, we warm up the classroom with exercises that bring us slowly into a collective creative process.

Session 2 Preparing: We start with first improvisations and impromptus, drawing on exploratory themes of creation and textual fragments (even Shakespeare's Hamlet!). We think of possible stories, themes and concepts that can be associated with the creation of new or entrepreneurial worlds. We mix readings of selected texts with practical exercises. We form performance teams and identify the projects and its themes.

Part II: Exercising (Exploring aesthetics)

Two-day workshop: Observing/ Improvising / Visualizing / Materializing: We develop our performative range based on individual and group exercises and engage with selected scenes of Hamlet in the creations/versions/adaptations of Peter Brook and Robert Wilson and try them out in improvisations and discussions. We explore their aesthetics, and translate/recreate them to stage/materialize the specific themes and stories project groups identified and develop.

Part III: Rehearsing (Performing new worlds)

Two day workshop: Developing Stagings: Projects group develop their performance while we preview and review the work-in-progress of the different teams. Teams can rehearse, materialize, develop and discuss their projects.

Preparing/Performing: In the morning, teams can prepare, finalize and warm up for their performances for presentation in the later afternoon in the presence of a small audience. The working title of the event is "New Worlds in Pieces".

Part IV: Reflecting

Debriefing session: Based on the learning papers, we reflect upon the various projects and review our own creative process. We let (it) go.

Contextual Studies are considered part of **Contact Learning**; thus, taking part properly implies **regular attendance**. It is the students' own responsibility to ensure that there is **no timetable clash** between the courses they have chosen.

Course literature

Lavender, A. (2001) *Hamlet in Pieces*. Shakespeare reworked by Peter Brook, Robert Lepage, Robert Wilson. London: Nick Hern Books.

Spinoza, C., Flores, F. and Dreyfus, H.L. (1997) *Disclosing New Worlds. Entrepreneurship, Democratic Action and the Cultivation of Solidarity*. Cambridge, MA: MIT Press.

These texts will be provided in a compendium, together with small reflection pieces, during the first session.

Course additional information

The course will be an intensive exercise in engaging with an entrepreneurial process that self-organizes itself from a vague, ambivalent and unstructured idea to a finalized form that is to be presented (as work-in-progress) to a selective audience. This requires that students are able to engage with all "stages" of the creative process and fully engage with the different discussions, improvisations and materializations. Learning combines doing with reflecting, and thus movement, body and aesthetics are equally important for thinking and developing new ideas. Our adagio is that an idea does not exist before it has been formed and performed. The course offers a unique chance to work with a dancer and art pedagogue of the Theatre Sankt Gallen (further information: <http://sebastian-qibas.info>)

Since 2003, the University of St. Gallen specifically deals with underrepresented topics in the Haniel seminars. It invites famous researchers and prominent young academics to exchange their knowledge and experiences with students. The Haniel Foundation finances the series of seminars.

Link:

<http://www.unisg.ch/Studium/Master/AllgemeineInformationen/MAStufeKontextstudium/HanielSeminars.aspx>

Information about the Examination

Examination type

decentral - Presentation (in groups) (75%)

Comment: See examination content

Examination aids

no regulation necessary

No rules for examination aids are required for this examination.

- For written examinations at home (term paper), courses without credits, etc., no specific rules for examination aids are required.
- The regulations of the University of St. Gallen and the rules of academic work (sources and aids must always be identified) are applicable in a subsidiary fashion.
- All written work must be accompanied by a declaration of authorship.

Question language: **English**

Answer language: **English**

decentral - examination paper written at home (individually) (25%)

Comment: See examination content

Examination aids**no regulation necessary**

No rules for examination aids are required for this examination.

- For written examinations at home (term paper), courses without credits, etc., no specific rules for examination aids are required.
- The regulations of the University of St. Gallen and the rules of academic work (sources and aids must always be identified) are applicable in a subsidiary fashion.
- All written work must be accompanied by a declaration of authorship.

Question language: **English**

Answer language: **English**

Examination content

Students will work in creative teams and their projects will form the basis for grading. The exam will be a collective event where the students stage/perform/present their project. Students finally hand in a three pages individual reflection paper that summarizes their learning from exploring the relationships between artistic, entrepreneurial and group creation processes.

Exam-relevant literature

Lavender, A. (2001) *Hamlet in Pieces*. Shakespeare reworked by Peter Brook, Robert Lepage, Robert Wilson. London: Nick Hern Books.

Spinoza, C., Flores, F. and Dreyfus, H.L. (1997). *Disclosing New Worlds. Entrepreneurship, Democratic Action and the Cultivation of Solidarity*. Cambridge, MA: MIT-Press.

Attention please:

We would like to point out to you that this fact sheet has absolute priority over other information such as StudyNet, faculty members' personal databases, information provided in lectures, etc.

When will the fact sheets become binding?

Information about courses and examination type (central/decentral and grading form): from the start of the bidding process on 23 August 2012

Information about decentral examinations (examination aids, examination content, exam-relevant literature): after the 4th semester week on 15 October 2012

Information about central examinations (examination aids, examination content, exam-relevant literature): from the start of the enrolment period for the examinations on 5 November 2012

Please look at the fact sheet once more after these deadlines have expired.