

**GE F:A:C:E: Mentorship x Theatre Programme 2017**  
**劇場師友會**  
**Application Form**

Ref. No. (Office use only)

**Please read the following information carefully before submitting your application.**

**Programme Rundown**

- Successful applicants are divided into 10 groups. Each consists of 1 mentor and 4 mentees. Mentors have suggested a recommended list of cultural texts and art works for mentees to study and discuss during their meetings.
- The recommendation list is listed below. The application form can be obtained from the GE website or the enrolment counter before enrolment starts on 4 Sep (Mon). Applicants have to list out the five most preferred mentors and write a passage about a book or an art work of their own recommendation. Selection will be based on applicants' preferences of mentors and their writing.

**Note: The information given on your application form will be used for selection. For unsuccessful applications, the fee will be refunded. Please indicate clearly if you are willing to be assigned to other mentors in case all of your chosen groups are full. For those who have only picked one choice, you may not be able to join the programme if your preferred group is full.**

- Application results will be announced via email by 18:00, 14 Sep (Thu).
- A **briefing session** will be held at Gatherland 2001 (2/F, Pao Siu Loong Building) from 18:45 to 19:45 on **15 Sep (Fri)**. Details of the programme and mentors' contact information will be provided at the briefing. Also, a student representative from each group will be selected and he/she will be responsible for coordinating meetings with mentor. **Please make sure you will be able to attend the briefing session.**
- This programme offers both structure and flexibility. While mentors and mentees are given the discretion to decide on the mentorship arrangements and meetings, the mentees are encouraged to take initiative and meet their mentor **at least 5 times** from Sep to Nov, so that the objectives of the programme can be fulfilled.
- As a concluding remark, mentees are required to present their learning experience in any performing art forms under the guidance of mentors. Each group can receive a maximum production subsidy of HK\$1,000 on a reimbursement basis. A budget plan has to be submitted for approval in advance. GE reserves the right of final decision on reimbursement of production expenses. Participants are required to submit a **short synopsis** for the final performance (100 to 150 words per group) **by 2 Nov (Thu)**.
- The **final performance** will be held from 19:00 to 20:30 on **23 Nov (Thu)** at HKU. All participants will have a chance to appreciate and showcase what they have gained from the programme on this finale. Mentors and other HKU members will also be invited to join the event.
- **Applicants have to pay \$300, including a deposit of \$200 which will be refunded upon full attendance of the programme.**

**Quota: 40**  
**Fee: \$300 (including \$200 refundable deposit)**  
**Application Deadline: 17:00, 13 Sep 2017 (Wed)**

### Mentor's Recommendation List (in alphabetical order of the surnames)

	Mentor	Field / Work Title	Suggested Items
1#	Emrys Barnes	Drama Practitioner and Tutor	<b>Books:</b> <i>A Mis-Guide To Anywhere</i> by Stephen Hodge Simon Persighetti, Phil Smith & Cathy Turner (to try the activities) <i>Zen Flesh, Zen Bones</i> by Paul Repts (to try to apply the ideas)
2	Budming 畢明	Writer / Director / Creativity Consultant	<b>Books:</b> <i>It's Not How Good You Are, It's How Good You Want To Be</i> by Paul Arden, <i>Dispatches from the Edge</i> by Anderson Cooper, 蔣勳《孤獨六講》 <b>Films:</b> 王家衛《一代宗師》, <i>Harold and Maude</i> by Hal Ashby <b>Music:</b> <i>Rhapsody in blue</i> by George Gershwin
3	Bernice Chan 陳國慧	General Manager, International Association of Theatre Critics (Hong Kong)	<b>Theatre performance:</b> 《親密 Claustrophobia》 <a href="http://bit.ly/2uDCvVs">http://bit.ly/2uDCvVs</a> <b>Readings:</b> <i>Whatever you want</i> <a href="http://bit.ly/2tAGHAj">http://bit.ly/2tAGHAj</a> <i>The Top Ten Reasons Why Theatre is Still Important in the Twenty-First Century</i> <a href="http://bit.ly/1ooVUxa">http://bit.ly/1ooVUxa</a>
4	Anna Cheng 鄭煥美	Producer, Performing Arts (Dance), West Kowloon Cultural District Authority	<b>Books:</b> <i>Grapefruit</i> by Yoko Ono, <i>Whatever You Think, Think The Opposite</i> by Paul Arden, <i>Dancers Among Us</i> by Jordan Matter 白雙全《圖文城市單身看：香港生活雜記》, Jochen Schmidt 著, 林倩葦譯《碧娜·鮑許：舞蹈劇場新美學》, 林懷文《高處眼亮：林懷民舞蹈歲月告白》 <b>Films:</b> <i>Pina</i> by Wim Wenders, <i>Songs From The Second Floor</i> by Roy Andersson
5	Lai Yan Chi Mo 賴恩慈	Theatre practitioner and Filmmaker	<b>Books:</b> <i>Hitchcock</i> (Revised Edition) by François Truffaut, <i>The Empty Space</i> by Peter Brook, <i>Theatre of the Oppressed</i> by Augusto Boal <b>Films:</b> <i>Memento</i> by Christopher Nolan, <i>Les quatre cents coups</i> by François Truffaut, <i>Dogville</i> by Lars Von Trier, <i>Léon</i> by Luc Besson
6	Dr. Lam Fung 林丰博士	Composer / Director of Artistic Planning, Hong Kong Philharmonic Orchestra	<b>Music:</b> <i>async</i> by Ryuichi Sakamoto, Sigur Ros, <i>Red Earth</i> by Michael Finnissy, <i>Lento</i> by Howard Skempton, <i>Jesus' Blood Never Failed Me Yet</i> by Gavin Bryars <b>Films:</b> <i>Requiem for a Dream</i> by Darren Aronofsky, <i>Irréversible</i> by Gaspar Noé, <i>Amores Perros</i> by Alejandro González Iñárritu, <i>Cloud Atlas</i> by Lana Wachowski, <i>Tom Tykwer</i> , <i>Andy Wachowski</i>
7	Cherry Leung 梁芷茵	Choreographer / Performer / Dance Teacher	<b>Book:</b> Jean-Luc Nancy, Mathilde Monnier 著, 郭亮廷譯《疊韻：讓邊界消失，一場哲學家與舞蹈家的思辨之旅》 <b>Dance:</b> Batsheva Dance Company: 'It's about making the body listen' <a href="https://youtu.be/gRky99sO-og">https://youtu.be/gRky99sO-og</a> <b>Painting:</b> <i>Going up Garrowby Hill (2000)</i> by David Hockney <b>Painter:</b> Raoul De Keyser
8	Loong Man Hong 龍文康	Screenwriter (Film, TV & Theatre)	<b>Book:</b> 近藤麻理惠《怦然心動的人生魔法》 <b>Film:</b> 楊德昌《牯嶺街少年殺人事件》
9	Yan Pat To 甄拔濤	Writer, Director, Artistic Director of Reframe Theatre	<b>Books:</b> 村上春樹《沒有色彩的多崎作和他的巡禮之年》, <i>How to cure a fanatic</i> by Amos Oz (艾默思·奧茲《如何對治狂熱份子》)
10	Yeung Sau Cheuk 楊秀卓	Ecology, City and Art	<b>Books:</b> 菲利普·林伯里, 伊莎貝爾·歐克夏著, 鄭襄憶、游卉庭譯《壞農業：廉價肉品背後的恐怖真相》(Original version – <i>Farmageddon: The True Cost of Cheap Meat</i> by Philip Lymbery and Isabel Oakeshott), 李逆燭《資本的衝動》, 侯志仁主編《城市造反：全球非典型都市規劃術》 <b>DVD:</b> 孫婷《塑膠天堂：太平洋垃圾帶》 <i>Plastic Paradise: The Great Pacific Garbage Patch</i> by Angela Suen, 《垃圾圍城》 <i>Trashed</i> by Candida Brady

#English-speaking mentor

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**劇場師友會**  
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Name: (in English) \_\_\_\_\_ Name: (in Chinese, if applicable) \_\_\_\_\_

UID: \_\_\_\_\_ Contact No. (Mobile): \_\_\_\_\_

Email: \_\_\_\_\_

All personal information collected will be used for GE course enrolment only and will be destroyed at the end of the semester.

Please write down the no. of your chosen mentors (must fill in 5 choices)

Choice 1	No.
Choice 2	No.
Choice 3	No.
Choice 4	No.
Choice 5	No.

\* Are you willing to be assigned to the other groups if all of your chosen groups are full?  Yes  No

\* Have you joined the F:A:C:E: Mentorship Programme before?  If yes, please indicate the year: \_\_\_\_\_  No

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

*This following part can be completed in English or Chinese.*

Your recommended item: \_\_\_\_\_

(e.g. book, movie, painting, performance or any kinds of cultural texts and art works)

Your reasons for recommendation (please attach an additional sheet of paper if not enough space):

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