

OPONENTSKÝ POSUDEK DIPLOMOVÉ PRÁCE:

Příloha k protokolu o státní magisterské zkoušce.

DIPLOMANT: LAM Teresa

Obor: režie ALD, anglický program

Oponent diplomové práce: MgA. Jiří Havelka, Ph.D.

Master Thesis of Lam Teng Teng Teresa is very knowledgeable, thorough, professional and academic. The main topic she chose is current practices for adaptation of Chinese literature theater work in Macau, her homeland. This very specific subject is examined in very complex perspective.

The work is divided into two chapters. The first deals with the past and present adaptations of the works of Chinese literature in Macau in terms of general trends in local theatrical dramaturgy. The second chapter presents her own creative work in this field. The first chapter is full of statistics, graphs and numbers and delivers really deep insight into Macau's theatre scene from different points of view, taking into account history, social behavior or funding system. To us, western people, the theme might look a bit strange and too specialist (especially parts labeled like: "Spoken Cantonese vs. Chinese Writing") but for Teresa it's all very personal, which we can see in list of important questions she raises at the beginning: "What is my reason for choosing this art form to create theatre pieces? Why did this creative channel repeatedly come back to my artistic direction? Is it true that seldom adaptation works are made in Macao theatre? Why would that happen? My audiences show their interests about this particular genre, are there any needs or expectations for this kind of productions in the local field?"

Answers can be found in the second part of her Thesis where she describes artistic work of the theatre group she founded in Macau: ROLLING PUPPET ALTERNATIVE THEATRE.

Main focus is again on adaptations of Chinese literature and the core of whole Thesis lies in three different methods of adaption: "In the first method, it begins with a particular theme or topic we want to explore, then come to the selection of the texts; for the second method, we pick first a piece of literary work we want to adapt, then search for its contemporary interpretations; the third way is to pick firstly a specific art form we want to experiment, then look for different writers' works which suit the form." Here Teresa demonstrates even deeper commitment and ability to develop what she has learned at our department to very personal highly artistic style.

As a kind of leitmotiv of entire work there is a term "culture orphan" which was first used by When Kuo Pao Kun to describe the current Macao looks like: "culture orphan" to both China and Portugal. Here it is used as a metaphor of a land but can be seen also as a metaphor of rootless individual. When Kuo Pao Kun articulated this term, he predicted also two possible

futures: (1) "cultural orphans" forget all cultural heritage they had, including the fragmented parts of it. (2) The thirst of "cultural orphans" brings upon a strong capability to absorb the essence of different cultures. Based on their understanding and life experience, they construct a new culture - a culture that reflects the essence of fusing different culture in the world.

It's more than clear that Lam Teng Teng Teresa decided to follow the second option.

This degree thesis and is capable to be defended.

Questions:

- Which new ways of making audience more participative have you discovered on your artistic way?
- What kind of puppetry have you found as the most convenient for achieving your artistic goals?
- How much do you care about reflections and comments from viewers?
- What did you miss mostly in the educational system at KALD DAMU?

Proposed classification (to be completed):

Date: Prague, September 18, 2016

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