

CUS588 Drama, Theatre and Performance 戲劇、劇場與表演

Course Title : Drama, Theatre and Performance 戲劇、劇場與表演

Course Code : CUS588

No. of Credits : 3 credits

Mode of Tuition : 3 hours of lecture,

Class Contact Hours : 3 hours per week, 42 hours for the whole course

Category : Elective course

Discipline : Cultural Studies

Prerequisite(s) : Nil

Co-requisite(s) : Nil

Exclusion(s) : Nil

Exemption Requirements : Nil

Brief Course Description : This course examines the theory and practice of performing in theatrical contexts. The goal is to develop students' appreciation and understanding of dramatic theories and aesthetics from various literary-cultural traditions, as well as a variety of techniques and of the processes by which they are theatrically realized. The focus is not the dramatic text itself but the piece in performance in specific social-cultural context via the acting body. Students will first revisit the literary approaches to drama and explore the major dramatic theories from Asia and Euro-America as part of the respective theatrical traditions in performance. The traditional aesthetics and practice of acting in Asia, US and Europe will be analyzed in connection to the study of influential modern theatrical systems/methods of Konstantin Stanislavsky, Bertolt Brecht, Augusto Boal and others. The last part of the course will scrutinize, in light of poststructuralist theories, linguistic performativity and theatrical performance, the search for a

biology of acting, physical theater, and the politics of street theater; i.e., breaking down the barriers between public/private space, theater/performance by interrogating the urban context of performance in our everyday life.

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| Aims | : | <ol style="list-style-type: none"> 1. To incubate students' creative thinking and academic research in the theory and practice of performing in theatrical contexts; 2. To enhance students' knowledge of traditional and contemporary theatrical performance theory and practice; 3. To expand students' critical reflection on the creativity and performance of the on-going and multivalent process of theater arts in mapping communities and addressing the challenges of living in an urban environment. |
| Learning Outcomes | : | <p>On completion of the course, students will able to:</p> <ol style="list-style-type: none"> 1. LO1: present verbally and in writing the general issues concerning performance in theatrical contexts; 2. LO2: delineate and discuss traditional dramatic theories and aesthetics with reference to classical sources; 3. LO3: do practical criticism in contemporary theater arts in regard to acting methods and practices, space and theater, and street performance. |
| Indicative Contents | : | <ol style="list-style-type: none"> 1. Dramatic traditions in Asia and Europe; 2. Traditional dramatic theories and theater aesthetics; 3. Acting, performance, and ritual in Chinese opera, Noh, and Kabuki; 4. Ritual and theory of Attic drama; 5. Acting theories of Brecht, Stanislavsky, Grotowski; 6. Physical theater; 7. Biology of acting; 8. Linguistic performativity and theatrical performance; 9. Street theater; 10. Performance and globality. |

- Teaching Methods : 1. Guided seminar discussion by instructor and students to hone critical and analytic skills;
2. Instructor's short lecture to facilitate students' grasp of concepts and to facilitate their reading of the assigned texts;
3. Students' oral and/or performative presentations to train students' ability to formulate questions and present arguments.

Measurement of Learning Outcomes:

Assessment	Class Presentation	Writing assignment
LO	(50%)	(25% x 2=50%)
LO1	v	v
LO2		v
LO3	v	v

- Assessment : 1) (50%) Class Presentation
- Students should choose one of the theatrical approaches/systems/techniques suggested by instructors. Instructors will explain them in lecture accordingly.
 - The presentation should contain two parts:
 - A preliminary but comprehensive, critical and analytical account derived from the materials;
 - A short show-case/performance upon the related theatre genres

The presentation ranged from 30 to 45 minutes while the show ranged from 30 to 45 minutes.

- 2) (50%) Two written assignments (25% for each), of approximate length of 3,000 characters in Chinese or 2,000 words in English for each written assignment. Topics and due dates will be given in advance.

Criteria for presentation

- Quality of Interpretation of the readings
- The relevance of the case to the arguments raised
- Organization of flow

- Clarity of the presentation/ commentary
- Relevance of questions raised
- Response to classmates' questions

Assessment Rubrics

1a) Individual Presentation (50%) OR

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (50%)	Identifies clearly the main issues to be addressed Examines the issues from all important perspectives. Overall logic is clear.	Identifies most of the main issues to be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	Identifies an issue area, but without specific delineation of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	Fail to identify an issue area and the main issues to be addressed No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.

1b) Group presentation (50%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (40%)	Identifies clearly the	Identifies most of the main issues to	Identifies an issue area, but without	Fail to identify an issue area and the

	main issues to be addressed Examines the issues from all important perspectives. Overall logic is clear.	be addressed Examines the issue / problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	specific delineation of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	main issues to be addressed No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstanding
	Presenter(s) engage the audience at all times, actively seeking for suggestions from the audiences and incorporate these insights into the final project in thoughtful ways	Presenter(s) engage the audience most of the time, consistently seeking for suggestions from the audiences, and incorporate these insights into the final project	Presenter(s) attempts to engage the audience, tries to seek for suggestions from the audiences, and to incorporate these insights into the final project	Presenter(s) seem to make little attempt to engage the audience.
Team-work (10%)	Excellent performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	Good performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	Fair performance of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	Poor performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.

2) Written assignment (25% for each, total 50%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Understanding of Topic (6%)	Comprehensive understanding	Clear discussion of relevant issues.	Shows some coverage and	Very little or no understanding of

	and coverage of issues. Insightful and well-informed. Clearly answers the question.	Shows good insight into the subject. Answers the question.	understanding of main issues. Does not answer the question fully/directly enough.	the issues. Does not answer the question.
Use of evidence (6%)	Wide range of evidence used to support arguments. Thoroughly researched. Use of primary sources.	Good use of evidence to support arguments. Have researched and drawn on some evidence.	Adequate range of evidence used. Could have drawn on more suitable evidence.	Inadequate use of evidence to support argument. No use of evidence to support argument
Critical analysis (9%)	Excellent critical awareness of subject matter and current issues. Shows original thinking and analysis.	Goes beyond description. Analyses material to develop argument.	More description than analysis in content. Needs to draw material together to develop argument.	Describes the issues but shows significant misunderstanding of basic issues.
Structure of Argument (2%)	Clear structure. Presents a convincing and well developed argument.	Clear structure. Develops a sound argument.	Argument needs further development. Structure needs more clarity.	Poor structure. No clear argument. No clear linkage from point to point.
Writing & Referencing (2%)	Uses references correctly. Demonstrates excellent writing skills.	Generally uses references correctly but some parts less well referenced. Competent writing skills.	Some parts not referenced correctly. Writing skills could be improved.	Not referenced correctly. Poor writing skills. Needed proof reading.

Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations and Course Work. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.
5. Students must adhere to the University's guidelines and practices when using Generative Artificial Intelligence (AI) tools. The official documents "Guidelines for Using GAI Tools at Lingnan University" and "Best Practices for Ethical and Responsible Use of GAI Tools in Course Assessments" can be found here: <https://www.ln.edu.hk/tlc/generative-artificial-intelligence/gai-guidelines-best-practices>.

Required/Essential Readings :

- Boal, A. (2000). *Theatre of the oppressed*. Pluto Press.
- Boal, A. (1995). *The rainbow of desire: The Boal method of theatre and therapy*. Psychology Press.
- Boal, A. (2005). *Games for actors and non-actors*. Routledge.
- Brecht, B. (1974). *Brecht on theatre: The development of an aesthetic*. Eyre Methuen.
- Chapple, F., & Kattenbelt, C. (Eds.). (2006). *Intermediality in theatre and performance*. Rodopi.
- Frost, A., & Yarrow, R. (2015). *Improvisation in drama, theatre and performance: History, practice, theory*. Palgrave Macmillan.
- Gordon, R. (2006). *The purpose of playing: Modern acting theories in perspective*. University of Michigan Press.
- Hopkins, D., & Solga, K. (2013). *Performance and the global city*. Springer.
- Lecoq, J. (2020). *The moving body (Le corps poétique): Teaching creative theatre*. Bloomsbury Publishing.
- Murray, S., & Keefe, J. (2016). *Physical theatres: A critical introduction*. Routledge.
- Westgate, J. C. (2009). *Brecht, Broadway and United States theater*. Cambridge Scholars Publishing.

Recommended/Supplementary Readings:

Allain, P., & Harvie, J. (2014). *The Routledge companion to theatre and performance*. Routledge.

Altruz, M., Listengarten, J., & Van Duyn Wood, M. (Eds.). (2011). *Playing with theory in theatre practice*. Palgrave Macmillan.

- Mason, B. (1992). Street theatre and other outdoor performance. Taylor & Francis.
- Martin, B. D. (2004). The theater is in the street: Politics and performance in sixties America. University of Massachusetts Press.
- Horowitz, A. (2004). Giorgio Strehler: Twentieth-century directors approach Shakespeare's The Tempest. University of Delaware Press.
- Keene, D. (1973). No: The classical theatre of Japan (Rev. paperback ed.). Kodansha International.
- Leach, R. (2013). Theatre studies: The basics. Routledge.
- Lei, D. (2011). Alternative Chinese opera in the age of globalization: Performing zero. Palgrave Macmillan.
- Lutterbie, J. (2011). Toward a general theory of acting: Cognitive science and performance. Palgrave Macmillan.
- Ma, H. (2015). Urban politics and cultural capital: The case of Chinese opera. Ashgate.
- Ng, W. C. (2015). The rise of Cantonese opera. University of Illinois Press.
- Ortolani, B. (1995). The Japanese theatre: From shamanistic ritual to contemporary pluralism. Princeton University Press.
- Kemp, R. (2012). Embodied acting: What neuroscience tells us about performance. Routledge.
- Scholz-Cionca, S., & Leiter, S. L. (Eds.). (2001). Japanese theatre and the international stage. Brill.
- Wetmore, K. J., Jr., Liu, S., & Mee, E. B. (2014). Modern Asian theatre and performance 1900–2000. Bloomsbury Methuen Drama.
- 莫昭如. (2004). 或者藝術, 或者革命: 莫昭如的藝術實戰. 國際演藝評論家協會(香港分會).
- 邵家臻、黃鈺螢. (2012). 感情用事: 關於好戲量十年. Red Publish.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members on their participation in the course group work. This is due on the submission day along with the group work.

Name	Criterion	Ratings (1-10)	Further comments (optional)
1	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		

2	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
3	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
4	Participation in project activities		

	Fulfilment of her/his roles		
	Leadership		
	Overall		
5	Participation in project activities		
	Fulfilment of her/his roles		
	Leadership		
	Overall		
** peer assessment will be counted into the final mark.			