CUS580 Performance Studies: Genealogy and Challenges 表演研究：學科的系譜與挑戰

Course Title	:	Performance Studies: Genealogy and Challenges 表演研究：學科的系譜與挑戰
Course Code	:	CUS580
No. of Credits	:	3 credits
Mode of Tuition	:	3 hours of seminar/workshop
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	:	Situating in the larger cultural context of digital media and globality in the first two decades of the twenty-first century, and bearing in mind the rise of cultural theory and the cultural turn in the humanities in the late twentieth-century, this course (i) traces the emergence of "performance studies" by examining the forces and elements that precipitated the particular interdisciplinary relations that we call performance studies today; (ii) reflects upon the continuous challenges that performance studies poses to academic research and pedagogy; i.e., refusing the compartmentalization of knowledges, repudiating the difference between thinking and doing, theory and practice, abstraction and embodiment. This course places performance studies at the intersections of elocution, interpretive action, aesthetic creativity, social behavior, experience and expression, performativity, representation, and globality. After Richard

Schechner's "broad spectrum approach," the course inquires performance studies' paradigm of embodied knowledge and enacted events across the disciplinary boundaries of theater and drama studies, literary studies, anthropology and ethnography, transgender and queer studies, among others.

Aims :

1. To foster students' knowledge of the historical, theoretical, and academic contexts in which the contested, multidisciplinary field of performance studies emerged and developed in a progressively global condition;
2. To enhance students' conceptual, analytical, and critical capacity via a comprehensive survey of the theory and practice of performance studies;
3. To expand students' understanding and enacted competence of multi- and interdisciplinary in cultural, creative, and academic pedagogies.

Learning Outcomes :

On completion of the course, students will able to:

1. LO1 : demonstrate in speech and writing the fundamental knowledge of the genealogy and theory of performance studies as a contested concept and field of study in academic and cultural domains;
2. LO2 : describe and discuss the critical concepts of performance studies, and enact the abstract knowledge in embodied practices;
3. LO3: do critical practice in cultural and social performances drawing on multidisciplinary knowledges and skills.

Indicative Contents :

1. Evolution and development of performance studies: from its intellectual roots in theatre, anthropology and other disciplines into a converging and diverging field of multidisciplinary studies;
2. Performance studies and women's studies, African studies, Asian studies, queer theory, and cultural studies;
3. Performance and play;
4. Ritual and performance;
5. Performance art and the performing arts;
6. Performing literature;

7. Social and everyday performance;
8. Performance and sports;
9. Performativity;
10. Performance and globality.

Teaching Methods : 1. Seminar discussion by instructor and students to cultivate dynamic teaching and learning;
2. Short lecture by instructor at each class to guide students' through conceptual knowledge and facilitate their reading of the essential texts;
3. Oral and/or performative presentation by students to cultivate students' enactment of knowledge.

Measurement of Learning Outcomes:

Assessment / LO	Class Presentation (30%)	Written assignments (One reflective report (10%) + One written assignment (30%) + One term project (30%) = 70%)
LO1		v
LO2	V	v
LO3	v	v

Assessment : Written: One reflective report (10%) + One written assignment (30%) + One term project (30%) = 70%

Logical reasoning	Organization	Research work
Analytical ability	Accuracy of Language	Use of references
Critical sense		
Use of conceptual tools		
Original interpretation		

Class Presentation (30%)
Articulation
Style
Manner

1. One reflective report (10%): 2-4 pages
2. One written assignment (30%)
3. One term project (30%): Of approximate length of 4,000 characters in Chinese or 3,000 words in English.
4. The presentation can be conducted individually or in a group and it ranges from 30 to 45 minutes.

Criteria for group presentation assessment

- 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

1) One reflective report (10%)

Criterion	**Excellent (90-100%)**	**Good (60-89%)**	**Pass (30%-59%)**	**Failure (0-29%)**
Personal Reflection (10%)	Ability to proficiently demonstrate reflection and deep thinking of acquired knowledge/concepts, integrating them into issues from wide perspectives (e.g., contexts, cultures, disciplines); creative solutions and critical thinking evident.	Shows satisfactory ability to relate acquired knowledge to previous experiences with some insight.	Demonstrates attempt to analyze issues from multiple perspectives; includes event descriptions with limited consideration in descriptive style; minimal deeper analysis.	Only mere descriptions of theoretical knowledge; no reflection beyond descriptions.

2) One written assignment (30%)

Criterion	**Excellent (90-100%)**	**Good (60-89%)**	**Pass (30%-59%)**	**Failure (0-29%)**
Understanding of Topic (7.5%)	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 (10%)	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 (10%)	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 (1.25%)	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 (1.25%)	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.

3) One term project (30%)

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
	Production process and end-	Production process and end-	Production process and end-product	Production process and end-

Level of effort (3%)	product demonstrates great effort and care.	product demonstrates sustained effort and care.	demonstrates inconsistent effort and care.	product demonstrates little effort and care.
Critical Intervention (8%)	Production process and end-product demonstrates unique and thoughtful critique of social issues	Production process and end-product demonstrates creative and rather thoughtful critique of social issues.	Production process and end-product demonstrates in some respects creative and thoughtful critique of social issues	Production process and end-product demonstrates no critique of social issues
Use of resources & problem-solving skills (8%)	Production process and end-product demonstrates creative use of resources, and strong problem-solving skills.	Production process and end-product demonstrates careful use of resources, and good problem-solving skills.	Production process and end-product demonstrates some use of resources, and some problem-solving skills	Production process and end-product demonstrates little use of resources, and little problem-solving skills
Creativity in product-ion & social Intervention (8%)	End-product demonstrates a unique sense of creativity in terms of media production that offers effective critical intervention to real-world issues.	End-product demonstrates considerable level of creativity in terms of media production and is clearly aimed for critical intervention to real-world issues.	End-product demonstrates some level of creativity in terms of media production and aims at critical intervention to real-world issues.	End-product demonstrates little creativity and without an intention for critical intervention to real-world issues.
Teamwork (3%)	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.

4a) Individual Presentation (30%) OR

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (30%)	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.

4b) Group Presentation (30%)

***Peer assessment will be conducted as a reference for assessment of one's contribution to the group presentation or project.**

Criterion	Excellent (90-100%)	Good (60-89%)	Pass (30%-59%)	Failure (0-29%)
Content (24%)	Identifies clearly the main issues to be addressed Examines the	Identifies most of the main issues to be addressed Examines the issue	Identifies an issue area, but without specific delineation	Fail to identify an issue area and the main issues to be addressed No critical

	issues from all important perspectives. Overall logic is clear.	/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined.	of the main issues to be addressed Examines the question/ issue/ problem from some of the important perspectives.	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 (6%)	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.

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 have to complete both parts of the assessment in order to get a passing grade of the course.
6. 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:

Bial, H., & Brady, S. (Eds.). (2016). *The performance studies reader* (3rd ed.). Routledge.
Schechner, R. (2013). *Performance studies: An introduction* (3rd ed.). Routledge.

Recommended/Supplementary Readings :

Alexander, J. C. (2017). *The drama of social life*. Polity.

Austin, J. L. (1975). *How to do things with words*. Clarendon Press.

Butler, J. (2013). *Dispossession: The performative in the political*. Polity.

Butler, J. (2015). *Notes toward a performative theory of assembly*. Harvard University Press.

Chambers, C. (2017). *Performance studies and negative epistemology*. Palgrave Macmillan.

Citron, A., Aronson-Lehavi, S., & Zerbib, D. (Eds.). (2014). *Performance studies in motion: International perspectives and practices in the twenty-first century*. Bloomsbury.

Davis, T. (Ed.). (2010). *The Cambridge companion to performance studies* (2nd ed.). Cambridge University Press.

Edkins, J., & Kear, A. (2013). *International politics and performance: Critical aesthetics and creative practice*. Routledge.

Fischer-Lichte, E. (2008). *The transformative power of performance: A new aesthetics* (S. I. Jain, Trans.). Routledge.

Goffman, E. (1959). *The presentation of self in everyday life*. Doubleday.

Goldberg, R. L. (2011). *Performance art: From futurism to the present* (3rd ed.). Thames & Hudson.

Hopkins, D. J., & Solga, K. (Eds.). (2013). *Performance and the global city*. Palgrave Macmillan.

Klens-Bigman, D. (1999). Toward a theory of martial arts as performance art. *Journal of Asian Martial Arts, 8*(2), 8–19.

Lai, C.-T. (2007). *香港殯儀館的道教打齋儀式* [Taoist rituals at Hong Kong funeral parlours]. In *廣東地方道教研究：道觀、道士及科儀* [Research on Guangdong local Taoism: Temples, priests, and rituals]. Chinese University Press.

Lichtenfels, P., & Rouse, J. (Eds.). (2013). *Performance, politics and activism*. Palgrave Macmillan.

Longhurst, B., Bagnall, G., Crawford, G., Ogborn, M., Baldwin, E., & Winter, N. (Eds.). (2017). *Introducing cultural studies* (3rd ed.). Routledge. *(Note: Full editor list assumed; adjust if incomplete.)*

Lum, M.-Y. (2017). Curating performance art as research: Reflections on the ritual repertoire of Cantonese opera [以策劃演出作為研究：例外的粵劇「例戲」]. In M.-Y. Lum (Ed.), *House programme, Lingnan Arts Festival 2017*. Lingnan University.

Parker, A., & Sedgwick, E. K. (1995). *Performativity! and performance*. Routledge.

Reynolds, B. (Ed.). (2015). *Performance studies: Key words, concepts and theories*. Palgrave Macmillan.

Schechner, R. (2003). *Performance theory*. Routledge.

Shepherd, S. (2016). *The Cambridge introduction to performance theory*. Cambridge University Press.

Turner, V. (1995). *The ritual process: Structure and anti-structure*. Aldine de Gruyter.

Yu, S. W. (2004). Two practices confused in one composition: Tan Dun's *Symphony 1997: Heaven, Earth, Man*. In F. Lau & Y. U. Everett (Eds.), *Locating East Asia in Western art music* (pp. 57–71). Wesleyan University Press.

Peer Assessment Form

Team: _____

Instruction: Evaluate your peer team members, on their participation in the course group work. Due on submission day 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.