

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/Term	:	3
Mode of Tuition	:	Seminar and Workshop
Class Contact Hours	:	3 hours per week
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 Content :
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 Method : 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 : 1. Written assignment and oral presentation to measure students' comprehensive knowledge of the genealogy and theory of performance studies; (LO1, LO2)

2. Oral presentation to test students' knowledge and practice of putting performance studies in discourse and action; (LO2, LO3)

3. Term project (creative/practice as research/academic research) to evaluate students' capacity to address enacted events from creative, performative, or academic approaches to demonstrate performance studies as a useful way of critically looking at reality. (LO3)

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%)**

A, A-	B+, B, B-	C+, C, C-	F
Ability to proficiently demonstrate reflection and deep thinking of acquired knowledge and concepts, and integrate them into different issues from wide range of perspectives (e.g. different contexts, cultures, disciplines etc.); creative	Showing satisfactory ability to relate acquired knowledge to previous experiences; demonstrating attempt to analyze the issues from a number of different perspectives	Includes description of events, and a little further consideration behind the events using a relatively descriptive style of language; no evidence of using multiple perspectives in analyzing the issues	Only includes mere descriptions of theoretical knowledge; no reflection is demonstrated beyond the descriptions

solutions and
critical thinking
skills
demonstrated in
the writing

2) One written assignment (30%)

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s); Consistent perceptive and critical engagement with relevant concepts and theories; Introduction states clearly writer's thesis or position, and conclusion clearly summarizes main arguments. The language contains very few, if any, errors in grammar and vocabulary. If slips are present, the meaning is still	Identifies and addresses most of the main question(s). Frequent perceptive and critical engagement with relevant concepts and theories; Introduction states writer's thesis or position, and conclusion summarizes main arguments. The language is generally accurate but contains some systematic errors in complex grammar and vocabulary.	Identifies and addresses most of the main question(s). Some perceptive and critical engagement with relevant concepts and theories; Introduction and conclusion are included and generally capture the essence of the topic and discussion. The language is mostly accurate; and errors, when they occur, are more often in complex grammar and vocabulary. Errors are distracting but the overall	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Introduction and conclusion are unclear, lack detail or missing altogether. Very little evidence of an ability to organize the essay into paragraphs. Errors in language and vocabulary are so frequent and distracting that the essay is largely incomprehensible. Does not adhere to the conventions of academic writing (e.g. citation, references, footnotes, etc.).

<p>clear. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed meticulously.</p>	<p>Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed apart from the occasional oversight.</p>	<p>meaning is still intelligible. Conventions of academic writing (e.g. citation, references, footnotes, etc.) are followed but at times inconsistencies and/or errors occur.</p>
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3) One term project (30%)

A, A-	B+, B, B-	C+, C, C-	F
<p>Offers a vision expressed in a completely unique way. Demonstrates critical thinking that challenges values or that transcends subject matter. Reveals knowledge that is correct and consistent with purpose of project.</p>	<p>Offers a vision expressed in a unique way. Demonstrates critical thinking. Reveals knowledge that is mostly correct and consistent with purpose of project.</p>	<p>Expresses a clear perspective. Attempts to reveal knowledge or provides partially correct knowledge that reflects purpose of project.</p>	<p>Expresses an unclear perspective. Reflects a lack of knowledge consistent with purpose of project.</p>

4a) Individual Presentation (30%) OR

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s). Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. 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.**

8%

A, A-	B+, B, B-	C+, C, C-	F
Excellent performance of teamwork. Demonstrates full communication	Good performance of teamwork. Demonstrates some communication	Fair performance of teamwork. Demonstrates limited communication with informal	Poor performance of teamwork. Demonstrates no communication with unclear roles

with formal roles for each group member. Equal distribution of workload.	with roles for each group member. Moderate distribution of workload.	roles for each group member. Some distribution of workload.	for each group member. Unequal distribution of workload.
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22%

A, A-	B+, B, B-	C+, C, C-	F
Identifies and addresses clearly the main question(s). Examines the question /issue/ problem from all important perspectives. Overall logic is clear. Presenter(s) engage the audience at all times.	Identifies and addresses most of the main question(s). Examines the question/issue/ problem from most of the important perspectives but not all relevant arguments and counter arguments are fully examined. Presenter(s) engage the audience most of the time.	Identifies and addresses most of the main question(s). Examines the question/ issue/ problem from some of the important perspectives. Presenter(s) engage the audience most of the time	Lacks an understanding of what the question requires. No critical engagement with issues, and themes. Presentation characterized by serious inaccuracies and misunderstandings. Presenter(s) seem to make little attempt to engage the audience

- 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.

Required Readings:

Bial, Henry, and Sara Brady, eds. *The Performance Studies Reader*. 3rd edition. London and New York: Routledge, 2016.

Schechner, Richard. *Performance Studies: An Introduction*. 3rd edition. London and New York: Routledge, 2013.

Recommended Readings:

Alexander, Jeffrey C. *The Drama of Social Life*. Cambridge, UK and Malden USA: Polity, 2017.

Austin, J. L. *How to Do Things with Words*. Oxford: Clarendon Press, 1975.

Butler, Judith. *Dispossession: The Performative in the Political*. Cambridge, UK: Polity, 2013.

---. *Notes Toward A Performative Theory of Assembly*. Cambridge, MA: Harvard UP, 2015.

Chambers, Claire. *Performance Studies and Negative Epistemology*. Basingtoke: Palgrave MacMillan, 2017.

Citron, Atay, Sharon Aronson-Lehavi and David Zerbib, eds. *Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century*. London: Bloomsbury, 2014.

Davis, Tracy. *The Cambridge Companion to Performance Studies*. 2nd Ed. New York: Cambridge UP, 2010.

Edkins, Jenny, and Adrian Kear. *International Politics and Performance: Critical Aesthetics and Creative Practice*. New York: Routledge, 2013.

Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Trans. Saskya Iris Jain. London & New York: Routledge, 2008.

Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City, N.Y.: Double Day, 1959.

Goldberg, RoseLee. *Performance Art: From Futurism to the Present*. 3rd Ed. New York: Thames and Hudson, 2011.

Hopkins, D. J., and Kim Solga, eds. *Performance and the Global City*. New York: Palgrave Macmillan, 2013.

Klens-Bigman, Deborah. "Toward a Theory of Martial Arts as Performance Art," *Journal of Asian Martial Arts*, Vol. 8 No. 2 (1999): 8-19.

Lai, Chi-tim 黎子添: <香港殯儀館的道教打齋儀式>, 《廣東地方道教研究: 道觀、道士及科儀》。香港: 香港中文大學出版社, 2007。

Lichtenfels, Peter, and John Rouse, eds. *Performance, Politics and Activism*. New York: Palgrave Macmillan, 2013.

Longhurst, Brian et al, eds. *Introducing Cultural Studies*. 3rd ed. London: Routledge, 2017.

Lum, Man-yeet 林萬儀."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 Man-yeet Lum (ed.), *House Programme, Lingnan Arts Festival 2017*, March 2017.

Parker, Andrew, and Eve Kosofsky Sedgwick. *Performativity and Performance*. New York: Routledge, 1995.

Reynolds, Bryan, ed. *Performance Studies: Key Words, Concepts and Theories*. New York: Palgrave Macmillan, 2015.

Schechner, Richard. *Performance Theory*. London and New York: Routledge, 2003.

Shepherd, Simon. *The Cambridge Introduction to Performance Theory*. Cambridge, UK: Cambridge University Press, 2016.

Turner, Victor. *The Ritual Process: Structure and Anti-Structure*. New York: Aldine de Gruyter, 1995.

Yu, Siu Wah, "Two Practices Confused in One Composition: Tan Dun's Symphony 1997: Heaven, Earth, Man." Frederick Lau & Yayoi U. Everett ed., *Locating East Asia in Western Art Music*. Middletown: Wesleyan University Press, 2004. 57 -71.