

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/Term	:	3
Mode of Tuition	:	Seminar
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	:	<p>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</p>

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.

- Aims :
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 :
- On completion of the course, students will able to:
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 Content :
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 Method : 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 : 1. Discussion and oral presentation to evaluate students' general knowledge of issues in performance in theatrical contexts; (LO1)
2. Tutorial/performative presentation to assess students' ability in carrying out practical criticism in contemporary theatrical theories and practices; (LO3)
3. Written assignment to test students' competence in formulating productive topics, questions, and arguments in drama and theater studies. (LO1, LO2, LO3)

- 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:
 1. A preliminary but comprehensive, critical and analytical account derived from the materials;
 2. 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 2,500 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

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

1b) Group tutorial presentation (50%)

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

15%

A, A-	B+, B, B-	C+, C, C-	F
Excellent	Good	Fair performance	Poor

performance of teamwork. Demonstrates full communication with formal roles for each group member. Equal distribution of workload.	performance of teamwork. Demonstrates some communication with roles for each group member. Moderate distribution of workload.	of teamwork. Demonstrates limited communication with informal roles for each group member. Some distribution of workload.	performance of teamwork. Demonstrates no communication with unclear roles for each group member. Unequal distribution of workload.
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35%

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

2) Two written assignments (25% for each, total 50%)

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 clear. Conventions of academic writing (e.g.	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 grammar and vocabulary. Conventions of academic writing (e.g. citation, references,	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 meaning is still intelligible. Conventions of academic writing	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.)

citation, footnotes, etc.) (e.g. citation,
 references, are followed references,
 footnotes, etc.) apart from the footnotes, etc.)
 are followed occasional are followed but
 meticulously. oversight. at times
 inconsistencies
 and/or errors
 occur.

- 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/>.

Required Readings:

Augusto Boal. *Theatre of the Oppressed*. Pluto Press, 2000

Augusto Boal. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. Psychology Press, 1995

Augusto Boal. *Games for Actors and Non-Actors*. Routledge, 2005

Bertolt Brecht *Brecht on Theatre: The Development of an Aesthetic*. Eyre Methuen, 1974

Freda Chapple, Chiel Kattenbelt . *Intermediality in Theatre and Performance*. Rodopi, 2006.

Frost, Anthony, and Ralph Yarrow. *Improvisation in Drama, Theatre and Performance: History, Practice, Theory*. London: Palgrave Macmillan, 2015.

- Gordon, Robert. *The Purpose of Playing: Modern Acting Theories in Perspective*. Ann Arbor: University of Michigan Press, 2006.
- Hopkins, K. Solga . *Performance and the Global City*. Springer. 2013
- Jacques Lecoq . *The Moving Body (Le Corps Poétique): Teaching Creative Theatre*. Bloomsbury Publishing, 2020
- Murray, Simon, and John Keefe. *Physical Theatres: A Critical Introduction*. London: Routledge, 2016.
- J. Chris Westgate. *Brecht, Broadway and United States Theater*. Cambridge Scholars Publishing, 2009

Recommended Readings

- Allain, Paul, and Jen Harvie. *The Routledge Companion to Theatre and Performance*. London: Routledge, 2014.
- Altruz, Megan, Julia Listengarten, and M. Van Duyn Wood, eds. *Playing with Theory in Theatre Practice*. New York: Palgrave Macmillan, 2011.
- Bim Mason. *Street Theatre and Other Outdoor Performance*. Taylor & Francis, 1992
- Bradford D. Martin. *The Theater is in the Street: Politics and Performance in Sixties America*. University of Massachusetts Press, 2004.
- Giorgio Strehler: *Twentieth-Century Directors Approach Shakespeare's The Tempest*. Newark: University of Delaware Press, 2004.
- Horowitz, Arthur. Prospero's "True Preservers": Peter Brook, Yukio Ninagawa, and Keene, Donald. *Nō: The Classical Theatre of Japan*. Revised paperback edition. Tokyo: Kodansha International Ltd., 1973.
- Leach, Robert. *Theatre Studies: The Basics*. New York: Routledge, 2013.
- Lei, Daphne. *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. New York: Palgrave, 2011.
- Lutterbie, J. *Toward a General Theory of Acting: Cognitive Science and Performance*. New York: Palgrave, 2011.
- Ma, Haili. *Urban Politics and Cultural Capital: The Case of Chinese Opera*. Farnham, Surrey: Ashgate, 2015.
- Ng, Wing Chung. *The Rise of Cantonese Opera*. Urbana: University of Illinois Press, 2015.
- Ortolani, Benito. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. Princeton: Princeton University Press, 1995.
- Rick, Kemp. *Embodied Acting: What Neuroscience Tells Us about Performance*. London: Routledge, 2012.
- Scholz-Cionca, Stanca, and Samuel L. Leiter, eds. *Japanese Theatre and the International Stage*. Leiden: Brill, 2001.
- Wetmore, Kevin J. Jr., Siyuan Liu, and Erin B. Mee. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama, 2014.
- 莫昭如. 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), 2004
- 邵家臻、黃鈺瑩. 感情用事: 關於好戲量十年. Red Publish, 2012