

City University of Hong Kong
Course Syllabus

offered by Department of Chinese and History
with effect from Semester A in 2019/20

Part I Course Overview

Course Title: Society and Performance

Course Code: CAH2516

Course Duration: One Semester

Credit Units: 3

Level: B2

Arts and Humanities

Proposed Area:
(for GE courses only)

Study of Societies, Social and Business Organisations

Science and Technology

Medium of Instruction: English supplemented by Chinese

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) CTL2516 Society, Theatre and Performance

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course aims to enable the students to examine the key issues of performance (including music concert, opera, drama, dance and etc.) in society through the reading of texts and a variety of aesthetic experiences. The course will focus mainly on the socio-cultural approaches to the performing arts studies.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	To identify the relationship and differences different forms of performing art.		√		
2.	To describe the key concepts and approaches used by theatre practitioners, theorists and critics.		√		
3.	To examine the ways in which performance interacts with various social aspects in life.			√	
4.	To demonstrate a performance in a variety of social contexts.			√	
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
Readings	Book chapters and articles relevant to the topics of each week	√	√					
Lectures and teacher-facilitated analysis and discussion	Theories, concepts, research methodologies, clips of theatrical performances for illustration.	√	√	√				
Workshops	Experiencing different aspects of the creative process of theatre making. People from the theatre industry can be invited to run some of the workshops.	√		√				
Field trips to the live events	Visiting professional /performance(s) or live event(s), followed by report(s) on the productions.	√		√				
Performance	A 15-minute performance will be written, directed and performed by students.			√	√			

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4				
Continuous Assessment: 100%								
Group presentation Each group will present a short play not more than 15 minutes ,which is written, directed and performed by the group members.			√	√			30%	
Written assignments The students are required to accomplish field trip report(s) on their guided visits to the performance or live events.	√		√				30%	
Term Paper The Students are required to write a paper to analyse and discuss the issues among society, theatre and performance.	√	√	√	√			40%	
Examination: 0% (duration: -)								
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Group presentation	Each group will present a short play not more than 15 minutes ,which is written, directed and performed by the group members.	1. Excellent command of background information and knowledge on social issues related to performances	1. Good command of background information and knowledge on social issues related to performances	1. Adequate command of background information and knowledge on social issues related to performances	1. Marginal command of background information and knowledge on social issues related to performances	Fail to meet the minimum requirements.
2. Written assignments	The students are required to accomplish field trip report(s) on their guided visits to the performances or live events.	2. Excellent understanding of different approaches in studies on the socio-cultural implications of performances	2. Good understanding of different approaches in studies on the socio-cultural implications of performances	2. Adequate understanding of studies on the socio-cultural implications of performances	2. Marginal understanding of studies on the socio-cultural implications of performances	
3. Term Paper	The Students are required to write a paper to analyse and discuss the issues among society, theatre and performance.	3. Excellent linguistic competence in conveying the meaning	3. Good linguistic competence in conveying the meaning clearly with random grammatical	3. Fair linguistic competence in conveying the meaning with random and systematic grammatical	3. Marginal linguistic competence in conveying the meaning with random and systematic	

		effectively with few grammatical mistakes 4. Excellent skills in presenting the mini play (written, directed and performed by the students)	mistakes 4. Good skills in presenting the mini play (written, directed and performed by the students)	mistakes 4. Acceptable skills in presenting the mini play (written, directed and performed by the students)	grammatical mistakes 4. Marginal skills in presenting the mini play (written, directed and performed by the students)	
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Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Society, socio-cultural approaches, performance, theatre, drama, concert, opera, dance, community art, cultural policy, funding policy, gender, media, social values, space, audience, performance production

2. Reading List

2.1 Suggested Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Adorno, T. W. (1991). <i>The Culture Industry</i> . London, New York: Routledge.
2.	Aston, E. (1994). <i>An Introduction to Feminism and Theatre</i> . London: Routledge.
3.	Balme, C. B. (2008). <i>The Cambridge introduction to Theatre Studies</i> . Cambridge, England: The University of Cambridge Press.
4.	Barker, H. (2004). <i>Death, the One and the Art of Theatre</i> . Manchester: Manchester University Press.
5.	Bentley, E. (1992). <i>The theory of the modern stage: An introduction to modern theatre and drama</i> . London: Penguin.
6.	Bharucha, R. (1994). <i>Theatre and the World</i> . London: Routledge.
7.	Boal, A. (2002). <i>Games for Actors and Non-Actors</i> . London: Routledge.
8.	Bohm, D. (1996). <i>On Creativity</i> . London, New York: Routledge.
9.	Brook, P. (1993). <i>The Open Door: Thoughts on Acting and Theatre</i> . New York: Pantheon Books.
10.	De Certeau, M. (1984). <i>The Practice of Everyday Life</i> . California, London: University of California Press.
11.	Delgado, M. M., & Svich, C. (Eds.). (2002). <i>Theatre in Crisis?</i> . Manchester: UP.
12.	Foucault, M. (1994). <i>Aesthetics</i> . London: Penguin Books.
13.	Gorchakov, N. M. (1985). <i>Stanislavsky Directs</i> . New York: Limelight Editions.
14.	Goodman, L. (Ed.). (1998). <i>The Routledge Reader in Gender and Performance</i> . London, New York: Routledge.
15.	Dewey, J. (1934). <i>Art as Experience</i> . New York: Minton, Balch.
16.	Gorchakov, N. M. (1985). <i>Stanislavsky Directs</i> . New York: Limelight Editions.
17.	Hall, P. (1999). <i>The Necessary Theatre</i> . London: NHB.
18.	Harvie, J. (2005). <i>Staging the UK</i> . Manchester, UK, New York: Manchester University Press, New York: Palgrave.
19.	Keenan, J. P. (2003). <i>The Face in the Mirror</i> . New York: Ecco.
20.	Kershaw, B. (1992). <i>The Politics of Performance</i> . London: Routledge.
21.	Mackey, S. (2000). <i>Drama and Theatre Studies</i> . Cheltenham: Stanley Thornes.
22.	McGrath, J. (1981). <i>A Good Night Out</i> . London: NHB.
23.	Muller, H. (1995). <i>Theatre machine</i> . London: Faber and Faber.
24.	Leach, R. (2004). <i>Makers of Modern Theatre</i> . London: Routledge.

25.	Leach, R. (2008). <i>Theatre Studies: The Basics</i> . London: Routledge.
26.	Lefebvre, H. (2000). <i>Everyday Life in the Modern World</i> . London, New York: Continuum.
27.	Lo, K. C. (2005). <i>Chinese Face/Off: The Transnational Popular Culture of Hong Kong</i> . Urbana [Ill.]: University of Illinois Press.
28.	Pavis, P. (1992). <i>Theatre at the Crossroads of Culture</i> . London: Routledge.
29.	Pinter, H. (1978). <i>Betrayal</i> . New York: Grove Press Inc.
30.	Schneider, R. (1997). <i>The Explicit Body in Performance</i> . London: Routledge.
31.	Schneider, R. (2013). <i>Performance Studies: An Introduction</i> . London: Routledge.
32.	Watson, I. (1993). <i>Towards a Third Theatre</i> . London: Routledge.
34.	Weimann, R. (1978). <i>Shakespeare and the Popular Tradition in the Theater : Studies in the Social Dimension of Dramatic Form and Function</i> . Baltimore, Md. : Johns Hopkins University Press.
35.	Williams, R. (1991). <i>Drama in performance</i> . Milton Keynes, Philadelphia: Open University Press.
36.	貝·布萊希特 (1990) 《貝·布萊希特論戲劇》。中國：中國戲劇出版社。
37.	陳清橋 (編) (1997) 《文化想像與意識形態：當代香港文化政治論評》。香港：牛津大學出版社。
38.	杜定宇 (編) (1992) 《西方名導演論導演與表演》。中國：中國戲劇出版社。
39.	方梓勳 (2000) (編著) <<香港話劇訪談錄>>。香港：香港戲劇工程。
40.	方梓勳, 蔡錫昌 (1992) <<香港話劇論文集>>。香港：中天製作有限公司。
41.	高行健 (1996) 《沒有主義》。香港：天地圖書。
42.	賴聲川 (2006) 《賴聲川的創意學》。臺灣：天下雜誌股份有限公司。
43.	黎鍵 (1993) 《香港粵劇口述史》。香港：三聯書店。
44.	毛俊輝 (編制) (1999) <<跟住個靚妹氹氹轉>>。香港：毛俊輝實驗創作。
45.	尼·戈爾恰科夫 (蘇) (1982) 《斯坦尼斯拉夫斯基的導演課》。中國：中國戲劇出版社。
46.	涂小蝶 (編) (2006) <<戲言集>>。香港：香港話劇團有限公司。
47.	涂小蝶 (編) (2006) <<劇評集>>。香港：香港話劇團有限公司。
48.	徐曉鐘 (1996) 《向“表現美學”拓寬的導演藝術》。中國：中國戲劇出版社。
49.	鍾喬 (1999) 《身體的鄉愁》。香港：辰星出版。

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

SELECTED JOURNALS

American Theatre
Asian Theatre Journal Comparative Drama
Essays in Theatre
Gestos
Journal of American Drama and Theatre
Journal of Dramatic Theory and Criticism
Latin American Theatre Review
Modern Drama
New Theatre Quarterly
Nineteenth Century Theatre
Performance Research
Performing Arts Journal
Shakespeare Quarterly
Shakespeare Survey
Slavic and Eastern European Performance
TDR (The Drama Review)
Theater (formerly Yale/Theater)
Theatre Annual
Theatre Arts (1939—64)
Theatre Arts Magazine (1916-39)
Theatre Design and Technology
Theatre History Studies
Theatre Journal
Theatre Notebook
Theatre Quarterly (1970–81)
Theatre Research International
Theatre Survey
Western European Stages
Women and Performance