

**City University of Hong Kong  
Course Syllabus**

**offered by Department of Linguistics and Translation  
with effect from Semester A 2021/22**

**Part I Course Overview**

**Course Title:** Performance and Translation

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**Course Code:** LT4321

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**Course Duration:** 1 Semester

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**Credit Units:** 3

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**Level:** B4

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**Proposed Area:**  
(for GE courses only)

Arts and Humanities

Study of Societies, Social and Business Organisations

Science and Technology

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**Medium of Instruction:**

English

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English supplemented by Chinese\*

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**Medium of Assessment:**

*Note: \* English is the main medium of assessment, but Chinese is allowed in situations where English-Chinese translation and interpretation is involved*

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**Prerequisites:**  
(Course Code and Title)

Nil

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**Precursors:**  
(Course Code and Title)

Nil

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**Equivalent Courses:**  
(Course Code and Title)

Nil

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**Exclusive Courses:**  
(Course Code and Title)

Nil

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## Part II Course Details

### 1. Abstract

(A 150-word description about the course)

The overall aim of the course is to provide students with a firm grounding in the theory and practice of translation for live performance. With a specific focus on theatre translation, learners will be introduced to translation and performance theory, and given an historical overview of practices across a range of cultures. They will be encouraged to think critically about what it means to translate across languages, literary and performance traditions. Through practical enquiry and experimentation, they will discover their own way of approaching the complexities of translating for the stage. They will hone their academic writing skills through analytical and interpretative writing. They will also develop their practical translation skills by putting together a translation portfolio. Throughout the course, students will be encouraged to actively monitor their own learning by engaging in critical self-reflection.

### 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 <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Identify and summarise key developments in the practice and theorisation of translation for performance.			√	
2.	Discuss set issues in relation to translation for performance as a process and activity.		√	√	
3.	Analyse critically existing theatre translations and comment self-reflectively on their own practice.		√	√	
4.	Produce a body of creative work that demonstrates engagement with theoretical and practical issues covered in course.				√

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

100%

<sup>#</sup> 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			
1.	<b>Lectures</b> outline the development of theatre translation as a practice and provide an overview of	√	√	√				1



## 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. Translation Portfolio	Practical application of issues discussed in class to produce creative translations and accompanying explanations	1. Excellent command of subject matter as demonstrated by theoretically inflexed translations, and coherent accompanying explanations.	1. Good command of subject matter as demonstrated by theoretically inflexed translations, and coherent accompanying explanations.	1. Fair command of subject matter as demonstrated by translations that are somewhat theoretically inflexed, and reasonably clear accompanying explanations.	1. Basic command of subject matter with very limited relationship to theory.	1. Little evidence of engagement with task.
2. Critical Commentary	Critical application of theories learned to the evaluation of translated texts	1. Answers reveal an exceptional level of critical insight as well as analytical rigour. 2. Answers are written in academic English of a very high standard, with ideas expressed lucidly.	1. Answers reveal a sound level of critical insight as well as analytical rigour. 2. Answers are written in academic English of a high standard, with ideas expressed lucidly.	1. Answers reveal limited critical insight and some evidence of analytical rigour. 2. Answers are written in academic English of a fair standard.	1. Answers reveal a basic level of critical insight. 2. Answers are written in poor academic English.	1. Little evidence of any engagement with assessment task 2. Very poor expression.
3. Essay	Coherent scholarly argument, structure and fluency in the expression of ideas about performance and translation	1. Excellent command of the subject matter as demonstrated by the thoroughness and clarity of the argument. 2. Answers reveal an exceptional	1. Good command of the subject matter as demonstrated by the clarity of the argument. 2. Answers reveal a sound level of critical insight as	1. Fair command of the subject matter as demonstrated by the soundness of the argument. 2. Answers reveal limited critical insight as well as originality of	1. Limited command of the subject matter as demonstrated by lack of in-depth engagement with the issues. 2. Answers reveal basic level of understanding of the	1. Very limited or no command of the subject matter. 2. Little or no evidence of critical engagement with question. 3. Very poor expression.

		<p>level of critical insight as well as originality of thought.</p> <p>3. Answers are written in academic English of a very high standard, with ideas expressed lucidly.</p>	<p>well as originality of thought.</p> <p>3. Answers are written in academic English of a high standard, with ideas expressed lucidly.</p>	<p>thought.</p> <p>3. Answers are written in academic English of a fair standard.</p>	<p>question.</p> <p>3. Answers are written in poor academic English.</p>	
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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.)

Performability; speakability; embodiment; crib translations; translation (in)visibility; celebrity translators; cultural specificity; reception theory; semiotics; classics; indirect translation; collaborative translation

#### 2. Reading List

##### 2.1 Compulsory 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.	Bial, H., & Brady, S. (2016). <i>The performance studies reader</i> (Third ed.). London; New York: Routledge, Taylor & Francis Group.
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##### 2.2 Additional Readings

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

1.	Baines, R., Marinetti, C., & Perteghella, M. (2011). <i>Staging and Performing Translation: Text and Theatre Practice</i> . London: Palgrave Macmillan UK.
2.	Brodie, G. (2017). <i>The translator on stage</i> . New York: Bloomsbury Academic.
3.	Brodie, G., Cole, E. (2017). <i>Adapting translation for the stage</i> . Abingdon, & New York: Routledge.
4.	Chan, S. (2015). <i>Identity and Theatre Translation in Hong Kong</i> (New Frontiers in Translation Studies). Berlin & Heidelberg: Springer.
5.	Johnston, D. (1996). <i>Stages of Translation</i> . Bath: Absolute Classics.
6.	Krebs, K. (2014). <i>Translation and adaptation in theatre and film</i> . London: Routledge.
7.	Laera, M. (2019). <i>Theatre and Translation</i> . London: Red Globe Press.
8.	Marinetti, C. (2013). Translation in the Theatre [Special Issue]. <i>Target: International Journal of Translation Studies</i> , 25(3), I-Vi.
9.	Reilly, K. (2018). <i>Contemporary approaches to adaptation in theatre</i> (Adaptation in Theatre and Performance). London, England: Palgrave Macmillan.
10.	Zatlin, P. (2005). <i>Theatrical translation and film adaptation: A practitioner's view</i> (Topics in translation; 29). Clevedon & Buffalo: Multilingual Matters.