

CAH2516: SOCIETY AND PERFORMANCE

Effective Term

Semester A 2024/25

Part I Course Overview

Course Title

Society and Performance

Subject Code

CAH - Chinese and History

Course Number

2516

Academic Unit

Chinese and History (CAH)

College/School

College of Liberal Arts and Social Sciences (CH)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

CTL2516 Society, Theatre and Performance

Exclusive Courses

Nil

Part II Course Details

Abstract

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.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 app.)		DEC-A2	DEC-A3
1	To identify the relationship and differences different forms of performing art.		x		
2	To describe the key concepts and approaches used by theatre practitioners, theorists and critics.		x		
3	To examine the ways in which performance interacts with various social aspects in life.			x	
4	To demonstrate a performance in a variety of social contexts.			x	

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 real-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.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Readings	Students will engage in reading book chapters and articles relevant to the topics of each week.	1, 2	
2	Lectures	Students will engage in lectures to consolidate theories, concepts, research methodologies, clips of theatrical performances for illustration.	1, 2, 3	
3	Workshops	Students will participate in different aspects of the creative process of theatre making. People from the theatre industry can be invited to run some of the workshops.	1, 3	

4	Field trips to the live events	Students will participate in visiting professional / performance(s) or live event(s), followed by report(s) on the productions.	1, 3	
5	Performance	Students will engage in marking a 15-minute performance which will be written, directed and performed by students.	3, 4	

Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
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.	3, 4	30	
2 Written assignments The students are required to accomplish field trip report(s) on their guided visits to the performance or live events.	1, 3	30	
3 Term Paper The Students are required to write a paper to analyse and discuss the issues among society, theatre and performance.	1, 2, 3, 4	40	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

Group presentation

Criterion

Each group will present a short play not more than 15 minutes, which is written, directed and performed by the group members.

Excellent (A+, A, A-)

- Excellent command of background information and knowledge on social issues related to performances
- Excellent understanding of different approaches in studies on the socio-cultural implications of performances
- Excellent linguistic competence in conveying the meaning effectively with few grammatical mistakes
- Excellent skills in presenting the mini play (written, directed and performed by the students)

Good (B+, B, B-)

- Good command of background information and knowledge on social issues related to performances
- Good understanding of different approaches in studies on the socio-cultural implications of performances
- Good linguistic competence in conveying the meaning clearly with random grammatical mistakes
- Good skills in presenting the mini play (written, directed and performed by the students)

Fair (C+, C, C-)

- Adequate command of background information and knowledge on social issues related to performances
- Adequate understanding of studies on the socio-cultural implications of performances
- Fair linguistic competence in conveying the meaning with random and systematic grammatical mistakes
- Acceptable skills in presenting the mini play (written, directed and performed by the students)

Marginal (D)

- Marginal command of background information and knowledge on social issues related to performances
- Marginal understanding of studies on the socio-cultural implications of performances
- Marginal linguistic competence in conveying the meaning with random and systematic grammatical mistakes
- Marginal skills in presenting the mini play (written, directed and performed by the students)

Failure (F)

Fail to meet the minimum requirements.

Assessment Task

Written assignments

Criterion

The students are required to accomplish field trip report(s) on their guided visits to the performances or live events.

Excellent (A+, A, A-)

- Excellent command of background information and knowledge on social issues related to performances
- Excellent understanding of different approaches in studies on the socio-cultural implications of performances
- Excellent linguistic competence in conveying the meaning effectively with few grammatical mistakes
- Excellent skills in presenting the mini play (written, directed and performed by the students)

Good (B+, B, B-)

- Good command of background information and knowledge on social issues related to performances
- Good understanding of different approaches in studies on the socio-cultural implications of performances
- Good linguistic competence in conveying the meaning clearly with random grammatical mistakes
- Good skills in presenting the mini play (written, directed and performed by the students)

Fair (C+, C, C-)

- Adequate command of background information and knowledge on social issues related to performances
- Adequate understanding of studies on the socio-cultural implications of performances
- Fair linguistic competence in conveying the meaning with random and systematic grammatical mistakes
- Acceptable skills in presenting the mini play (written, directed and performed by the students)

Marginal (D)

- Marginal command of background information and knowledge on social issues related to performances
- Marginal understanding of studies on the socio-cultural implications of performances
- Marginal linguistic competence in conveying the meaning with random and systematic grammatical mistakes
- Marginal skills in presenting the mini play (written, directed and performed by the students)

Failure (F)

Fail to meet the minimum requirements.

Assessment Task

Term Paper

Criterion

The Students are required to write a paper to analyse and discuss the issues among society, theatre and performance.

Excellent (A+, A, A-)

- Excellent command of background information and knowledge on social issues related to performances
- Excellent understanding of different approaches in studies on the socio-cultural implications of performances
- Excellent linguistic competence in conveying the meaning effectively with few grammatical mistakes
- Excellent skills in presenting the mini play (written, directed and performed by the students)

Good (B+, B, B-)

- Good command of background information and knowledge on social issues related to performances
- Good understanding of different approaches in studies on the socio-cultural implications of performances
- Good linguistic competence in conveying the meaning clearly with random grammatical mistakes
- Good skills in presenting the mini play (written, directed and performed by the students)

Fair (C+, C, C-)

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- Marginal command of background information and knowledge on social issues related to performances
- Marginal understanding of studies on the socio-cultural implications of performances
- Marginal linguistic competence in conveying the meaning with random and systematic grammatical mistakes
- Marginal skills in presenting the mini play (written, directed and performed by the students)

Failure (F)

Fail to meet the minimum requirements.

Part III Other Information

Keyword Syllabus

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

Reading List

Compulsory Readings

Title	
1	Adorno, T. W. (1991). The Culture Industry. London, New York: Routledge.
2	Aston, E. (1994). An Introduction to Feminism and Theatre. London: Routledge.
3	Balme, C. B. (2008). The Cambridge introduction to Theatre Studies. Cambridge, England: The University of Cambridge Press.
4	Barker, H. (2004). Death, the One and the Art of Theatre. Manchester: Manchester University Press.
5	Bentley, E. (1992). The theory of the modern stage: An introduction to modern theatre and drama. London: Penguin.
6	Bharucha, R. (1994). Theatre and the World. 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.
33	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.
34	Williams, R. (1991). <i>Drama in performance</i> . Milton Keynes, Philadelphia: Open University Press.
35	貝・布萊希特 (1990) 《貝・布萊希特論戲劇》。中國：中國戲劇出版社。
36	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。
37	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。
38	方梓勳 (2000) (編著) <<香港話劇訪談錄>>。香港：香港戲劇工程。
39	方梓勳, 蔡錫昌 (1992) <<香港話劇論文集>>。香港：中天製作有限公司。
40	高行健 (1996) 《沒有主義》。香港：天地圖書。
41	賴聲川 (2006) 《賴聲川的創意學》。臺灣：天下雜誌股份有限公司。
42	黎鍵 (1993) 《香港粵劇口述史》。香港：三聯書店。
43	毛俊輝 (編制) (1999) <<跟住個靚妹氹轉>>。香港：毛俊輝實驗創作。
44	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。
45	涂小蝶 (編) (2006) <<戲言集>>。香港：香港話劇團有限公司。
46	涂小蝶 (編) (2006) <<劇評集>>。香港：香港話劇團有限公司。

47	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。
48	鍾喬（1999）《身體的鄉愁》。香港：辰星出版。

Additional Readings

Title	
1	American Theatre
2	Asian Theatre Journal Comparative Drama
3	Essays in Theatre
4	Gestos
5	Journal of American Drama and Theatre
6	Journal of Dramatic Theory and Criticism
7	Latin American Theatre Review
8	Modern Drama
9	New Theatre Quarterly
10	Nineteenth Century Theatre
11	Performance Research
12	Performing Arts Journal
13	Shakespeare Quarterly
14	Shakespeare Survey
15	Slavic and Eastern European Performance
16	TDR (The Drama Review)
17	Theater (formerly Yale/Theater)
18	Theatre Annual
19	Theatre Arts (1939–64)
20	Theatre Arts Magazine (1916-39)
21	Theatre Design and Technology
22	Theatre History Studies
23	Theatre Journal
24	Theatre Notebook
25	Theatre Quarterly (1970–81)
26	Theatre Research International
27	Theatre Survey
28	Western European Stages
29	Women and Performance