

**City University of Hong Kong  
Course Syllabus**

**offered by Department of Linguistics and Translation  
with effect from Summer 2023**

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**Part I Course Overview**

<b>Course Title:</b>	Performance and Translation
<b>Course Code:</b>	LT 5633
<b>Course Duration:</b>	1 Semester
<b>Credit Units:</b>	3
<b>Level:</b>	P5
<b>Medium of Instruction:</b>	English is the main medium of instruction and assessment, but Chinese is allowed in situations where English-Chinese translation and interpretation, bilingual legal drafting, or study of Chinese language, literature and culture, is involved.
<b>Medium of Assessment:</b>	English is the main medium of instruction and assessment, but Chinese is allowed in situations where English-Chinese translation and interpretation, bilingual legal drafting, or study of Chinese language, literature and culture, is involved.
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	Nil
<b>Precursors:</b> <i>(Course Code and Title)</i>	Nil
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	Nil
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	Nil

## Part II Course Details

### 1. Abstract

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	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.				√
		100%			

*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 related theories and debates.	√	√	√				1
2.	<b>Tutorial classwork</b> in the form of group and individual learning activities provide students with opportunities to explore practically issues relating to performance and translation. They also provide opportunities to critically evaluate translations in light of set theories.	√	√	√	√			2
3.	<b>Assigned home readings</b> facilitate the acquisition of complex notions and theories.	√	√	√				3
4.	<b>E-Learning</b> extends debates beyond the classroom in the shape of online fora and discussion topics. Students will be actively encouraged to keep blogs charting their learning journeys.	√	√	√	√			3

#### 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: <u>100</u> %							
1. <b>Staged Reading.</b>	√	√		√		30%	Students will be required to give a small-group performance in the second part of the course. This will involve producing a translation portfolio of an English or Chinese source text for live performance.
2. <b>Oral Presentation.</b>	√	√		√		20%	Students will be asked to give an orally delivered analysis of problems encountered and strategies used for their staged performances. They will also be asked to comment on and assess each other's performances and presentations.
3. <b>Final Quiz.</b>	√	√		√		30%	Students produce two short translations of scenes or parts of scenes as assigned by the instructor and write a commentary for each task that explains their choices in light of issues and debates covered in class and in readings.
4. <b>Attendance and Participation.</b>	√	√	√	√		20%	A further twenty percent is awarded to assess students' general performance through the semester, for instance in-class activities and discussions in class or on Canvas or other eLearning platforms.
Examination: % (duration: , if applicable)						100%	

## 5. Assessment Rubrics

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

Applicable to students admitted in Semester A 2022/23 and thereafter

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B)	Marginal (B-, C+, C)	Failure (F)
1. Staged Reading	Command of subject matter in relation to performance and translation.	High	Medium	Basic	Not even reaching marginal levels
2. Oral Presentation	1. Content of presentation and presentation skills 2. Response to questions.	High	Medium	Basic	Not even reaching marginal levels
3. Final Quiz	Practical application of issues discussed in class to produce creative translations and accompanying commentaries.	High	Medium	Basic	Not even reaching marginal levels
4. Attendance and Participation	Attendance and participation in class discussion.	High	Medium	Basic	Not even reaching marginal levels

Applicable to students admitted before Semester A 2022/23

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Staged Reading	Command of subject matter in relation to performance and translation.	Excellent command of the course content in relation to performance and translation.	Good command of the course content in relation to performance and translation.	Fair command of the course content in relation to performance and translation.	Limited command of the course content in relation to performance and translation.	Inadequate command of the course content in relation to performance and translation.
2. Oral Presentation	1. Content of presentation and presentation skills 2. Response to questions.	1. Very rich content in the presentation. Very coherent and highly eloquent presentation. 2. Perfect response to questions from the audience.	1. Rich content in the presentation. Coherent and eloquent presentation. 2. Good response to questions from the audience.	1. Adequate content in the presentation. Fair presentation. 2. Adequate response to questions from the audience.	1. Marginally adequate content in the presentation. Below average presentation skills. 2. Marginally adequate response to questions from the audience.	1. Inadequate content in the presentation. Sloppy presentation. 2. Poor response to questions from the audience.
3. Final Quiz	Practical application of issues discussed in class to produce creative translations and accompanying commentaries.	1. Excellent command of subject matter as demonstrated by theoretically inflexed translations. 2. Commentaries are written in academic English of a very high standard, with ideas expressed lucidly.	1. Good command of subject matter as demonstrated by theoretically inflexed translations. 2. Commentaries are written in academic English of a high standard, with ideas expressed lucidly.	1. Fair command of subject matter as demonstrated by translations that are somewhat theoretically inflexed. 2. Commentaries are written in academic English of a fair standard.	1. Basic command of subject matter with very limited relationship to theory. 2. Commentaries are written in poor academic English.	1. Little evidence of engagement with task. 2. Very poor expression.

4. Attendance and Participation	Attendance and participation in class discussion.	High attendance and very enthusiastic participation in class discussion.	Significant attendance and active participation in class discussion.	Moderate attendance and some participation in class discussion.	Basic attendance and inadequate participation in class discussion.	Not even reaching marginal levels.
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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.)*

Nil

**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> . Palgrave Macmillan.
2.	Brodie, G. (2017). <i>The translator on stage</i> . Bloomsbury Academic.
3.	Brodie, G., Cole, E. (Eds.). (2017). <i>Adapting translation for the stage</i> . Routledge.
4.	Chan, S. (2015). <i>Identity and theatre translation in Hong Kong</i> . Springer.
5.	Curran, B. (2008). <i>Theatre translation theory and performance in contemporary Japan: Native voices, foreign bodies</i> . St. Jerome Pub.
6.	Krebs, K. (2014). <i>Translation and adaptation in theatre and film</i> . Routledge.
7.	Johnston, D. (1996). <i>Stages of translation</i> . Absolute Classics.
8.	Pavis, P. (1996). <i>The intercultural performance reader</i> . Routledge.
9.	Reilly, K. (2018). <i>Contemporary approaches to adaptation in theatre</i> . Palgrave Macmillan.
10.	Zatlin, P. (2005). <i>Theatrical translation and film adaptation: A practitioner's view</i> . Multilingual Matters.