LT4321: PERFORMANCE AND TRANSLATION

Effective Term
Semester B 2022/23

Part I Course Overview

Course Title
Performance and Translation

Subject Code
LT - Linguistics and Translation
Course Number
4321

Academic Unit
Linguistics and Translation (LT)

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
Other Languages

Other Languages for Medium of Assessment
English supplemented by Chinese

Prerequisites
Nil

Precursors
Nil

Equivalent Courses
Nil

Exclusive Courses
Nil

Part II Course Details

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.

Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Identify and summarise key developments in the practice and theorisation of translation for performance.			x	
2	Discuss set issues in relation to translation for performance as a process and activity.		x	x	
3	Analyse critically existing theatre translations and comment self-reflectively on their own practice.		x	x	
4	Produce a body of creative work that demonstrates engagement with theoretical and practical issues covered in course.				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.

Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1		Lectures outline the development of theatre translation as a practice and provide an overview of related theories and debates.	1, 2, 3	3

2		In-class activities 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.	1, 2, 3, 4	
3		Assigned home readings facilitate the acquisition of complex notions and theories.	1, 2, 3	
4		E-Learning 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.	1, 2, 3, 4	

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Staged reading.	1, 2, 3	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	Oral presentation.		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	Attendance and Participation.	1, 2, 3	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.

Continuous Assessment (%)

70

Examination (%)

30

Additional Information for ATs

Examination
Students produce short translations of scenes or parts of scenes as assigned by the instructor and write a commentary for each task in English that explains their choices in light of issues and debates covered in class and in readings.

Assessment Rubrics (AR)

Assessment Task

1. Examination

Criterion

Practical application of issues discussed in class to produce creative translations and accompanying commentaries.

Excellent (A+, A, A-)

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.

Good (B+, B, B-)

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.

Fair (C+, C, C-)

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.

Marginal (D)

1. Basic command of subject matter with very limited relationship to theory.
2. Commentaries are written in poor academic English.

Failure (F)

1.Little evidence of engagement with task.
2. Very poor expression.

Assessment Task

2. Staged reading

Criterion

Command of subject matter in relation to performance and translation.

Excellent (A+, A, A-)

Excellent command of the course content in relation to performance and translation.

Good (B+, B, B-)

Good command of the course content in relation to performance and translation.

Fair (C+, C, C-)

Fair command of the course content in relation to performance and translation.

Marginal (D)

Limited command of the course content in relation to performance and translation.

Failure (F)

Inadequate command of the course content in relation to performance and translation.

Assessment Task

3. Oral presentation

Criterion

1. Content of presentation and presentation skills
2. Response to questions.

Excellent (A+, A, A-)

1. Very rich content in the presentation. Very coherent and highly eloquent presentation.
2. Perfect response to questions from the audience.

Good (B+, B, B-)

1. Rich content in the presentation. Coherent and eloquent presentation.
2. Good response to questions from the audience.

Fair (C+, C, C-)

1. Adequate content in the presentation. Fair presentation.
2. Adequate response to questions from the audience.

Marginal (D)

1. Marginally adequate content in the presentation. Below average presentation skills.
2. Marginally adequate response to questions from the audience.

Failure (F)

1. Inadequate content in the presentation. Sloppy presentation.
2. Poor response to questions from the audience.

Assessment Task

4. Attendance and Participation

Criterion

Attendance and participation in class discussion.

Excellent (A+, A, A-)

High attendance and very enthusiastic participation in class discussion.

Good (B+, B, B-)

Significant attendance and active participation in class discussion.

Fair (C+, C, C-)

Moderate attendance and some participation in class discussion.

Marginal (D)

Basic attendance and inadequate participation in class discussion

Failure (F)

Not even reaching marginal levels

Part III Other Information

Keyword Syllabus

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

Reading List

Compulsory Readings

	Title
1	Bial, H., & Brady, S. (2016). The performance studies reader (Third ed.). London; New York: Routledge, Taylor & Francis Group.

Additional Readings

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