



Course Outline Template

Introduction

The course outline template is provided as a checklist and form for you to use in preparing course outlines for undergraduate and/or postgraduate courses. The template will give you a ‘road map’ of what can be included in each section. The main rationale is to benefit students with useful information about the course in the form of course outlines. The template is not intended to be prescriptive but only provides guidance on writing course outlines. Please feel free to adopt and adapt this current template format to suit the needs of your course(s).

Further information (key points and exemplars) on course outline can be found in another help document on course outlines: *Guidelines and Procedures for Writing Course Outlines*.

Course title and description

- Explain concisely in your statement(s) what the course is about and how the overall course will support student learning in the discipline(s) of the programme.
- Provide a holistic view of your course to your students.
- It will help if the description also explains briefly how the course relates to the other courses, some prior knowledge the students have, and/or some common objectives that the knowledge will assist to achieve.

Course Title: ENGE2700 Drama in Performance 2
Description: Students will study short plays and excerpts from longer plays, workshop them in small groups, with the aim of performing pieces of similar length before an audience. Students will be taught how to interpret a play from a dramaturgical point of view, and be equipped with the fundamental techniques of voice production, creating a character, directing, and interpreting a text for performance. The specific focus of this course will be comedy.

Content, highlighting fundamental concepts

- List the topics and also highlight the fundamental concepts involved in each topic to help students better understand what is and what is not covered in the course.

Topic	Contents/fundamental concepts
Performance Skills	Voice Production (intonation, pronunciation, clarity, projection); movement and gesture; communicating to an audience.
Theatrical Techniques	Creating a character through voice and movement; conveying feelings and thoughts through words and gestures.
Dramatic Form	Different dramatic styles and forms (e.g. farce, the absurd, political theatre); the nature of dialogue; dramatic theory.

Learning outcomes

- State clearly what you expect/ intend students to achieve in the course. This is usually more helpful than stating what the teacher is planning to teach. Teachers can indicate different levels of students’ expected learning outcomes.
- Learning outcomes may involve students’ ability in analyzing and applying the learnt concepts in solving problems rather than being able to describe facts or procedures only. However, we acknowledge that courses may have varied emphases on students’ levels of learning depending on how different courses are designed to function in a programme.
- Outcomes can relate to students’ understanding of certain subject topics and concepts, or to their improved ability to learn and perform professionally in the field. These various types of expectations need to be specified.

Students will learn: to analyze dramatic texts as performance texts. to create and perform a character on stage. to use their voice and body to communicate to an audience. to utilise theoretical understanding of a dramatic text in performance.



to articulate English more effectively.

Learning activities

- Outline the variety of the learning activities students are expected engage in (e.g. lecture, interactive tutorial, laboratory, discussion of case, field trip, projects, web teaching and other) which are able to align with/ support the learning outcomes that you expect students to attain.
- Students can also be informed of the expected time allocation of each of these learning activities during the course so that they can better timetable their learning. Students by and large have only 50 hours to spend on learning activities each week and these hours have to be shared by the 3 to 4 courses (on average) they attend.

Types of activity should be customised to suit the nature of teaching in a department.

Lecture (hr) in /out class		Interactive tutorial (hr) in /out class		Lab (hr) in /out class		Discussion of case (hr) in /out class		Field-trip (hr) in /out class		Projects (hr) in /out class		Web-based teaching (hr) in /out class		Other (hr) in /out class	
1/week for 13 weeks		2/week for 12 weeks													
M	M;O; NA	M	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA	M;O; NA

M: Mandatory activity in the course
 O: Optional activity
 NA: Not applicable

Assessment scheme

- Select assessment task(s) which are able to provide evidence on the attainment of the desired learning outcomes. Explain the rationale, procedures, instructions, guidelines on format and content, and marking schemes of these assessment components.

Task nature	Description	Weight
Performance	Final performance before an audience	40%
Essay	A paper (8 pages) on aspects of interpreting a play for performance	40%
Workshop participation	How well a student: i) took direction; ii) gave direction; iii) performed in group presentations.	10%
Production Outline	Plan for production including: casting, script, rehearsal schedule	10%

Learning resources for students

- State the textbook required (if any).
- List suggested/required additional readings or textbooks including title, publisher, edition, year of publication, and/or links to the readings if they are accessible online. Some of these resources may be eBooks.
- List any recommended online web pages with the appropriate URL addresses.

Shakespeare, *A Midsummer Night's Dream*
 Thomas, *Under Milk Wood*



Feedback for evaluation

- Provide a brief statement to welcome students’ comments and feedback on the course. Describe clearly the channel(s) through which the feedback is to be collected. You may use different evaluation modes such as questionnaires, and qualitative feedback from students through focus-group meetings or email exchanges to gather feedback.

<p>Feedback for evaluation:</p> <p>Mid-course evaluation questionnaire End of course evaluation questionnaire, staff self-evaluation, staff performance review External Examiner Periodic course review in normal departmental planning and review cycle</p>

Course schedule

- Create a matrix for the course schedule including class, date, and activities of each topic such as online activities, relevant readings or other reference materials so that students can prepare their own learning before classes.

Wk	Date	Lectures	Workshops
1		Introduction to the Course; Revision: Chekhov, Brecht, Pinter	No workshop
2		Shakespeare’s Non-realism	Speaking Shakespeare: <i>Sonnets</i>
3		Shakespeare, <i>A Midsummer Night’s Dream</i> : Plot, Style, and Dreams	Staging the “mechanicals”: Act I, Scene 2; Act III, Scene 1 (ll.1-102); Act V, Scene 1 (ll.108-340)
4		Shakespeare, <i>A Midsummer Night’s Dream</i> : The Players and their Play	Staging the “mechanicals”: Act I, Scene 2; Act III, Scene 1 (ll.1-102); Act V, Scene 1 (ll.108-340)
		No Lecture (Chinese New Year)	No Workshops (Chinese New Year)
5		Shakespeare: <i>A Midsummer Night’s Dream</i> in Performance	Staging the “mechanicals”: Act I, Scene 2; Act III, Scene 1 (ll.1-102); Act V, Scene 1 (ll.108-340)
6		Thomas, <i>Under Milk Wood</i> : Structure, Language, and Character	Staging <i>Under Milk Wood</i> (Handout will be supplied)
7		Thomas, <i>Under Milk Wood</i> : Narration and Innocence	Staging <i>Under Milk Wood</i> (Handout will be supplied)



8		Thomas: <i>Under Milk Wood</i> : On Film and on Stage Putting on a Play: Step by Step	Staging <i>Under Milk Wood</i> (Handout will be supplied)
9		Moliere, <i>The Learned Ladies</i>	
10		Shakespeare, <i>Hamlet</i>	
11		Tom Stoppard, <i>Rosencrantz and Guildenstern are Dead</i>	
12		Aspects of performance; performance conventions. (Student evaluations.)	
13		Performance week: no lecture	No workshops. During this week, each group will get a chance to rehearse in the Shaw Lecture Theatre. I will make myself available to rehearse with as many groups as I can.

Teachers' or TA's contact details

- List both the teachers' and TAs' contact details such as name, office location, phone number and email address in order to help students easily locate your contact information.
- Additional information such as personal background and research interest of the teachers and/or the TAs may also be included to improve understanding and relationships between teachers/TAs and the students.

Professor/Lecturer/Instructor:	
Name:	Julian Lamb
Office Location:	Fung King Hei
Telephone:	39437018
Email:	julianlamb@cuhk.edu.hk
Teaching Venue:	
Website:	
Other information:	

Teaching Assistant/Tutor:	
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	



Website:	
Other information:	

A facility for posting course announcements

- Include a brief statement informing students what facilities are available for the posting of course announcements and materials. Such facilities can include an open website and/or any of the platforms: iHome, CUForum and WebCT hosted by the University. More information on setting up course websites can be found at: <http://www.cuhk.edu.hk/eLearning>

Academic honesty and plagiarism

- Provide link(s) to information regarding the academic honesty and plagiarism policy in the University for students. Relevant information can be allocated via: <http://www.cuhk.edu.hk/policy/academichonesty/> Your course outline may also include subject-specific requirements about avoiding plagiarism.

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students will be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

--- End ---

ENGE2700: Drama in Performance II (Online)

In the event of online teaching, Drama in Performance II as it is currently formulated cannot be run. In this case, a revised online course will be offered. This course will still include one lecture (1hr) and one workshop (1hr 45mins) per week. The lecture will remain largely unaffected. However, If we are unable to meet in person, the workshop will be significantly different: instead of acting out sections of plays (which requires us to meet), we will read out sections of plays online.

During the pandemic, artists of all kinds have had to adapt their practices to align with social distancing measures. Arguably, it is the performing arts, especially those which involve a live audience, which have found it most difficult to adapt. In this course, we will consider the nature of the theatre space, and explore the possible ways in which an online platform can be transformed into a theatre. What is lost and what might be gained in this process?

Particular emphasis will be put on the delivery of lines, and the interpretation of the script. Given this emphasis, texts have been selected because they utilise especially rich, poetic language. One of the presiding questions of the course is how the actor can use their voice to embody this language online.

Plays have also been chosen because they all have female protagonists. This is not only fitting for a course which tends to attract more female students than male, but it will allow us to consider how women have been represented by male playwrights of different time periods and cultures.

Students who take this online version of ENGE2700 will be able to take the face-to-face version of the course if it is offered in the future.

Week	Lecture	Text
1	The Empty Space: Theatre on Zoom	
2	<i>Antigone</i> : The Tragic Dilemma	Sophocles, <i>Antigone</i> (selections)
3	<i>Antigone</i> : The Dilemma of Tragedy	Sophocles, <i>Antigone</i> (selections)
4	<i>The Duchess of Malfi</i> : Revenge Tragedy	Webster, <i>The Duchess of Malfi</i> (selections)
5	<i>The Duchess of Malfi</i> : Female Agency	Webster, <i>The Duchess of Malfi</i> (selections)
6	<i>Learned Ladies</i> : Comedic Hysteria	Moliere, <i>Learned Ladies</i> (selections)
7	<i>Learned Ladies</i> : An Hysterical Perspective	Moliere, <i>Learned Ladies</i> (selections)
8	<i>Happy Days</i> : Poetry of the Banal	Beckett, <i>Happy Days</i> (selections)

9	<i>Happy Days</i> : Not with a Bang	Beckett, <i>Happy Days</i> (selections)
10	<i>Talking Heads</i> : Telling my Story	Bennett, <i>Talking Heads</i> (selections)
11	<i>Talking Heads</i> : Intimacy and the Monologue	Bennett, <i>Talking Heads</i> (selections)
12	Conclusion	
13	FINAL PERFORMANCES	

Assessment

Essay – 45% (not less than eight pages)

Final Performance – 45%

Participation and Attendance – 10%

NOTE: As regards the Final Performance, students will have a variety of options. Firstly, they might choose to record their performance as an audio recording, or to perform it live on an online platform (e.g. Zoom). Secondly, students can choose to work individually, or in small groups. If the latter, they will still have to observe whatever social distancing protocols are in effect at that stage of the semester.

Grade Descriptors

Grade A / Excellent : Outstanding performance on ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would surpass the normal expectations at this level and typical of standards that may be common at higher levels of study. The ‘A’ grade should be reserved for truly excellent work that exceeds the level expected for the majority of students and are expected to be achieved only by a small minority

Grade A- / Very Good : Generally outstanding performance on ALMOST ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would fully fulfill the normal expectations at this level and occasionally reaches standards that may be common at higher levels of study.

Grade B+ / Good (Plus): HIGH performance on all learning outcomes, OR HIGH performance on some learning outcomes which compensates WELL for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply WELL the principles or skills learned in the course in a comprehensive manner that would sufficiently fulfill the normal expectations at this level WELL.

Grade B / Good: SUBSTANTIAL performance on all learning outcomes, OR SUBSTANTIAL performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a MORE COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade B- / Good (Minus): GOOD performance on all learning outcomes, OR GOOD performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade C+ / Adequate (Plus): VERY ADEQUATE performance on the majority of learning outcomes.

Demonstrates the ability to apply the principles or skills learned in the course in a SOMEWHAT SUSTAINED manner that would meet the basic requirement at this level.

Grade C / Adequate: ADEQUATE performance on the majority of learning outcomes.

Demonstrates the ability to partially apply the principles or skills learned in the course in a manner that would meet the basic requirement at this level.

Grade C- / Adequate (Minus): SOMEWHAT ADEQUATE performance on A NUMBER OF learning outcomes.

Demonstrates the ability to SOMEWHAT apply the principles or skills learned in the course in a manner that would meet the BARE basic requirement at this level.

Grade D+ / Pass (Plus): BARELY SATISFACTORY performance on a A FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in some areas while responding minimally with possibly tangential content in others.

Grade D / Pass : ALMOST BARELY SATISFACTORY performance on VERY FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in very few areas while responding very minimally with possibly tangential content in others.

Grade F / Failure : Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Fails to address the task and likely does not understand what the task requires. In other words, the work completely misses the point.

Attendance

Attendance at workshops is compulsory. Continued or unexplained absences from either lectures or workshops will result in failure of the course.

Late Submission of Essays

If you submit your essay late, you will incur a penalty of one mark per day.

Set Texts

Set texts will be provided.

Contact

Associate Professor Julian Lamb
Room 327, Fung King Hey Building
E-mail: julianlamb@cuhk.edu.hk
Phone: 39437018
Office Hours: TBA

Plagiarism

You must submit a soft copy of your essay through VERIGUIDE, and submit a hard copy to me.

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students will be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.