

Course Outline

Part I

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| Programme Title | : Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)/(Visual Arts) Bachelor of Arts (Honours) in Creative and Digital Arts/ Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)/(Visual Arts) |
| Programme QF Level | : 5 |
| Course Title | : Interdisciplinary Theatre Production |
| Course Code | : CAC4020 |
| Department | : Cultural and Creative Arts (CCA) |
| Credit Points | : 3 |
| Contact Hours | : 39 |
| Pre-requisite(s) | : Nil |
| Medium of Instruction | : English |
| Level | : 4 |

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills

5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course enables students to consolidate and extend their learning experience beyond their focus in Music, Visual Arts and individual arts disciplines. Students will apply the knowledge, skills and understanding acquired in Foundation and Compulsory Courses to design, direct and produce an interdisciplinary arts performance or stage event that demonstrates the interconnectedness between various art forms.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ interpret and develop textural, cultural and theoretical contents and include these in innovative performance blueprints with the support of technologies and new media;
- CILO₂ demonstrate the skills, knowledge and understanding when participating in dramatic/theatrical or musical roles for an interdisciplinary arts performance; and
- CILO₃ manage their work independently and as a team player.

3. Content, CILOs and Teaching & Learning Activities

| Course Content | CILOs | Suggested Teaching & Learning Activities |
|---|-------------------|--|
| a. Theatrical performance: Drama, musical, opera, dance, comic, variety show <ul style="list-style-type: none"> • Various performance of local and global cultures • Issues of inter-cultural performances • Exotic performance in local context | CILO ₁ | <ul style="list-style-type: none"> • Drama scenes video studies • Class discussion and critique • Class exercise on role play |
| b. The roles of new media and technologies in contemporary performance <ul style="list-style-type: none"> • Visual, audio, kinesthetic and technological cultures in contemporary theatrical contexts • Collaboration of live performance and moving images • Transformation of arts expression from traditional modes to integrative presentation | | <ul style="list-style-type: none"> • Study on integrated drama performance in videos, and live performance • Experimental group work |
| c. Multi-dimensional theatrical logic and theories | CILO ₂ | <ul style="list-style-type: none"> • Research and investigation into examples of works |

| | | |
|---|-----------------------------|---|
| <ul style="list-style-type: none"> • Phenomenal, poetic, sententious, informative, confrontational, and entertaining elements in scenes study • Live performance and adapting techniques of written texts to space- and time-based events • Various aspects of theatrical design | | <ul style="list-style-type: none"> • Critique of selected scenes • Writing exercise |
| d. Comedic, monologue performance and improvisations <ul style="list-style-type: none"> • Script and dramatic texts writing • Scene study and creation of characters • Integration of text, music, movement, media technology and visual arts in stage design | <i>CILO</i> _{1, 2} | <ul style="list-style-type: none"> • Hands-on exercise and practice |
| e. Acting and directing in musical theatre <ul style="list-style-type: none"> • Preparation of songs and scenes for musicals | <i>CILO</i> _{2, 3} | <ul style="list-style-type: none"> • Sharing on ideas and initial concepts for production |

4. Assessment

| Assessment Tasks | Weighting (%) | CILOs |
|--|---------------|-------------------------------------|
| a. Performing arts reflective report (800 words): <ul style="list-style-type: none"> • Each student is required to attend two live performances of performing arts, and construct an objective analysis of the two performances based on the acquired knowledge and skill set in Music, Visual Arts and other art forms, as well as how innovative ideas and creative aspects of the performances can benefit each student in relation to future career inspiration or as a community-based artist. | 20% | <i>CILO</i> ₃ |
| b. Group performance <ul style="list-style-type: none"> • Students are required to submit group process portfolio, which includes theoretical framework, thematic research data, music illustration, sketches and notes, and reference materials | 50% | <i>CILO</i> _{1, 2 & 3} |
| c. Evaluation and self-reflective report (800-1,000 words) on the performance <ul style="list-style-type: none"> • Each students is required to write an essay of 800 words to evaluate their group’s performance and their individual role in it, as well as provide reflection on the overall learning process in the course. | 30% | <i>CILO</i> _{1, 2 & 3} |

5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

Not Permitted: In this course, the use of generative AI tools is not allowed for any assessment tasks.

✓ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Nil

7. Recommended Readings

- Baugh, C. (2013). *Theatre, performance and technology: The development and transformation of scenography*. Basingstoke: Palgrave Macmillan.
- Bial, H. (2006). *Performance studies 2E: An introduction*. New York, United States: Routledge.
- Bicat, T. (2006). *The handbook of stage costume*. Marlborough, United Kingdom: Crowood Press.
- Broadhurst, S., & Price, S. (2017). *Digital bodies: Creativity and technology in the arts and humanities*. London: Palgrave Macmillan.
- Debreceni, T. (2008). *Special makeup effects for stage and screen: Making and applying prosthetics*. London, United Kingdom: Focal Press.
- Edwin, W. (2005). *The theater experience*. New York, United States: McGraw-Hill/Humanities.
- Marshall, L. (2002). *The body speaks: Performance and expression*. Basingstoke, United Kingdom: Palgrave Macmillan.
- McAuley, G. (2000). *Space in performance: Making meaning in the theatre*. Ann Arbor, Michigan, United States: University of Michigan Press.
- Parker, O. & Wolf, C., & Block, D. (2008) *Scene design and stage lighting* (9th ed).Belmont, California, United States: Wadsworth Publishing.
- Taylor, S. (2009). *Theatre art in action 2009 (Glencoe Theatre Art in Action)*. New York, United States: McGraw-Hill/Glencoe.
- Thorne, G. (2000). *Stage design*. Chicago, Illinois, United States: Trafalgar Square Publishing
- Wainscott, R., & Fletcher, K. (2006). *Theatre: Collaborative acts*. Needham Heights, Massachusetts, United States: Allyn & Bacon.
- Wandor, M. (2008). *The art of writing drama*. London: Methuen Drama.

8. Related Web Resources

Arts Alive.CA National Arts Centre <http://artsalive.ca/en/eth/infozone/links.html>

Community Arts Network <https://www.communityartnetwork.hk/>

Lied Center For Performing Arts <https://www.liedcenter.org>

9. Related Journals

Nil

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

Nil

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