

Acting 1 Syllabus

DRAM 1351

Lesson Plan for tertiary education in SaigonTech.

Prepared by Marc on 19/01/2018

1. **Course Syllabus:** DRAM 1351 – ACTING I
2. **Semester Term:** Spring 2018
3. **Campus and Room Location with Days and Times:**
 Room 310/ Room 411
 Monday: 08:00 – 09.00
 Friday: 13:00 – 14.30; 14:40 – 16.10
4. **Course credits:** 3
5. **Course Contact Hours per Semester:** 64
6. **Course Length:** 16 Weeks
7. **Type of instruction:** Lecture, Practical
8. **Lecturer:** Marc Valentine Chia
9. **Phone:** +84 943100998
10. **Email:** marc.vc@saigontech.edu.vn marc.valentine@rocketmail.com
11. **Instructor Scheduled office hours:** By appointment.
12. **Course Description**
 This course will cover the basic knowledge and skills of acting and art appreciation. Develop skills and techniques of acting which includes: sensory awareness, ensemble performing, character analysis, and script analysis. Emphasis on the mechanics of voice, body, emotion, and analysis as tools for the actor.
13. **Course Objective:** To introduce *basic* overall theatrical inner life character experience, and to enable critical thinking in students.

<u>Course Student Learning Outcomes (SLO)</u>	<ol style="list-style-type: none"> 1. Identify and define the techniques that encompass the internal acting process. 2. Understand the role of the actor through the Theatre process. 3. Develop Critical cognitive skills, teamwork and behavior observation. 4. Expression of the language, voice and body to an effective character creation. 5. Create a Character by using the internal process of acting.
<u>Course Student Learning Objectives (LO)</u>	<ol style="list-style-type: none"> 1.1 Examine the basic stage craft, skills and approach to acting 1.2 Research and present acting approaches through western theatre history. 1.3 Approach through Stanislavski, Chekhov, Laban, Ouspenskaya, Anne Bogart, Meisner, Alexander Techniques.

	<p>2.1 Exploring ensemble work and its values</p> <p>2.2 Identifying theatrical processes and the functions within.</p> <p>2.3 Creating a showcase and performing in them.</p>
	<p>3.1 Exploring the outcomes from every ensemble work in reference to a theme.</p> <p>3.2 Critically discuss on the relevance of the plays in modern context.</p> <p>3.3 Identify themes, motifs, rising conflicts.</p> <p>3.4 Reflecting individual progression through the Reflection Journal.</p>
	<p>4.1 Creating Improvised scenes</p> <p>4.2 Approaching Open Scenes and monologues</p> <p>4.3 Approaching a well-rehearsed and detailed final showcase.</p> <p>4.4 Incorporating all skills needed to create a devised scene.</p> <p>4.5 Developing sensory awareness and performative components in the body</p>
	<p>5.1 Using Stanislavski’s system to approach and identify characters</p> <p>5.2 Using Chekhov’s approach to cement the characters</p> <p>5.3 Using Viewpoints to approach actor’s choices in actions.</p>

14. Core Curriculum: This course fulfills the following core basic intellectual competencies: Creation, Expression, speaking, Listening, critical thinking.

- ❖ **Creation:** Enables the students to value their work and enjoy the experience of co creation with partners and also to understand how to troubleshoot problems as a team player.
- ❖ **Expression:** To enable the students who are newly exposed to Drama to have a chance of using their body as an instrument to express their thoughts and to optimize their capability that they are unaware of.
- ❖ **Speaking:** To allow them to speak confidently and communicate ideas and thoughts clearly and effectively.
- ❖ **Listening:** Learning to accept and respond accordingly to situations and allowing the surroundings to settle.
- ❖ **Critical Thinking:** To enable cognitive thinking that allows them to think in and out of the box.

Academic Calendar 16 weeks	
Class Begins	January 22nd 2018
Drop with 100% Refund and no Record on Transcript	4.30pm January 29 th 2018
Tet Holidays	February 12th – February 25th 2018
Drop with 75% Refund and no Record on Transcript	4.30pm January 29 th – 11.30am March 3 rd 2018
Drop with 25% Refund and no Record on Transcript	11.30am March 3 rd – 11.30am March 10 th 2018

	Lecture: Romantic Era	1 hour
Week 8	Stanislavsky & Michael Chekhov- Naturalism Acting. Dialogues exercises. Script Work with a contemporary text. Lecture: Stanislavski	3 hours 1 hour
Week 9	Stanislavsky & Michael Chekhov –Integration of characters into their work. Scene Performance. Lecture: 3 American Teachers	3 hours 1 hour
Week 10	Final Performance Script work & Research Lecture: Realism Play	3 hours 1 hour
Week 11	Final Script work: Background and Action-ing. Lecture: Expressionism Play	3 hours 1 hour
Week 12	Final Script Work: Rehearsals Scene-to-Scene Set & Costume presentation. Lecture: Theatre of the Absurd Play	3 hours 1 hour
Week 13	Final Script work: Rehearsals Scene to Scene: Full Script Lecture: Western Musical	3 hours 1 hour
Week 14	Final Script Work: Full Run off Book Lecture: Children Musical	3 hours 1 hour
Week 15*	Final Script Work: Full Run with Costume Lecture: Theatre Outdoor	3 hours 1 hour
Week 16	Final Script Work: Scene-to-Scene Touch ups. Theory Review	3.5 hours 1 hour
Week 17	Final Script Work: Full Run with full productions Theory Exam	
Week 18	Final Examination Performance	

**Syllabus subjected to Change in accordingly.*

15. Instructional Methods:

- ❖ Methods of instruction include: explanations, demonstrations, in-class critiques, slide presentations, video/film presentations, lectures, and/or readings (from textbooks, peer-reviewed articles, books, original source seminal texts). Class time may include demonstrations, field trips, assignments, introductions, rehearsal time for in-class projects, and critiques.

16. Student Assignments:

- ❖ Assignments/Activities may include: in-class scene work, attendance at theatrical performances, written critical responses, group projects, critiques, exams or quizzes, various assigned readings from textbooks, peer-reviewed articles, books, original source seminal texts; discussions based on various topics related to the major areas of study in Drama; writing papers including critiques, essays, analyses, reviews, research, comparing and contrasting artistic or design theories and perspectives; service learning projects; presentations; group and/or individual projects.

17. Student Assessments:

- ❖ Methods of Assessment/Evaluation may include: in-class scene work, ensemble performance, creative projects, tests and quizzes which may include: definitions, matching, multiple choice, true/false, short answer, brief essay, essay, lists; writing assignments, in-class discussions and/or critiques; written papers including critiques, essays, analyses, reviews, research, comparing and contrasting artistic or design theories .

18. Instructional Materials:

- ❖ **Required additional supplies:** Personal theatrical Journals & loose clothing

19. Individual Instructor’s Requirements Statement:

- ❖ Students are required to wear loose clothings to class.
- ❖ All students have to participate outdoor activity on week 15.
- ❖ There is a **15 minutes late grace period**, or they will be deemed as **absent**.
- ❖ After 4 missed classes (barring a very good reason and documentation) I will drop you if it is before the last withdrawal date, this class is impossible to do well in without being on time and regular attendance. The final project is a group project and repeated absences and tardiness hurts not only you but your partner(s).
- ❖ Also, I will include a weekly report in assessing the students. These will help monitor the students response and observations through the session.

20. Grading Policies

- ❖ An Incomplete may be given only for extenuating circumstances (i.e. family illness, accident, and an unforeseen event occurring at exam time). The grading policy is summarized below:

Course Grading	Grading Scale
Practical Assessment	50%
-Monologue (individual)	10%
-Performance Practice (Group)	40%

Lecture	50%
-Individual presentations & Outdoor Review	10%
-Final Exam	20%
-Weekly Reflection Journal	20%

21. Grading Criteria

- ❖ Individual students will be assessed based on the following rubric for *Practical assessment (50%)*.

Criteria	Level 1 (0-2)	Level 2 (3-5)	Level 3 (6-8)	Level 4 (9-10)
Group Participation and discipline (10 points)	- Little to no contribution to group work. - Disturbance to team - Poor in discipline	Lacks concentration and ability to listen and engage in group work	Able to take directions and instructions. Both listens and offers ideas within group work at most times	Contributes heavily to group work and allows collaboration and room for ideas to be heard
Physical Techniques: Elementary stage awareness, Focus, Space. (10 points)	Does not apply and respond according to basic stage crafts.	Half Hearted attempts in effort trying to apply the stage crafts.	Attempts and able to apply physicality and stage craft frequently.	Able to execute the use of stagecraft freely and justly.
Vocal Techniques: Purposefully able to articulate their thoughts through Speech and volume (10 points)	uses a few volume levels and which are inappropriate to the character in the situation. Example: murmuring or silence observing.	employs a limited range of volume levels which is sometimes appropriate to the character in the situation	draws upon a range of volume levels which are appropriate to the character in the situation. Able to articulate the words and texts.	enhances the character's development and audience involvement through an extensive range of volume levels. Articulation of speech.
Character Research: Purposefully using action and gesture to suit the character and situation (10 points)	Stands still and recites lines as though reading	Employs a limited range of actions and gestures which at times are appropriate to the character in their situation	Draws upon a range of actions and gestures which are appropriate to the character in the situation. Able to use their bodies to express.	Enhances the character's development and audience involvement through an extensive range of volume levels Able to play actions physically and

				<i>textually.</i>
Production Value (10 points)	<i>Barely any effort in production</i>	<i>Shows some effort in attempting a production.</i>	<i>An overall rehearsed production that keeps the audience watching.</i>	<i>A thorough detailed rehearsed production that engages audiences.</i>

22. Academic Dishonesty Policy

- ❖ **Cheating:** Acts of cheating in examinations, homework, tests and other assignments include but are not limited to:
 - 1. Copy tests, works, reports etc. from computers, database, programs of other students and people
 - 2. Use study materials or electronic devices during examinations, tests without instructor's permission
 - 3. Collaborate with other students during examinations, tests, or assignments without instructor's permission
 - 4. Use or submit the same work for different classes without instructors' permission
 - 5. Use, buy, sell, steal, spread out, ask for a part or a whole of unpublished tests
 - 6. Take the test for someone else or have someone take the test for you or help or ask someone to do your homework
 - 7. Bribe to get unpublished tests
 - 8. Bribe students, instructors, or school staff to change grades
- ❖ **B. Plagiarism:** Acts of plagiarism include but are not limited to:
 - 1. Submit other people's works to get points
 - 2. Copy words or ideas without citing source and author's name
 - 3. Do not use quotation marks for direct citation
 - 4. Cite the wrong source
 - 5. Change the wording but sentence structure without citing author's name
 - 6. Borrow words/ phrases from a source without using quotation marks or with making negligible change
 - 7. Copy too many words or ideas that make up the most of personal work, regardless of whether source and author's name are cited
 - 8. Copy information from Internet such as company information, market information etc.
 - 9. Use Google Translation to write up papers, regardless of whether you use your own ideas or borrow ideas
 - 10. Use Google Translation to write up papers by translating Vietnamese from existing Vietnamese study materials/ sources into English