

Saigon Institute of Technology

Lesson Plan for the calendar year 2014 for tertiary education in Saigon Institute of Technology  
Prepared by Marc.

**Course Syllabus:** DRAM 1351 - Acting I

**Semester Term:** Summer 2014

**Campus and Room Location with Days and Times:** Location: R. 310

Wednesday: 13:00 - 17:15 (W1 - W12)

Friday: 13:00 - 15:00 (W1 - W8)

**Course credits:** 3

**Course Contact Hours per Semester:** 64

**Course Length:** 12 weeks

**Type of instruction:** Lecture, Practical

**Lecturer:** Marc Valentine Chia

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**Instructor Scheduled office hours:** By appointment.

### **Course Description**

1. Development of basic skills and techniques of acting including increased sensory awareness, ensemble performing, character analysis, and script analysis. Emphasis on the mechanics of voice, body, emotion, and analysis as tools for the actor.. Participation in major productions may be required. *As defined in the Academic Course Guide Manual (AGCM) produced by the Texas Higher Education Coordinating Board, 2009 (THECB)*
2. An introduction to the problems of internal acting technique, creation of visual images, reaction to stimulus, and creation of inner life of character. Scene work: finding beats, developing subtext, and playing intentions. Theatre attendance and/or

assistance in college productions required. Required of majors. Open to non-majors.  
Core Curriculum Course (As listed in the 2009-2011 HCC Catalog.)

**Course Objective:** To introduce *basic* overall theatrical experience, and to enable critical thinking in students and to explore creative outputs through exercises in scenarios.

**Course Student Learning Outcomes:**

1. Identify and define the techniques that encompass the internal acting process.
2. Comprehend the role of the actor in the interpretive process of theatre.
3. Demonstrate the value of teamwork in the creation of an effective theatrical endeavour.
4. Display the necessary skills for the translation of the written play to an effective creation of a character.
5. Create a character by using the internal process of acting.

**Course Student Learning Objectives:**

***Lecture***

1. Lecture on the history of theatre. *Example includes: (Classical, Elizabethan, Realism...)*
2. Students are to research a particular figure of the given timeline and identify one of their works. *Example includes: (Aristotle, Moliere, Shakespeare, Ibsen....)*
3. Reflection Journal. Students are asked to write a reflection journal of a given question, based on the subject discussed on that day, of at least 200 words. Example includes: *The function of a Chorus during Ancient Greece is not applicable today. What do you think?*

***Practical***

1. Theatre Games and its relevance to theatre and course-related work. *Example includes: Energy pressing exercises, focus exercises, space exercises...*
2. Creating frozen images, Tableaux. Using Frozen images to identify basic plot structure of a story, or a scenario. (Greek Chorus)  
Creating a fairytale with a beginning, middle and an end using tableaux.
3. Improvisation and its usage.
4. Creating a piece of ensemble theatrical work towards an assessed showcase.
5. Improvising a situation with various techniques: Accepting and Rejecting
6. incorporating all skills and creating a devised scene.
7. Script Analysis.
8. Creating a character with the application of Stanislavsky.
9. Creating a piece of ensemble theatrical work as a final showcase.

## 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.

| Semester of 12 Weeks |  |         |
|----------------------|--|---------|
| Date                 | Lectures / Topics / Assignments / Projects / Quizzes / Exams   | Remarks |
| Week 1               | Lecture: Introduction to Stage, Hierarchy and history<br><br>Practical: Introduction to Drama. Space awareness, energy work.   | 6 Hours |
| Week 2               | Lecture: Origins of Theatre in Ancient Greece ensemble work.<br><br>Practical: Creating an ensemble, through frozen images. Creating tableaux based on fairytales and folklore. Creating a beginning, middle and an end.   | 6 Hours |
| Week 3               | Lecture: Origins of theatre stories through folktale and fairytale. History of Theatre: Dark Ages and the Italian Renaissance. Commedia Del Arte.<br><br>Practical: Improvisation exercises. Accepting and rejecting. creating a scene alive through heighten images. Exercises: | 6 Hours |

|         |  |                    |
|---------|--|--------------------|
|         | Yes and But. Scenarios. Emergency room, Police Station.  |                    |
| Week 4  | Lecture: Shakespeare<br>Practical: Creating a Character.   | 6 Hours            |
| Week 5  | Lecture: Stanislavsky and Henry Ibsen<br>Practical: Identifying the Superobjectives. 5Ws and 1H.   | 6 Hours            |
| Week 6  | Lecture: Stanislavsky and Henry Ibsen (continue)<br>Practical: Script analysis. Creating a story.  | 6 Hours            |
| Week 7  | Lecture: Rudolf Laban and Michael Chekhov<br>Practical: Laban effort 8 and applying it to characters.<br>Creating a Story with 1 sentence. | 6 Hours            |
| Week 8  | Lecture: Lee Strasberg, Sanford Meisner, Stella Adler<br>Practical: Starting a Rehearsal on a script or a devised work.                    | 4 hours<br>6 hours |
| Week 9  | Lecture: Theatre in Germany: Bertolt Brecht. And Technical theatre.<br>Practical: Rehearsals   | 4 Hours            |
| Week 10 | Lecture: Technical Theatre<br>Practical: Rehearsals with props and costumes.   | 4 Hours            |
| Week 11 | Lecture: Semester Quiz<br>Practical: Full Dress Rehearsals   | 4 hours            |
| Week 12 | Lecture: A Theatre Show<br>Practical: Performance<br>Final Exam  | 4 Hours            |

*\*Syllabus subjected to Change accordingly.*

**Instructional Methods:**

Methods of instruction may 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.

**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.

**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 .

**Instructional Materials:**

**Required additional supplies:** Personal theatrical Journals.

**Individual Instructor’s Requirements Statement:**

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 responds and observations through the session.

**Grading Criteria**

Individual students will be assessed based on the following rubric for **Practical assessment**.

| <b>Criteria</b>  | <b>Level 1 (0-2)</b>   | <b>Level 2 (3-5)</b>  | <b>Level 3 (6-8)</b>   | <b>Level 4 (9-10)</b>  |
|--|--|---|--|--|
| <b>Group Participation and interesting offers (10 points)</b>  | <i>Does not contribute to group work and actively disturbs other group members</i> | <i>Lacks concentration and ability to listen and engage in group work</i> | <i>Able to take directions and instructions. Both listens and offers ideas within group work at most times</i> | <i>Contributes heavily to group work and allows collaboration and room for ideas to be heard</i>         |
| <b>Elementary Stage Crafts with Character Work.(10 points)</b> | <i>Does not apply and respond according to basic stage crafts.</i>                 | <i>Half Hearted attempts in effort trying to apply the stage crafts.</i>  | <i>Attempts and able to apply stage craft frequently.</i>  | <i>Able to execute the use of stagecraft freely and justibly with the application of Character Work.</i> |
| <b>Purposefully able to articulate their thoughts</b>          | <i>uses a few volume levels and which are inappropriate to</i>                     | <i>employs a limited range of volume levels which is</i>                  | <i>draws upon a range of volume levels which are</i>   | <i>enhances the character’s development and</i>  |

|  |   |   |   |  |
|--|---|---|---|--|
| <b>through Speech and volume (10 points)</b>   | <i>the character in the situation. Example: murmuring or silence observing.</i> | <i>sometimes appropriate to the character in the situation</i>  | <i>appropriate to the character in the situation. Able to articulate the words and texts.</i>   | <i>audience involvement through an extensive range of volume levels. Articulation of speech.</i>   |
| <b>Purposefully using action and gesture to suit the character and situation (10 points)</b> | <i>Stands still and recites lines as though reading</i>                         | <i>Employs a limited range of actions and gestures which at times are appropriate to the character in their situation</i> | <i>Draws upon a range of actions and gestures which are appropriate to the character in the situation. Able to use their bodies to express.</i> | <i>Enhances the character's development and audience involvement through an extensive range of volume levels. Able to play actions physically and textually.</i> |

*\*Grading is subjected to change accordingly*

The following is the grading criteria for **Lecture**:

|  |
|--|
| <b>Basic Drama Report<br/>NAME:<br/>2014</b> |
| <b>Attendance %</b>                          |
| <b>INTRODUCTION TO BASIC DRAMA</b>           |

|  |    |
|--|----|
| <b>Listens attentively asking critical questions</b> | 10 |
| <b>Presentation research</b>                         | 10 |
| <b>Quiz</b>  | 40 |
| <b>Reflective Journal</b>                            | 40 |

**Comments**

Individual comments and improvements.

*\*Grading is subjected to change accordingly*