

Course Instructor	: Ms. LAM Yin, Krissy (Email: <a href="mailto:yinkrissy.lam@gmail.com">yinkrissy.lam@gmail.com</a> )
Program Officer	: Ms. Vickie WONG (Email: <a href="mailto:vickiewong@ust.hk">vickiewong@ust.hk</a> )
Time	: Tuesday, 2:00pm – 3:50pm
Venue	: CYTG009A&B
Office Hours	: By appointment

### Course Description

This course introduces the basic concepts of theatre performance. Through theatre games, improvisation and in-class weekly based practices, students could explore their own potentials, creativities and train their senses. Since speaking is one of the major requirements for an actor, this course also examines the aspects of voice production and public speaking skills. Students will learn to free their voice and examine the intimacy between voice and acting.

### Intended Learning Outcomes

Upon completion of this course, students are expected to be able to:

1. Understand basic theories behind the theatre games and improvisations
2. Understand basic concepts of public speaking
3. Apply knowledge from acting to public speaking
4. Show ability to communicate verbally with audience in an effective and confident manner

### Course Schedule & Outline

Week	Date	Topic
<b>Part 1: Introduction to Games, Improvisation, Acting and Vocal Technique</b>		
<b>1</b>	<b>8 Feb</b>	<b>Introducing practice and theories on theatre games and improvisation</b> <ul style="list-style-type: none"> <li>- Introducing various theatre games and theories on their significance in actor's training</li> <li>- Introducing various exercises on improvisation and theories on their significance in actor's training</li> </ul>
<b>2</b>	<b>15 Feb</b>	<b>Introducing theories on acting and vocal technique</b> <ul style="list-style-type: none"> <li>- Introducing Stanislavski's system for acting , focusing on the self-discovery process.</li> <li>- Introducing the key components of voice work and vocal process.</li> </ul>
<b>3</b>	<b>22 Feb</b>	<b>Exploring the relationship between games, creativity and acting</b> <ul style="list-style-type: none"> <li>- Finding the connection between games, creativity, self-awareness and techniques of acting, through small-group and whole class exercises.</li> </ul>

		<ul style="list-style-type: none"> <li>- Exploring the ideas of objective, actions and beats, and the ideas of movement thinking and thinking in actions.</li> </ul>
4	1 Mar	<p><b>Exploring the relationship between improvisation, acting and speaking</b></p> <ul style="list-style-type: none"> <li>- Finding the connections between improvisation, acting and speaking through small-group and whole class exercises.</li> <li>- Exploring the origins of impulse, emotions, internal thoughts and needs for communication through exercises and reflections.</li> <li>- Introducing the key components of voice work and vocal process</li> </ul>
5	8 Mar	<p><b>Physicalization of a speech</b></p> <ul style="list-style-type: none"> <li>- Exercises on body relaxation, alignment, breathing, use of imagination for voice project and variation.</li> <li>- Exploring the idea that the physical body as an instrument for the delivery of speech, feelings and ideas.</li> <li>- Explore how changes in the physical body change the qualities of our speech.</li> </ul>
6	15 Mar	<p><b>Connecting speech with body and mind</b></p> <ul style="list-style-type: none"> <li>- Exploring how body movements and breathing are connected to impulses, emotions and thoughts.</li> <li>- Exploring how the above elements are connected with the speech and the quality of the voice.</li> <li>- Each student will find a short piece of text, that lasts for about 1-2 min, of their own choice to be used in the next lesson.</li> </ul>
7	22 Mar	<p><b>First mini-presentation and interaction with the audience</b></p> <ul style="list-style-type: none"> <li>- Each student memorizes a short piece of text, of any style and content, that lasts for about 1 minute.</li> <li>- Students work in small groups to prepare a presentation of the chosen text. The preparation will be done in class.</li> <li>- Students explore how eye contact, pauses, and non-verbal communication help the delivery of the speech</li> </ul>
<b>Part 2: Rehearsal and performance of a monologue</b>		
8	29 Mar	<p><b>Learning a dramatic monologue</b></p> <ul style="list-style-type: none"> <li>- Students will be given some dramatic monologues chosen from established scripts, each will last for about 5–7 min.</li> <li>- Methods for the analysis of dramatic monologue will be taught, concepts including context, objective, actions and beats will be explored.</li> <li>- Students will choose the monologue that they are most interested in by the end of the lesson and learn the monologue at home.</li> </ul>
	5 Apr	<b>No Class (public holiday)</b>
9	12 April	<p><b>Analysis of the dramatic monologue</b></p> <ul style="list-style-type: none"> <li>- Students identify the context, objective, actions and beats in the monologue using the method taught in class.</li> <li>- Students work in small groups using the same monologue and build up understanding of the meaning together.</li> <li>- Students explore how the meaning of the monologue can be expressed with acting techniques.</li> </ul>
10	19 April	<p><b>Application of vocal technique, connection of body, thoughts and feelings</b></p> <ul style="list-style-type: none"> <li>- Students continue to work in small groups for the preparation of the final presentation.</li> </ul>

		<ul style="list-style-type: none"> <li>- Students apply both acting techniques and vocal techniques for the chosen monologue, finding the connection between the text, the body, the thoughts, feelings and the voice.</li> </ul>
<b>11</b>	<b>26 April</b>	<p><b>Connecting the speech with the space and the audience</b></p> <ul style="list-style-type: none"> <li>- Acting techniques in connecting with the space and audience will be taught.</li> <li>- Students polish the presentation of their monologues by applying the techniques in connecting with the space and audience.</li> <li>- Students continue to work in small groups to help each other develop and polish the presentation of their monologues.</li> </ul>
<b>12</b>	<b>3 May</b>	<p><b>Final Rehearsal</b></p> <ul style="list-style-type: none"> <li>- Students have their final rehearsal in class. Instructors will give feedbacks to each group to further refine the monologues.</li> <li>- Students work out the details of eye contact, pauses, facial expressions, gestures and other non-verbal communication means to enhance the monologues.</li> </ul>
<b>13</b>	<b>10 May</b>	<p><b>Presentations of the Monologues</b></p> <ul style="list-style-type: none"> <li>- Each student will give a presentation of the monologue in class.</li> <li>- The presentation will be open to an invited group of audience from the public.</li> <li>- Feedbacks from the instructor will be given and instructions will be given for the written assignment.</li> </ul>

### Assessment Tasks

<b>Class Participation (15%)</b>	<p>Level of Participation of in-class exercises and lectures throughout the course.</p> <p>Late for <b>10 minutes</b> or above will be counted as late attendance.</p>
<b>Weekly Class-based Exercises (25%)</b>	<p>Continuous assessment of in-class exercises each week, student's improvement is examined and monitored.</p>
<b>Written Assignment (30%)</b>	<p>A written reflection on the entire learning process, demonstrating understanding of various theories about acting and vocal techniques, and giving analysis to the achievement of the final presentations, both the individual presentation and some classmates' presentations. The written assignment should be submitted by <b>15 May, 11:59pm</b>. Word limit: 1000 – 1500.</p> <p>10% of the grade will be deducted per day after the due date. Submissions will not be accepted after 16 May.</p>
<b>Final Practicum Assessment (30%)</b>	<p>Reading a piece of monologue chosen by the instructor from famous plays. Monologue will be given out at <b>week 7</b> for students to prepare.</p> <p>This is not just a “reading-aloud” assessment. Reading a monologue engages both verbal and non-verbal techniques so that the message could be delivered to the addressees successfully. This assessment will reflect students' ability to demonstrate the theoretical, reflective knowledge developed from the previous in-class exercises/discussions and course materials.</p>

## Required Reading Materials

1. Zinder, David. *Body Voice Imagination : Imagework Training and the Chekhov Technique*. London: Taylor & Francis, 2009
2. Hagen, Uta. *Respect for Acting*. Macmillan Publishing Company. Chichester: John Wiley & Sons, 2008

## Supplementary Reading Materials

1. *Improvisation for The Theatre*, 2nd paperback printing, Viola Spolin, Northwestern University Press, 1985
2. *Freeing the Natural Voice*, 1st edition, Kristin Linklater, Drama Book Publishers, 1976
3. *Voice and The Actor*, 1st edition, Cicely Berry, , Macmillan Publishing Company, 1973
4. *Theatre Games*, 4th edition, Clive Barker, Methuen London Ltd., 1983

## Academic Honor Code

- You must observe and uphold the highest standards of academic integrity and honesty in all the work you do throughout your program of study.
- As members of the University community, you have the responsibility to help maintain the academic reputation of HKUST in its academic endeavors.
- Sanctions will be imposed if you are found to have violated the regulations governing academic integrity and honesty.
- Regulations for Student Conduct and Academic Integrity (<http://publish.ust.hk/acadreg/generalreg/index.html>)