

2019-20 Fall

HART1026

Connecting Acting with Public Speaking

Course Instructor: Ms. LAM Yin, Krissy (Email: yinkrissy.lam@gmail.com)
Program Officer: Jeff Lai (Email: jefflai@ust.hk)
Time: Friday, 10am-12:50pm
Venue: CYTG009
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

Remarks:

There will only be **9 lessons** for this course, please check the dates below carefully.
The **first lesson** lasts for **2 hours** while all other lessons last for **3 hours**.

Course Schedule & Outline

Session	Date	Topic	ILOS
Part 1: Introduction to Games, Improvisation, Acting and Vocal Technique			
1	6 Sept (2 hrs)	Introducing theories on theatre games and improvisation <ul style="list-style-type: none">- Giving an overview of the course- Introducing various theories on Theatre Games through warm up exercises- Introducing various theories on Improvisation through individual, paired and small group improvisations	CILO- 1
2	13 Sept (3 hrs)	Exploring the relationship between games, creativity and acting <ul style="list-style-type: none">- Finding the connection between games, creativity, self-awareness and the art of acting, through various exercises- Exploring the ideas of objective, actions and beats, and the ideas of movement thinking and thinking in actions.- Introducing basic principles on acting, focusing on the identification of character's objectives and meaning.	CILO-1 CILO-2

3	20 Sept (3 hrs)	Exploring the relationship between improvisation, acting and speaking <ul style="list-style-type: none"> - Finding the connection between improvisation, acting and speaking through small-group and whole class exercises - Exploring the origins of impulse, emotions, internal thoughts and needs for communication. - Introducing the key components of voice work and vocal process 	CILO-1 CILO-2
4	27 Sept (3 hrs)	Physicalisation of a speech <ul style="list-style-type: none"> - Exercises on body relaxation, alignment, breathing, use of imagination for voice project and variation. - Exploring the idea that the physical body as an instrument for the delivery of speech, feelings and ideas. - Exploring how body movements, breathing, emotions are connected with the meaning of the speech and the quality of the voice. - 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. 	CILO-2 CILO-3
5	4 Oct (3 hrs)	First mini-presentation and interaction with the audience <ul style="list-style-type: none"> - Students develop higher awareness and control of eye contact, pauses, and non-verbal communication skills such as facial expressions and body movements, and examine how they are connected to the delivery of the speech. - Students work in small groups to prepare a presentation of the chosen text. The preparation will be done in class. Feedbacks will be given by instructors and classmates. - Instructor introduces the contexts and the characters in the monologues, and the original plays where the monologues came from. - Students pick the monologue that they are most interested in and learn the monologue before the next lesson. 	CILO-3 CILO-4
Part 2: Rehearsal and performance of a monologue			
6	11 Oct (3 hrs)	Learning a dramatic monologue through text analysis <ul style="list-style-type: none"> - Guided dramatic text analysis of the monologues with the application of the taught techniques in the first 5 classes will be done. - Students work in small groups to identify the macro- and micro-contexts of the play, the character's objective, actions and beats in the monologue. - Students explore how the meaning of the monologue can be expressed with acting techniques. 	CILO-2 CILO-3
7	18 Oct (3 hrs)	Application of vocal technique, connection with text, body, thoughts and feelings <ul style="list-style-type: none"> - Based on the text analysis, students apply both acting techniques and vocal techniques for the chosen monologue, 	CILO-2 CILO-3

		<p>finding the connection between the text, the body, the thoughts, feelings and the voice.</p> <ul style="list-style-type: none"> - Students practice using the eye contact, pauses, rhythm of breathing, facial expressions, gestures, body movements and other non-verbal communication means to express the meaning of the monologues. - Students work in small groups, give each other feedbacks and help each other come up with the first draft of the presentation of the monologue. 	
8	25 Oct (3 hrs)	<p>Final Rehearsal</p> <ul style="list-style-type: none"> - Students continue to work in small groups and polish the acting skills and speaking skills for their monologues. - Instructors will check on every student and give feedbacks to help further polish the monologues. - Students explore basic use of space and objects to enhance the presentation of their monologues. - Students are allowed to bring back simple props for their final presentation next week. 	CILO-2 CILO-3 CILO-4
9	1 Nov (3 hrs)	<p>Presentations of the Monologues</p> <ul style="list-style-type: none"> - Students will be allowed time to have the final rehearsal in class. - Each student will give a presentation of the monologue. - The presentations will be open to all the classmates and an invited group of audience from the public. - Each student will be assigned two give peer assessments on two classmates. - Instructor will give overall feedbacks to all the presentations. A briefing will be given on the written assignment. 	CILO-2 CILO-3 CILO-4

Assessment Tasks

Assessment	Description	ILOS
Class Participation (15%)	<p>Level of Participation of in-class exercises and lectures throughout the course.</p> <p><i>*Attendance will be taken 10 minutes after the beginning of each session. For each absence, students will have 1% deducted from their attendance grade.</i></p>	
Weekly Class-based Exercises (25%)	Continuous assessment of in-class exercises each week, student's improvement is examined and monitored.	CILO-1 CILO-2 CILO-3 CILO-4
Written Assignment (30%)	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	CILO-1 CILO-2

	<p>presentations, both the individual presentation and some classmates' presentations. Word limit: 1000 – 1500.</p> <p><i>*10% of the grade will be deducted per day after the due date.</i></p>	
<p>Final Practicum Assessment (30%)</p>	<p>Presentation of a piece of monologue chosen by the student from a selection of monologues extracted from established plays offered by the instructor. Monologues will be given out at week 5 for students to prepare.</p> <p>This is not just a “reading-aloud” assessment. Presentation of a monologue engages both verbal and non-verbal techniques so that the message could be delivered to the audience successfully. This assessment will reflect students’ ability to demonstrate the skills and abilities developed from the in-class exercises/discussions and the course materials.</p>	<p>CILO-3 CILO-4</p>

Required Reading Materials

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

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>)