

Course Outline

Course title and description: Drama in Performance ENGE1800

Course Title: Drama in Performance I

Description: Students will study two short plays and excerpts from three longer plays, and workshop them in small groups, with the aim of performing pieces of similar length before an audience. Students will be taught how to interpret a play from a dramaturgical point of view, and be equipped with the fundamental techniques of voice production, dramatic movement, creating a character and dramatic meaning, directing, and interpreting a text for performance.

Content, highlighting fundamental concepts:

Topic	Contents/fundamental concepts
Performance Skills Theatrical technique Dramatic form	Voice Production (intonation, pronunciation, clarity, projection); movement and gesture; communicating to an audience. Creating a character through voice and movement; conveying feelings and thoughts through words and gestures. Different dramatic styles and forms (e.g. farce, the absurd, political theatre); the nature of dialogue; dramatic theory.

Learning outcomes

- State clearly what you expect/ intend students to achieve in the course. This is usually more helpful than stating what the teacher is planning to teach. Teachers can indicate different levels of students' expected learning outcomes.
- Learning outcomes may involve students' ability in analyzing and applying the learnt concepts in solving problems rather than being able to describe facts or procedures only. However, we acknowledge that courses may have varied emphases on students' levels of learning depending on how different courses are designed to function in a programme.
- Outcomes can relate to students' understanding of certain subject topics and concepts, or to their improved ability to learn and perform professionally in the field. These various types of expectations need to be specified.

Learning Outcomes: Students will learn:

- to analyze dramatic texts as performance texts.
- to create and perform a character on stage.
- to use their voice and body to communicate to an audience.
- to utilise theoretical understanding of a dramatic text in performance.
- to articulate English more effectively.

Learning activities: interactive one-hour lecture, interactive tutorial and workshop

Please note: The two hours of Drama Workshop activity will be crucially important. Attendance will be mandatory, or the course outcomes cannot be achieved by the participant. Unreasonable and regular

absence, except in the case of illness or indisposition, will result in either a lower course grade or advice to drop the course.

Assessment scheme

Task nature	Description	Weight
Performance	Final performance before an audience	40%
Essay	A paper (5 pages) on aspects of interpreting one of the studied plays for performance	40%
Workshop participation	How well a student: i) took direction; ii) gave direction;	10%
Production Outline	iii) performed in group presentations. Plan for production including: casting, script, rehearsal schedule	10%

Learning resources for students.

Primary texts:

- Bertolt Brecht, *The Caucasian Chalk Circle*. e-text
- Samuel Beckett. Short play: *Catastrophe*
- Anton Chekhov. Short Plays: *The Proposal & The Bear*
- Caryl Churchill. Short play: *Far Away*. e-text.
- George Bernard Shaw/ Alan Lerner/Frederick Lowe. *Pygmalion/ My Fair Lady*. e-texts.

Secondary texts (offered as further reading and e-texts provided) :

- Lecture notes (provided as handouts)
- Jean Benedetti, *Stanislavski & The Actor*. e-text.
- Martin Esslin, *The Field of Drama* (extracts)
- Kenneth Pickering. *Studying Modern Drama*. Palgrave Macmillan. (extracts)

Feedback for evaluation

Formative feedback will be solicited from course participants on a weekly basis in class. Qualitative formative feedback will be sought in preference to quantitative feedback and the opening part of each tutorial/ workshop session will invite feedback on the previous week's work. The summative feedback will be provided by the conventional end of course teaching evaluation questionnaire. Students are welcome to discuss and engage in feedback via email

Course schedule:

Wk	Day	Lectures	Workshops
1	Monday 6 Sept	Introduction to Course; The Elements of Drama & Dramaturgy: Aristotle to Naturalism; Mimesis & Diegesis	Warm-ups. Group Drama Workshop on David Campion's short group play <i>Us and Them</i>

			Augusto Boal <i>Games for Actors and Non-Actors</i>
2	Monday 13 Sept	Stanislavski's dramatic system; 8 concepts for naturalistic acting Aspects of performance; codes & conventions	Workshop on <i>Us and Them</i> (contd.) Introduction to Chekhov's short plays <i>The Proposal/The Bear</i> Boal - <i>Games for Actors and Non-Actors</i>
3	Monday 20 Sept	Stanislavski's dramatic system. Anton Chekhov: Representing Reality	Staging Chekhov's <i>The Proposal / The Bear</i> .
4	Monday 27 Sept	Shaw - <i>Pygmalion</i> . Lerner & Loewe, <i>My Fair Lady</i> - from Stage Naturalism to Stylised Theatre (I)	Workshopping scenes from <i>Pygmalion/ My Fair Lady</i>
5	Monday 4 Oct	Shaw - <i>Pygmalion</i> . Lerner & Loewe, <i>My Fair Lady</i> - from Stage Naturalism to Stylised Theatre (II) Introducing term paper topics	Workshopping scenes from <i>Pygmalion/ My Fair Lady</i>
6	Monday 11 Oct	Introduction to non-Aristotelian 'epic' theatre: Bertolt Brecht and Caryl Churchill Politics and Alienation (I)	Staging Brecht's <i>The Caucasian Chalk Circle</i> , Scene 1. (Please read the Prologue as well)
7	Monday 18 Oct	Bertolt Brecht: Politics and Alienation (II)	Staging Brecht's <i>The Caucasian Chalk Circle</i> , The Trial Scene - group work
8	Monday 25 Oct	Caryl Churchill - gender and environmental politics; dystopian futures	Caryl Churchill's <i>Far Away</i> - drama workshop Workshop on <i>Far Away</i> and Beckett's <i>Catastrophe</i> Other suggestions for scenes/ scene extracts, e.g. Nikolai Gogol, <i>The Government Inspector</i> ; Tennessee Williams, <i>a Streetcar Named Desire</i> ; August Strindberg, <i>Miss Julie</i> , etc.
9	Monday 1 Nov	Absurd Theatre - From Samuel Beckett to Caryl Churchill	
10	Monday 8 Nov	Choice of short play or extract from longer play for major performance assignment.	In workshop sessions 10-12, students will be given the opportunity to rehearse their

11	Monday 15 Nov	Rehearsal time & final course admin. Term paper due.	short dramatic work in preparation for their performance in the final week.
12	Monday 22 Nov	Student course evaluations.	
13	Monday 29 Nov	FINAL PERFORMANCES	Group Drama performances in normal tutorial times. Guests welcome.

Teachers 'or TA's contact details:

Professor/Lecturer/Instructor:	
Name:	Mike Ingham
Office Location:	3 Fl. Fung King Hei
Telephone:	39437018
Email:	mikeinghammike@icloud.com
Teaching Venue:	LHC G04 (1 hour lecture) Rehearsal Room of Sir Run Run Shaw Hall (2 hour workshop/tutorial)
Website:	
Other information:	

Teaching Assistant/Tutor:	TBA
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	
Website:	
Other information:	

Course announcements: On the course announcement post on Blackboard and in class

Academic honesty and plagiarism: See <http://www.cuhk.edu.hk/policy/academichonesty/>