

**City University of Hong Kong
Course Syllabus**

**offered by Department of English
with effect from Semester A in 2016/17**

Part I Course Overview

Course Title: Drama Workshop

Course Code: EN3327

Course Duration: 1 semester

Credit Units: 3

Level: B2

Arts and Humanities

Proposed Area: Study of Societies, Social and Business Organisations

(for GE courses only)

Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites: Nil

(Course Code and Title)

Precursors: Nil

(Course Code and Title)

Equivalent Courses: Nil

(Course Code and Title)

Exclusive Courses: Nil

(Course Code and Title)

Part II Course Details

1. Abstract

This course aims to introduce students to the fundamentals of playwriting, acting, improvisation and theatre production through a practical study of English language dramatic works. After a brief overview of the history of drama from its roots in ancient Greece, the development of genres, conventions, linear and non-linear narrative, the students will examine in depth key aspects of drama, script analysis, character, voice, and movement. They will perform short memorized dialogues and longer structured improvisations in order to develop confidence, fluency and emotional authenticity in interactions with others. The course culminates in a rehearsed and performed series of short dramatic pieces or a full-length play that will comprise an evening-length programme for public presentation.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Explain the basic conventions of Western theatre, dramatic structure and acting, and how to apply this knowledge to their own performances.		✓		
2.	Analyze and discuss the elements of drama, using theoretical knowledge applied to diverse texts.			✓	
3.	Discover the possibilities of the body and voice to convey meaning and emotion in dramatic representations.			✓	✓
4.	Generate an original dramatic performance/production.				✓
* If weighting is assigned to CILOs, they should add up to 100%.		100%			

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
1.	Attendance, participation and contribution to in-class discussions and activities Students are assessed according to how actively they engage in and contribute to the weekly in-class discussions and online learning activities.		✓					
2.	Reading and Discussion: Students will be introduced to the elements of drama, from a theoretical and creative perspective. They will be expected to discuss these in relation to scenes read for class.		✓					
3.	Students take part in devising and acting exercises and activities. This will encourage them to be creative and innovative in their approach to performance.							
4.	Students work together to create, produce and perform an original dramatic piece.							
5.	Reflective journal: Students keep a journal reflecting on their experiences and discoveries in the production process and relating those experiences to their knowledge of the conventions of Western drama, script analysis, acting techniques, and the exploration of issues related to drama.		✓					

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4				
Continuous Assessment: 100 %								
Class work participation	✓				✓		20%	
Group production					✓		50%	
Reflective journal	✓						30%	
Examination: ____% (duration: _____, if applicable)								
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
1. Class work participation.		Excellent attendance, participation and contribution to in-class discussions and activities. Articulate, insightful comments displaying mastery of language.	Good attendance, participation and contribution to in-class discussions and activities. Articulate, insightful comments displaying good use of language.	Mostly good, participation and contribution to in-class discussions and activities. Some articulate, insightful comments displaying generally good use of language.	Adequate attendance, participation and contribution to in-class discussions and activities. Sometimes articulate, insightful comments displaying partially good of language.	Poor attendance, participation and contribution to in-class discussions and activities. Inarticulate, lack of insight, unable to express ideas.
2. Group production.		Able to work well with others to make a significant contribution to the production in a way that demonstrates extensive knowledge and skill in the area relevant to one's contribution (acting, directing, designing, etc.).	Able to work with others to make a contribution to the production in a way that demonstrates good knowledge and skill in the area relevant to one's contribution (acting, directing, designing, etc.).	Able to work with others to make a contribution to the production in a way that demonstrates adequate knowledge and skill in the area relevant to one's contribution (acting, directing, designing, etc.).	Able to work with others to make a contribution to the production in a way that demonstrates some knowledge and skill in the area relevant to one's contribution (acting, directing, designing, etc.).	Unable to make a meaningful contribution to the production.
3. Reflective journal.		Able to analyze and reflect critically on own experiences,	Able to analyze and reflect on own experiences, discoveries and	Able to analyze and reflect on own experiences, discoveries and opinions, demonstrate some knowledge of drama, script analysis and	Able to analyze and reflect on own experiences, discoveries and opinions, and/or demonstrate some knowledge of drama,	Unable to analyze and reflect on own experiences and opinions.

	discoveries and opinions, relate them to external theories and principles, demonstrate an excellent knowledge of the conventions of drama, script analysis and acting techniques; synthesize ideas and express analysis in clear and accurate English.	opinions, relate them to external theories and principles, demonstrate good knowledge of the conventions of drama, script analysis and acting techniques, and express analysis in clear and accurate English.	acting techniques, and express ideas in clear and moderately accurate English.	script analysis and acting techniques, and express ideas in moderately accurate English.	
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Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

Drama
Performance
Script analysis
Improvisation
Voice and movement
Critical reflection

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Boleslavsky , R. (1987) <i>Acting: The First Six Lessons</i> . London: Routledge.
2.	
3.	
...	

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Gainor, J. Ellen, ed. (2009) <i>The Norton Anthology of Drama</i> . New York: W.W. Norton and Co.
2.	Schechner, R. (2002) <i>Performance Studies: An Introduction</i> . London: Routledge.
3.	Wallace, Jennifer (2007) <i>The Cambridge Introduction to Tragedy</i> . Cambridge: Cambridge University Press.
4.	Weitz, Eric (2009) <i>The Cambridge Introduction to Comedy</i> . Cambridge: Cambridge University Press.