

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2017 /18**

Part I Course Overview

Course Title: Screen Acting Workshop

Course Code: SM4154

Course Duration: One semester

Credit Units: 3

Level: B4

Proposed Area:
(for GE courses only)

Arts and Humanities
 Study of Societies, Social and Business Organisations
 Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

Acting and directing actors are important factors in the creative process of narrative cinema, contributing to its success and dramatic impact. Through a series of acting exercises and scene-study from selected narrative cinema and/or theatre works, students will acquire the basic knowledge and experience of screen acting and be able to use various acting techniques to achieve a wide range of vocal, physical, intellectual and emotional expressions for camera, and direct actors in the filmic context.

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. | Understand and demonstrate the differences between stage and screen acting | | ✓ | | |
| 2. | Understand and use the basic technique or skill of screen acting when performing as actor | | ✓ | ✓ | ✓ |
| 3. | Direct actors in the filming process; Discover and draw the best out of an actor and integrate it meaningfully in the narrative context of a film work | | ✓ | ✓ | ✓ |
| 4. [^] | Transform basic technical competence into a unique style or personal signature | | | ✓ | |
| 5. [^] | Conduct extra research on the subject in relation to one's own experience as a self-reflective process | | ✓ | | |
| | | 100% | | | |

* If weighting is assigned to CILOs, they should add up to 100%.

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

[^] Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

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 | 5 | 6 | |
| Lecture | Screening and analysis of unique examples of acting performances from selected narrative cinema/theatre works | ✓ | | | | ✓ | | 3 hrs / week |
| Workshop | Series of acting exercises to enable students to practice and acquire the basic skills and techniques of screen acting. Analysis and discussions to ensure students reflect and gain deeper insight in their acting performances | | ✓ | ✓ | | | | 3 hrs / week |
| Workshop | Group exercises for students to learn the art of directing actors and apply them as film director in re-enactment of selected film scenes. Critique and in-depth discussions afterwards on students' directing performances | ✓ | ✓ | ✓ | ✓ | | | 3 hrs / week |

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 | 5 | 6 | | |
| Continuous Assessment: 100% | | | | | | | | |
| Weekly in-depth critique and analysis of students' creative work-in-progress | ✓ | ✓ | | | ✓ | | 20% | |
| Mid-term assignment of 'acting' out a 'Scene' for camera | | ✓ | ✓ | ✓ | | | 40% | |
| Ongoing process of application, critique, revision and evaluation of students' performances as actor and director to monitor their progress and creativity | ✓ | ✓ | ✓ | ✓ | | | 40% | |
| Examination: 0% (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-) | Fair (C+, C, C-) | Marginal (D) | Failure (F) |
|--|--|---|--|---|--|--|
| 1. Class Participation and Performance | This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of 'discovery' lies in a student's ability to negotiate a position that is informed, defensible, and standing on personal insight. | <ul style="list-style-type: none"> - Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on acting - Interpret others' views with an open mind and ready to negotiate - Readiness to share personal insight via analysis and synthesis with informed views | <ul style="list-style-type: none"> - Active in-class participation, positive listening, ability to initiate class discussion and comment on acting - Interpret opinions effectively - Adequate content, sufficient ability to integrate various resources | <ul style="list-style-type: none"> - Attentive in-class participation, listening with comprehension, but only infrequently contributing - Fair ability in interpreting opinions - Adequate content, fair ability to integrate various resources based on demand - Relevant points made to the | <ul style="list-style-type: none"> - Unmotivated to participate in acting in class or comment on other people's views - Poor ability in interpreting opinions - Weak content, limited use of resources - Relevant points to the subject matter, marginal ability to interpret opinions - Ability to respond to others in simple terms | <ul style="list-style-type: none"> - Unwilling to participate in acting in class and comment on other points, even when requested by the teacher - Minimal ability in interpreting opinions - Inadequate content, no/irrelevant use of resources - Irrelevant points to the subject matter, no ability to interpret opinions - Fail to respond to |

| Assessment Task | Criterion | Excellent (A+, A, A-) | Good (B+, B, B-) | Fair (C+, C, C-) | Marginal (D) | Failure (F) |
|-----------------|-----------|---|---|---|-----------------|--|
| | | <ul style="list-style-type: none"> - Constructively critical, thus facilitating the discovery of new issues - Rich content, excellent ability to interpret and integrate various resources - Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature - Discussion shed | <ul style="list-style-type: none"> based on demand - Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently | <ul style="list-style-type: none"> subject matter in question - Ability to respond to others and engage in class discussion | | <ul style="list-style-type: none"> others |

| Assessment Task | Criterion | Excellent (A+, A, A-) | Good (B+, B, B-) | Fair (C+, C, C-) | Marginal (D) | Failure (F) |
|----------------------|--|---|---|--|---|---|
| | | light on new dimensions of the issue | | | | |
| 2. Acting Assignment | Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship. | <ul style="list-style-type: none"> - Work has strong affective quality and the articulation of personal styles and signature - Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium - Work raises questions and instill insights about the | <ul style="list-style-type: none"> - Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium - Ability to create performance that demonstrates the processes of thinking and creative exploration | <ul style="list-style-type: none"> - Basic appreciation and/or application of the aesthetic and expressive qualities of the medium - Limited ability to create performance that demonstrates the processes of thinking and creative exploration - Adjustment of plans and | <ul style="list-style-type: none"> - Marginal appreciation of the aesthetic and expressive qualities of the medium - Marginal ability to create performance that demonstrates the processes of thinking and creative exploration - Limited adjustment of plans and response to | <ul style="list-style-type: none"> - No appreciation of the aesthetics and expressive qualities of the medium - Fail to create performance that demonstrate the processes of thinking and creative exploration - Minimal adjustment of plans and strategies in response to resources (time, space etc) |

| Assessment Task | Criterion | Excellent (A+, A, A-) | Good (B+, B, B-) | Fair (C+, C, C-) | Marginal (D) | Failure (F) |
|-----------------|-----------|---|---|--|---|----------------|
| | | process of conception, creative strategization and performance – Efficient adjustment of plans and strategies in response to resources (time, spaceetc) available with constructive adjustment | – Proper adjustment of plans and strategies in response to resources (time, spaceetc) available and constructive feedback/ suggestions | strategies in response to resources (time, spaceetc) available | resources (time, space etc) available | available |

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Acting Fundamentals

Text analysis, sight reading, script analysis, objective setting, hitting the mark, blocking, movement, off-camera acting, audition technique

Performance Quality

Research, preparation, improvisation, spontaneity, rehearsal and relaxation, action, reaction, transition, character development

Performance for Camera

Working within the frame, blocking and movement, acting for camera, working with props and set, rehearsing with camera

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. | Acting for the Camera, Tony Barr Harper & Row Publishers |
| 2. | Acting in Film, Michael Caine Applause Theatre Book Publishers |
| 3. | An Acrobat of the Heart, Stephen Wanhg Vintage Books |

2.2 Additional Readings

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

| | |
|----|-----|
| 1. | Nil |
| 2. | |