

## **EFFECTIVE: SEPTEMBER 2004 CURRICULUM GUIDELINES**

Α.	Division:	INSTRUCTIONAL		Effective Dat	e:		September 2004		
В.	Department / Program Area:	LANGUAGE, LITERATAND PERFORMING ACCOMMUNICATIONS		Revision		X	New Course		
				If Revision, S	lection(s)		C, H		
				Revised:					
				Date of Previ			September 30, 19	99	
C:	THEA 2411	D: Voic	e & Move	Date of Curre ement on Stage			September 2004 E: 3		
С.	11112/1 2411	D. Voic	c & Move	ment on Stage	-11		<b>L.</b> 3		
	Subject & Cou	rse No.	Descriptiv	e Title		Sen	nester Credits		
F:	Calendar Description:								
	This course is a practical workshop. It continues the development of the body/voice as an instrument for								
	theatrical creativity and interpretation. It is designed to further reinforce the vocal and physical tools already								
	acquired by the student actor; to guide the integration of these techniques into the creative dramatic situation (in either theatre, film, or television); and to find the organic reality of a character.								
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G:	Allocation of Contact Hours to Type of Instruction			H: Course Prerequisites:					
	/ Learning Setting	ngs							
	Primary Methods of Instructional Delivery and/or Learning Settings:			THEA 1111, 1211, 1171, 1271, 2311					
				I: Course Corequisites:					
	Learning Setting	50.		i. Course C	orcquisites.				
	Workshop & Lecture  Number of Contact Hours: (per week / semester for each descriptor)			None					
				<b>J:</b> Course for	Course for which this Course is a Prerequisite				
	for each descrip	101)		None					
	6 per week (2 x 3 hours)  Number of Weeks per Semester:			None					
				K: Maximui	Maximum Class Size:				
	15			22					
L:	PLEASE INDICATE:								
	Non-Credit								
	College Ci	College Credit Non-Transfer							
	X College Cr	X College Credit Transfer: Requested X Granted							
	SEE BC TRAN	SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)							

## M: Course Objectives / Learning Outcomes

1. Continued Development of Body/Voice The student will:

- Continue to explore, at a new and deeper level, the ongoing nature of the actor's work through extensive exercises in physiology, breath, sound, resonance, range, articulation, speech sounds, impulse, kinesthetics, gesture, action, rhythm, space, time and mass.
- C Continue to explore a series of technical exercises which will deepen the capacity for individual exploration and enable the re-working of his/her own personal warm-up regime.
- C Gain the experience of leading a group of peers in an actor's warm-up.
- C Continue to explore energizing sound (both verbal and vocal), and vocalizing and physicalizing impulse (all while maintaining a relaxed instrument.)

## 2. The Creative Dramatic Situation

The student will:

- C Explore the application of improvisation to a particular literary form (i.e. myths, legends, fairy tales, etc.) In order to create an original dramatic piece that challenges the use of the body/voice as a dramatic instrument.
- Write, compile, choreograph and/or compose short dramatic pieces through which the student will be encouraged to make use of the body/voice as the primary instrument for creative expression.
- C Become familiar with the distinct and unique body/voice requirement for theatre, film and television.
- 3. The Organic Creation and Expression of Character The student will:

VOICE

- C Learn the effective application of vocal and physical technique to the creation of character and the expression of character intention.
- C Explore character (text, imagination and observation based), through variations and combinations of the following examples.

and

**MOVEMENT** 

breath centre
resonating centre
gesture and walk
vocal range
dialect
speech sounds
verbal energy/dynamics
body centre
gesture and walk
animal essence
mask work
action verb essence
energy essence

	4. Discussion of material and presentations in a manner that encourages constructive criticism.							
	5. Video and audio tapings of rehearsals, exercises and performances in order to allow the student the opportunity for self-observation, analysis, and evaluation.							
	6. Public performances of selected projects to ensure that body/voice techniques are efficiently and affectively maintained under the pressure of audience observation.							
P:	Textbooks and Materials to be Purchased by Students							
	Linklater, Kristin. Freeing the Natural Voice. Drama Book Specialists, 1976.*							
	Skinner, Edith. Speak with Distinction (audio cassette/booklet). Applause Books, 1990.*							
	*Both texts purchased for pre-requisite courses.							
Q:	Means of Assessment							
	Because this is a studio course, full attendance and regular punctuality is mandatory; therefore, the following penalties will apply: 3% of the final mark lost per missed class and .5% per late class.							
	<ol> <li>Attitude, Participation and Progress         The student will be assessed on an ongoing basis according to the level of commitment and dedication to the process of class work.     </li> </ol>	15%						
	2. Levels of awareness and comprehension and integration of the work will be demonstrated by the student's ability to develop and lead a personal warm-up regimen.	10%						
	3. Students are expected to keep a journal for the class. The journal should contain a daily account of class work and reflections for same.	10%						
	4. The student will be assigned one written paper or project.	10%						
	5. The presentation of prepared work from poems, plays, film scripts, prose and original work that demonstrates awareness and employs newly developed technique. (4 x 10%)							
	6. Final Exam	15%						
R:	Prior Learning Assessment and Recognition: specify whether course is open for PLAR							
	Under Review.							
Cours	See Designer(s) Education Council / Curriculum Comm	nittee Representative						
Dean	/ Director Registrar							