



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

**A.** Division: **INSTRUCTIONAL** Effective Date: **September, 2004**

**B.** Department / **LANGUAGE, LITERATURE** Revision  New Course   
 Program Area: **AND PERFORMING ARTS**

If Revision, Section(s) **C, H, I, J**  
 Revised:  
 Date of Previous Revision: **February 23, 2003**  
 Date of Current Revision: **September 2004**

**C: THEA 2311** **D: VOICE & MOVEMENT ON STAGE** **E: 3**

Subject & Course No.	Descriptive Title	Semester Credits
<p><b>F:</b> Calendar Description:</p> <p>This course is a practical workshop in the use of body/voice as an instrument for theatrical creativity and interpretation. It is designed to reinforce the vocal and physical tools already acquired by the student actor and to guide the integration of these techniques into the reactive dramatic situation in order to find the organic reality of a character.</p>		
<p><b>G:</b> Allocation of Contact Hours to Type of Instruction / Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p><b>Lecture / Workshop</b></p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p><b>Lecture: 1 hour per week</b> <b>Workshop: 5 hours per week</b></p> <p>Number of Weeks per Semester:</p> <p><b>15 weeks per semester</b></p>	<p><b>H:</b> Course Prerequisites:</p> <p><b>THEA 1110, 1111, 1210, 1211, 1171, 1271</b></p>	
	<p><b>I:</b> Course Corequisites:</p> <p><b>THEA 2310</b></p>	
	<p><b>J:</b> Course for which this Course is a Prerequisite</p> <p><b>THEA 2411</b></p>	
	<p><b>K:</b> Maximum Class Size:</p> <p><b>22</b></p>	
<p><b>L:</b> PLEASE INDICATE:</p> <p><input type="checkbox"/> Non-Credit</p> <p><input type="checkbox"/> College Credit Non-Transfer</p> <p><input checked="" type="checkbox"/> College Credit Transfer: Requested <input type="checkbox"/> Granted <input checked="" type="checkbox"/></p> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (<a href="http://www.bccat.bc.ca">www.bccat.bc.ca</a>)</p>		

**M:** Course Objectives / Learning Outcomes

Upon completion of the course the successful student should be able to:

1. Apply effective vocal and physical technique for characterization and character intention
2. Energize sound (both verbal and vocal) with a relaxed instrument to shape impulse into improvisation
3. Explore the use of improvisation mythology (or appropriate alternate) to create original dramatic pieces that challenge the use of the body/voice as a dramatic instrument
4. Use technical exercises to deepen individual exploration and to design a disciplined warm-up regime.

**N:** Course Content:

## 1. REINFORCEMENT

Students will understand the continuous nature of the actor's work through review of techniques and deeper development of the body/voice instrument so as to be effective and flexible enough to meet a wide range of theatrical demands. Physiology, breath, sound, resonance, range, articulation, speech sounds, impulse, kinesthetics, gesture, action, rhythm, space, time and mask will all be investigated at a new and deeper level.

## 2. IMPROVISATION

Students will apply the voice to dance improvisation to find freedom and spontaneity in the use of the vocal and physical instrument and to explore the internal/external and individual/world relationships.

## 3. CHARACTER

Students will explore components that contribute to the development of character through

## VOICE

and

## MOVEMENT

breath centre  
resonating centre  
vocal range  
dialect  
speech sounds  
verbal energy

body centre  
gesture and walk  
animal essence  
facial mask  
action verb essence  
energy essence

## 4. CREATIVE WORK

Students will write, compile, and choreograph short dramatic pieces through which they will be encouraged to make use of the body/voice as the major instrument for individual creative expression.

**O:** Methods of Instruction

1. Lectures to illustrate the physiology and philosophy behind vocal and physical impulse as transmitted from thought, feeling, breath, sound and motion.
2. Warm-up exercises to encourage good vocal and physical preparation for work.
3. Practical application of techniques to material from poems, plays, prose, songs and choreographed pieces. Special attention will be paid to the creation of original work, both written and choreographed.
4. Discussion of material and presentations in a manner that encourages positive objectives of the dramatic piece.

**P:** Textbooks and Materials to be Purchased by Students

A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester. Example: Skinner, Edith. *Speak with Distinction* (audio cassette/booklet). Applause Books, 1990.

**Q: Means of Assessment**

Attendance (10%)

Due to the fact that 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 class missed and .5% lost per late class.

Written Journal (10%)

Students are expected to keep a journal for the class. The journal should contain a daily account of class work, the lesson for each session, and reflections with regard to these. Special consideration will be given to “creative” journal application and the ability to find the relationship between class work and its application to acting and real life situations/experiences.

Attitude / Participation / Progress (15%)

Students are expected to approach their work in a mature and professional manner. Promptness, out-of-class preparation, and consideration of others will be reflected in this mark.

Students are expected to participate fully in all aspects of the work, not only as solo and/or ensemble performers but also as constructively critical audience members whose individual observations and opinions are valuable.

Students will be assessed on an ongoing basis according to level of commitment and dedication to the process of class work and practical application of techniques and levels of awareness, as demonstrated by the ability to develop a personal warm-up regimen.

Presented and Written Work (55%)

Students will be assessed on their individual progress toward achieving course objectives and completing assignments with regard to presented work. (Presentations will be of prepared work from plays, poems, prose pieces and original work and should demonstrate awareness and employ newly developed technique.)

4 x 10%

1 x 15%

or other appropriate breakdown as determined by the instructor.

Final Exam (10%)

Attendance	10%
Written Journal	10%
Attitude/Participation/Progress	15%
Presented and Written Work	55%
Final Exam	<u>10%</u>

TOTAL 100%

**R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR**

No.

\_\_\_\_\_  
Course Designer(s)

\_\_\_\_\_  
Education Council / Curriculum Committee Representative

\_\_\_\_\_  
Dean / Director

\_\_\_\_\_  
Registrar