

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.
- 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.
- Gain the experience of leading a group of peers in an actor's warm-up.
- 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:

- 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.
- 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:

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

VOICE

and

MOVEMENT

breath centre
 resonating centre
 vocal range
 dialect
 speech sounds
 verbal energy/dynamics

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

N: Course Content:

Students will continue to develop the body/voice as an instrument for theatrical creativity and interpretation. They will further reinforce the vocal and physical tools already acquired; integrate these techniques into the creative dramatic situation (in either theatre, film or television); and apply these and additional techniques to the organic creation and expression of a character.

O: Methods of Instruction

1. Lectures to further illustrate physiology, and the philosophy behind vocal and physical impulse.
2. Warm-up exercises to encourage good vocal and physical preparation.
3. Practical application of the acquired body/voice techniques to text including poems, plays, film scripts, 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 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.

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| 1. 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. | 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%) | 40% |
| 6. Final Exam | 15% |

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

Under Review.

Course Designer(s)

Education Council / Curriculum Committee Representative

Dean / Director

Registrar