



EFFECTIVE: SEPTEMBER 2004
CURRICULUM GUIDELINES

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

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

If Revision, Section(s) Revised: **C, H**

Date of Previous Revision: **September 30, 1999**

Date of Current Revision: **September 2004**

C: THEA 2411 **D: Voice & Movement on Stage II** **E: 3**

Subject & Course No.	Descriptive Title	Semester Credits
<p>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.</p>		
<p>G: Allocation of Contact Hours to Type of Instruction / Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings: Workshop & Lecture</p> <p>Number of Contact Hours: (per week / semester for each descriptor) 6 per week (2 x 3 hours)</p> <p>Number of Weeks per Semester: 15</p>	<p>H: Course Prerequisites: THEA 1111, 1211, 1171, 1271, 2311</p>	
	<p>I: Course Corequisites: None</p>	
	<p>J: Course for which this Course is a Prerequisite None</p>	
	<p>K: Maximum Class Size: 22</p>	
<p>L: PLEASE INDICATE:</p> <p> <input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer: Requested <input checked="" type="checkbox"/> Granted <input type="checkbox"/> </p> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)</p>		

M: Course Objectives / Learning Outcomes

1. Continued Development of Body/Voice

The student will:

- C 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.
- C 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:

- 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.

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:

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