GROSSMONT COLLEGE

Official Course Outline

THEATRE ARTS 115 – VOICE AND MOVEMENT FOR THE STAGE

1. Course Number Course Title Semester Units Semester Hours

THTR 115 Voice and Movement 3 2 hours lecture: 32-36 hours

for the Stage 3 hours lab: 48-54 hours

64-72 outside-of-class hours

for lecture

144-162 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass in Theatre Arts 130 or equivalent.

Corequisite

None.

Recommended Preparation

None.

3. Catalog Description

Training of voice and movement through exercises using the vocal and physical instruments as they pertain to creating a character. Leading exponents of voice and movement training will be studied and applied. Emphasis placed on both individual and ensemble performance.

4. Course Objectives

The student will:

a. Distinguish different forms of physical movement for the actor.

b. Demonstrate exercises in breathing, diction, resonance and vocal variety, and employ these techniques in classroom performance.

c. Examine and utilize modern approaches to voice and movement training which may include, but are not limited to, Laban technique, Fitzmaurice voice work and Linklater technique.

d. Apply and practice physical stretching and alignment exercises.

**e**. Analyze the dramatic text with the focus on various scripts (including Shakespeare),word choice, rhythm and melody.

**f**. Evaluate a short scene from the text of a specific plays and demonstrate to the class a mastery of the vocal and physical techniques

5. Instructional Facilities

a. Large open room for movement and vocal exercises

b. White board

c. DVD, VCR, CD projection equipment and internet access.

6. Special Materials Required of Student

a. Yoga or exercise mat.

b. Loose fitting exercise clothing including exercise shoes.

THEATRE ARTS 115 – VOICE AND MOVEMENT FOR THE STAGE Page 2

7. Course Content

a. Identify and label the anatomy of the voice.

b. Exercises in vocal apparatus relaxation and vocal production~~.~~

c. Creation of a personal physical and vocal warmup.

d. Solo and ensemble presentations units from chosen texts.

e. Exercises in physical theatre that can include but is not limited to: Greek choral work, fight choreography, devised theatre, mime and non-verbal acting.

8. Method of Instruction

a. Textual analysis guided by instructor.

b. Physical and vocal warm-ups led by the instructor.

c. Lectures/demonstration on historical styles, textual analysis fo**r** voice and movement exercises and techniques.

d. Guest instructors invited to demonstrate certain units within the class.

e. Laboratory practice of vocal and physical techniques.

9. Methods of Evaluating Student Performance

a. Successful demonstration of techniques in solo and final ensemble presentation in class.

b. Accurate critiques of peer performances.

c. Two written critiques of current productions applying information on voice and movement.

d. Consistent participation and preparation for assignments listed in course syllabus (i.e., memorization assignments, class exercises, scene work, etc.).

e. Performance final – practical application that includes the application of both physical and vocal techniques*.*

10. Outside Class Assignments

a. Rehearsal of scenes.

b. Attendance at selected Grossmont College productions during the semester.

c. Required reading assignments from text.

d. Rehearsal of vocal and warm-up techniques

11. Texts

a. Examples of Required Text(s) are:

(1) Barton, Robert*. Style for Actors*. New York, NY: McGraw Hill Higher Education, 2009.

(2) Bogart, Anne. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York, NY: Theatre Communications Group, 2005.

(3) Wangh, Stephen. *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski*. New York, NY: Knopf Publishing Group, 2000.

(4) Linklater, Kristin. *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language.* Drama Publishers, 2006.

(5) Potter, Nicole. *Movement for Actors*. New York, NY: Allworth Press, 2016.

(6) Ewan, Vanessa with Kate Sagovsky*. Laban’s Efforts in Action: A Movement Handbook for Actors.* New York, NY: Methuen Drama, 2018.

b. Supplementary texts and workbooks:

Textual material will be distributed by the instructor.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

* 1. Demonstrate knowledge of the vocal anatomy.
  2. Analyze voice and movement components ~~to~~ of a live theatrical production.
  3. Demonstrate proficiency in a physical and vocal warm up.

Date approved by the Governing Board: December 13, 2019