THEA 3070- Voice and Movement For The Actor 2

Course Syllabus: Fall 2013

M/W/F 10:30-11:20

BC 230

Instructor: Tracy Callahan

Office Location: Browning Center 308

Office Hours: M & W 11:30-1:00, TH 12:00-1:00 and by appointment

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**Required Textbooks**:

*The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. By Anne Bogart and Tina Landau.

*Acting With Style*. By John Harrow and Sabin R. Epstein

In addition each student will be responsible to acquire specific acting scripts during the semester; scripts may be found in the library or ordered online for between $8:00 and $11:00 each.

**Course Overview**

**Course Description:**

An intermediate continuation of intensive voice and movement training for the actor, strong focus in movement and voice for extension of range and availability, and for character development. Intermediate development and conditioning of the actor’s voice and body with **emphasis on dialect work and stylized movement.**

**Course Objectives:**

This course is designed to support and enhance your work as an actor. It includes the continued study of Suzuki, Viewpoints, vocal and physical connection, Standard stage speech and overall vocal dynamics as an individual and in a group.

**Student Learning Outcomes**:

* *Through the use of the International Phonetic Alphabet (IPA) the student will explore a range of dialects including but not limited to British, Cockney, Irish and Italian.*
* *Through the study of stylized movement from a variety of “period” scripts the actor will open up their repertoire of skills.*
* *Utilizing a variety of costume pieces including but not limited to long skirts, fans, masks, canes, and gloves actors will learn to find the physical vocabulary of many historical plays adding to their casting opportunities.*
* *By continuing their study of the Suzuki Method of actor training students will add to their skills of focus, concentration and dynamic vocal and physical engagement.*
* *By continuing their study of The Viewpoints Method of actor training students will add to their understanding of group work, composition and improvisation.*

**Program Outcomes For Theatre:**

1. Have writing skills and ability to use research tools (library, internet, etc.)
2. Have a practical, working knowledge of how to produce a play on stage

including all related performance, script, design, and technical considerations.

1. Develop necessary skills to be proficient in at least one area of theatre

(performance, teaching, technical/design-sound, directing, theatre management, or playwriting), with the ability to identify, analyze and resolve specific problems pertaining to that area.

1. Have experience with individual and collaborative processes needed to

produce and understand theatre.

**Expectations:**

Students will demonstrate the following at all times:

1. A consistent professional attitude of respect for everyone involved in the course.
2. A consistent professional attitude of respect for the theatre space.
3. An open mind for constructive criticism from your instructor and peers.
4. A dedication to development through substantial and consistent evidence of rehearsal outside of class.
5. Students will arrive for class on time and fully prepared.

**Instructional/Methods/Activities Assessments:**

**Quizzes:** There will be a total of four quizzes given in this class regarding course reading materials, lectures, and class discussions/activities and IPA exchanges.

**Scene Performance:** You will be assigned a scene with a partner three times during this semester. Each scene will be memorized and blocked utilizing the dialect and stylized movement we have been studying in class. The scene will be approximately 3-5 minutes in length and if time permits it will be performed twice.

**Warm-up Project:** In groups of 2 or 3, you will devise a warm-up routine for the voice, body and mind. 1 person will be responsible for conducting the vocal warm-up for class another person will be responsible for conducting the physical warm-up for class, and the third will be responsible for conducting a focus or concentration exercise. All of the routines should follow the outlines of an effective warm-up as provided by the instructor. You may use warm-ups from class readings, theatre texts, or you can be creative and devise an original exercise, etc. Each group will have approximately twenty minutes for their presentation.

**PARTICIPATION AND GROWTH**: Note that attendance alone does not constitute participation. Participation and growth is vital in this class-it is a very large part of your grade, and for good reason! This is an interactive environment and students must not only attend, but must also actively contribute to each class. Furthermore, the completion of homework assignments will also be considered part of your participation grade.

Positive, respectful and helpful attitudes are mandatory. I would like to make this very clear: I will make every effort to treat you with the respect that I believe you deserve. You are also expected to treat your peers and myself with that same respectful attitude.

Previous acting experience will not guarantee you a good grade in the course. Significant growth and a genuine attempt for excellence within the class will. This is a class that regards self-motivation and self-competition as a goal. You and your peers will arrive at various levels, and you will leave at various levels. However, growth from the beginning to the end of the semester can be evaluated. I challenge you to push yourself to grow and succeed. This class is concerned with developing your skills to the best of your ability. The community in the class is here to help and expand your abilities.

No food is allowed in class. Water is the only exception.

Use of electronic devices: All mobile phones, I-pads, laptop computers etc. will be turned off before each class begins. If there is an extenuating circumstance, you must talk with the instructor ahead of time, and if use is approved, adjust your device to the vibrate setting.

**Course Specific Procedures:**

**Clothing:** on days when we are not working on a particular style please dress for maximum freedom and movement. You will be lying and rolling on the ground. Fair warning: the floor may not be spotless. You are required to wear clothing that will not inhibit participation in class activities. I ask that you wear leotards, dance clothes, or workout clothes. Wear clothes that do not hide your physicality. Do not wear clothes that you have to be continually or habitually adjusting. Be comfortable and aware of your hygiene. While working on Suzuki exercises I ask that you bring thick socks and shorts that do not cover your knees. We typically work on Viewpoints barefooted.

In order to work on period style movement students are asked to bring the following to class on specified days:

**Women:**

A long skirt that touches the top of your foot

A fan

Character heels

A small purse that that hangs over the wrist

A hat and a hat pin

A handkerchief

A long handled umbrella

A pair of light weight gloves

**Men**:

Hard soled shoes or boots with a slight heel

A button- up vest

A hat

A suitcoat

A long handled stick or cane

A pair of light weight gloves

These do not have to be of a “period”. Inexpensive or thrift shop items can be used.

You should have these in your rehearsal repertoire. The costume shop will not be providing these for you.

**Attendance:** I have designed this course for those serious students of the theatre who are committed to developing as artists and generating an exceptional process and product. With that said, serious students of the theatre will not skip class unless there is an emergency. In this upper performance class there is no such thing as an “excused” or “unexcused” absence. Class meetings are highly interactive in nature therefore you must come to class prepared to participate! I expect you to practice outside of class in preparation for in-class scenes and activities, I expect you to be familiar with assigned readings as well as any handouts you may receive, and I expect you to have completed all assignments on time.

**Attendance policy:**

* A total of 3 absences will be allowed without overall grading penalty. Please use them wisely. You will be required to find out and makeup all work that is missed. After 3 absences your grade will be lowered by a half grade and continue to be lowered as you continue to be absent.
* For any extended absences it is up to the student to communicate with the instructor. At that point it will be discussed whether or not the student should continue with the course.
* Consistently entering a class late or leaving early is disruptive to the flow of the class. If this gets to be a problem your participation grade will be negatively affected.

**Written work**:

All written assignments will be typed, spell checked, and double-spaced. Please save a copy of all of your written work until the end of the semester.

Late work:

Performance/Presentation due to time restrictions, a missed workshop, pop-quiz, performance or presentation may not be made up.

Late written work will be deducted a full letter grade each day after the assigned due date.

**GRADING:**

Grade Breakdown:

Dialect quiz #1 25 points

Dialect scene #1 50 points

Dialect quiz #2 25 points

Dialect scene #2 50 points

Dialect quiz #3 25 points

Dialect scene #3 50 points

Group project 50 points

Warm-up project 50 points

Participation grade 50 points

Possible points 375

**Grade Overview:**

“A” indicates exceedingly high quality work. Masters all assigned work, completes work on time, shows originality and initiative, does more than required, and makes quality contributions in class.

“B” indicates good progress, above average, masters portions of the work, is alert and shows an interest in the work, completes work on time, and offers good discussion points in class.

“C” indicates a quality of work acceptable at this level. Satisfactorily completes most assigned work under normal conditions and direction, shows interest in work, and completes work on time.

“D” indicates that although most assignments may be completed there is a need for greater effort to meet the expected level of work for this course, student is hesitant to engage in the work or at times shows little interest, and seldom responds or participates in class.

“E” indicates failure to produce an accepted quality of work for this course.

**University Specific Policies and Procedures:**

Plagiarism/Academic Integrity: Cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, I more serious cases, failure of the course.

Students With Disabilities: The American Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students wit disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: The Center For Students With Disabilities: 801-626-6413

Core Beliefs: Students are to determine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution form the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student’s request must articulate the burden the requirement would place on the student’s beliefs.

*Please do not hesitate to contact me if you are having any trouble with the concepts or exercises in the class. If you don’t let me know what is troubling you I won’t be able to help. I also suggest you contact me ASAP if for any reason you and your partner are having problems getting the work done. A meeting with the three of us can usually set things right.*

Voice and Movement For The Actor 2

Daily Course Outline

August

M 26 Introduction to the course/ Review Syllabus/Read Bogart 1-25

W 28 Begin Work on the International Phonetic Alphabet/ Read Harrop 1-30

F 30 Work on vowels in IPA/Discuss readings from both texts

September

M 2 Continue work on vowels in IPA

W 4 Work on diphthongs and consonants in IPA

Read Bogart 26-45/read Harrop 31-50

F 6 Written quiz over IPA/Partners chosen for British scenes

M 9 Begin work on British Dialect

W 11 Continue work on British Dialect exchanges

Scenes chosen for Monday Sept. 16

F 13 Continue work on British exchanges Quiz over British exchanges

on Monday Sept. 16

M 16 Quiz over British exchanges. Scene selections due today

W 18 Discuss readings form both texts. Some rehearsal time with

Partners on British scenes

F 20 In class rehearsal for British scenes

M 23 Introduce period style movement (bring costume pieces)

W 25 In class rehearsal with partner (rehearse in costume pieces)

F 27 Begin British scene performances in period dress

Read Bogart 45-65/Read Harrop 51-70

M 30 Continue British scene performances in period dress

October

W 2 Continue British scene performances in period dress

F 4 Begin work on Cockney Dialect exchanges

Next scene partners assigned. Scenes chosen by Friday

Oct. 11

M 7 Continue work on Cockney Dialect exchanges

Quiz over exchanges will be on Friday, Oct.11

W 9 Continue work on Cockney Dialect/Discuss readings from texts

F 11 Written quiz over Cockney exchanges/Cockney scenes chosen

M 14 In class rehearsal with partner on Cockney scene

W 16 Movement work on Cockney scene (bring period costume pieces)

F 18 Fall Break

Warm-up exercise teams chosen

M 21 Perform Cockney scenes

Read Bogart 66-82/ Read Harrop 71-89

W 23 Perform Cockney scenes

F 25 Perform Cockney scenes

Irish scene partners chosen

M 28 Teach warm-up exercises team1

Learn Irish IPA exchanges

W 30 Teach warm-up exercises team 2

Irish scenes chosen by Friday, Nov 1

Continue work on Irish exchanges

November

F 1 Discuss readings from both texts

M 4 Teach warm-up exercises group 3

In class rehearsal with partners for Irish scene

W 6 Teach warm-up exercises group 4

In class rehearsal time with partners for Irish scenes

F 8 Teach warm-up exercises group 5

Begin Performing Irish scenes

M 11 Teach warm-up exercises group 6

Perform Irish scenes

W 13 Teach warm-up exercises group 7

Perform Irish scenes

F 15 Concentrate on period movement for Comedy of Manners

Read Bogart 83-110/read Harrop 90-112

M 18 Continue work on Comedy Of Manners

Final performance scene ideas due Friday, Nov. 22

W 20 Group work

F 22 Final scene ideas due today

M 25 Work on final scenes with partner and instructor

W 27 Work on final scenes with partner and instructor

F 29 Thanksgiving Break

December

M 2 Work on final scenes with partner and instructor

W 4 Perform final scenes

F 6 Perform final scenes

Final Exam time: Wednesday, December 11 10:30-12:20

We will be completing final scenes and having a final Suzuki and Viewpoints session.

Everyone is required to attend all final performances.