

THA 230 Voice and Movement
Spring 2022 Monday/Wednesday 2:00-3:20
Dance Studio 1
Adjunct Professor Rebecca Yeager

Phone: 205.515.5718 between 8am and 9pm ONLY

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Office Hours: Mon/Wed 3:20-4:20 pm and by appointment

Text and Required Materials

The Expressive Actor: Integrated Voice, Movement, and Acting Training by Michael Lugering

Additional handouts will be provided as support materials.

Students should invest in a notebook for handouts and a journal in which to keep notes and observations of both in class and solo explorations.

Students should come to class dressed appropriately: movement clothes and bare feet. Buttons, zippers, skirts, etc should be avoided.

Course Objectives

1. To deeply explore the integrated manner in which mental and emotional content are expressed through the body and voice.
2. To explore how character and point-of-view shapes choice
3. To develop a heightened sense of connection with one's own body
4. To increase the breadth of expression beyond the actor's "comfort zone."
5. To provide a basic introduction to unarmed stage combat

Method/Course Content

Voice and Movement Principals/Techniques: Throughout the semester, students will participate in a series of integrated voice and movement exercises presented in class by the instructor.

Improvitational Studies: Throughout the semester, students will participate in a series of improvisational exercises presented in class by the instructor.

Class Discussion: Throughout the semester, students will be required to participate in numerous class discussions in response to specific reading assignments and out of class exercises. Students are expected to actively and fully involve themselves in the discussion; failure to do so will affect their participation grade.

Terms Test: A Terms Test given will assess the student's comprehension of required reading assignments.

Performance Projects: Students will prepare performance projects for in class presentation. Instructions and a Project Form for each performance projects will be provided. The Project Form must be completed and brought to class on the scheduled presentation day for that performance project. Anyone not bringing the form will not work and their grade will be affected as if the student has missed the performance.

Character Analysis: Using a full-length play script, each student will be required to generate a physical life based on the clues gleaned from the text. These clues may be, but are not limited to, biographical information, words or phrases other characters use to describe them, and words or phrases the character uses to describe themselves. Students will then craft this character for use in a performance project. The play and role maybe any text, including one the student is preparing to perform. For the performance project, however, students will not be playing the character within the context of an actual scene from the play. This assignment will be turned in and a complete narrative of the process (from clue gathering to embodiment) will be required.

Stage Combat: Students will study basic hand-to-hand combat techniques and create a scene in which to place these techniques.

Grading

20% Experiential Component -Expressive Actor Technique

- Attitude, Commitment, and Collegiality
- Improvisation
- Preparation
- Attendance

40% Theoretical Component

- Written work
- Quizzes
- Class Discussion

40% Performance Component

- Mastery of the material
- Quality of work
- Individual growth and development

100-90%:	A
89-80%:	B
79-70%:	C
69-60%	D
59-0%:	F

THE BSC HONOR CODE GOVERNS ALL OF YOUR WORK IN THIS CLASS. IF YOU HAVE ANY QUESTIONS ABOUT THE HONOR CODE, WHAT CONSTITUTES A

VIOLATION, OR OTHER POLICIES AND PROCEDURES, PLEASE CONSULT THE HONOR CODE HANDBOOK.

CLASS POLICIES

1. The nature of this class is such that attendance is mandatory. There is a building process through the semester and missing class will not set your learning behind, but also inhibit that of your classmate's.

- Extenuating circumstances will be dealt with on an individual basis.
- Students are expected to arrive on time.
- Students are expected to stay in class for the entire class period.
- Being present does not just mean being physically present. You must also be prepared, mentally present, and invested in the course material.

2. If you miss a scheduled showing of your scene, your score (not your partners) will automatically drop **one letter grade**. Missing two showings will result in a **zero**, which cannot be made up.

3. Students who do not have a Performance Project prepared on the day of their scheduled showing will be given a **zero**.

4. The classroom is a designated workspace. Upon entering the room, students are expected to begin warming-up on their own until class officially begins. Respect the sacred space of the theatre and its rehearsal halls.

5. Only water, in a closed container is allowed. I encourage you to bring water with you to every class.

Physical Contact: Due to the nature of this course, the student will find themselves in close contact and proximity to the instructor and other students. Additionally, because of the work in this class, the instructor may have to come in contact with the student to physically adjust the student's form. You will be encouraged to place any boundaries around this contact you need to create the safest learning environment for yourself. Class will consist of regular "Boundary Check-ins." Your boundaries do not need to be justified, can change, and are perfect exactly where they are.

Phones: Phones are not allowed in class, unless you have been given permission for extenuating circumstances. Please see me if you need your phone with you during class.

Calendar

Wed Feb 2	Syllabus Review
Mon Feb 7	Intro to terms and warm up Charge/Release
Wed Feb 9	Expand/Contract and Contact/Withdraw
Mon Feb 14	Center/Periphery and Free/Bound
Wed Feb 16	Direct/Indirect and Fast/Slow and Light/Heavy
Mon Feb 22	Stable/Unstable and Sharp/Diffused
Wed Feb 23	Stacking and Barre
Mon Feb 28	Lugering Terms Test / Stacking and Barre
Wed Mar 2	Script Analysis discussion " <i>Get Coffee</i> " Assignment
Mon Mar 7	Discuss "Coffee" / Stacking and Barre
Wed Mar 9	(SETC)
Mon Mar 14	Monologue study (<i>Written Character Analysis Due</i>)
Wed Mar 16	<i>Graded Barre Explorations</i> ; MIDTERMS DUE
Mon Mar 21	Spring Break
Wed Mar 23	Spring Break
Mon Mar 28	Lugering Element Review Combat (Safety and Falls)
Wed Mar 30	Lugering Element Review Combat (Pushes, Shoves, Throws)
Mon Apr 4	Barre/Combat scene first draft writing and element review
Wed Apr 6	Barre/Combat Element Review /Monologue Study
Mon Apr 11	Choreographing Combat Scenes
Wed Apr 13	Choreographing Combat Scenes
Mon Apr 18	Barre/Monologue and Review Combat Scenes
Wed Apr 20	/Monologue and Review Combat Scenes
Mon Apr 25	Combat Scenes
Wed Apr 27	Combat Scenes
Mon May 2	Monologue and Scene Explorations
Wed May 4	Monologue and Scene Explorations
Mon May 9	Monologue and Scene Explorations

March 1st last day to drop without a grade

March 29th last day to drop with a grade of "W"

FINAL EXAM: Thursday May 12 1pm-4pm

Final Exam will consist of Individual Barre exploration, Monologue exploration, and stage combat scenes.

The Instructor reserves the right to change or make additions to the syllabus as needed.