

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 215		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: Voice and Body I																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): Theatre																	
Calendar Description: <p>An introduction to the techniques that performers use to develop a responsive and expressive vocal instrument. Students learn how the body generates sound, and the physical training and mental awareness needed to free the voice to become an effective instrument for performance.</p>																			
Prerequisites (or NONE):		THEA 111 with a minimum grade of B, or THEA 112. Note: As of January 2018, prerequisites will change to the following: THEA 112.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OREg to submit to BCCAT): <input type="checkbox"/> Yes <input type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 45 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>10</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td></td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours: Studio</td> <td>35</td> </tr> <tr> <td>Total</td> <td>45</td> </tr> </table>		Lecture hours	10	Seminars/tutorials/workshops		Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Studio	35	Total	45	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Other contact hours: Studio	35																		
Total	45																		
		Maximum enrolment (for information only): 24 Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually																	
Department / Program Head or Director: Heather Davis-Fisch		Date approved: November 2016																	
Faculty Council approval		Date approved: December 2016																	
Campus-Wide Consultation (CWC)		Date of posting: February 17, 2017																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: March 24, 2017																	

Learning Outcomes

Upon successful completion of this course, students will be able to:

- Practice a range of exercises and techniques to enhance vocal and physical flexibility and expressivity
- Engage mental and physical self-awareness to explore how the body moves and generates sound
- Employ flexibility in the body and the breath to realize a range of vocal and physical expression
- Employ physical, social, and emotional awareness to make precise and meaningful physical performance choices
- Describe the effects of different physical configurations of performer and audiences
- Critique one's own and others' performances constructively
- Use critique from self, peers, and instructor to refine performances
- Collaborate effectively as part of an ensemble to create performances focused on vocal and physical expression

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Presentations, demonstrations, physical and vocal exercises.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Wangh, S.	An Acrobat of the Heart	<input checked="" type="checkbox"/>	Vintage	2000
2. Linklater, K.	Freeing the Natural Voice, 2 nd Ed.	<input checked="" type="checkbox"/>	Nick Hern	2006
3. Calais-Germain, B.	Anatomy of Breathing	<input checked="" type="checkbox"/>	Eastland	2006
4.	Course-pack or handouts of selected prose, poems, monologues and scenes for vocal practice and performance			

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)

Exercise mat, water bottle, and loose-fitting clothing required for classes. Students may need to find costumes, props, etc for projects.

Typical Evaluation Methods and Weighting

Final Exam:	20%	Assignments:	25%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Other: Participation	25%	Other: Class Performances	30%	Other:	%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week 1: Ensemble building; Intro to voice and body
 Week 2: Foundation of the Breath: Centering and alignment of the body; Exploring vowels and consonants
 Week 3: Authentic Voice and Body; Solos, duet and group improvisations; exploring range of experimental performance practices
 Week 4: Reading panels; Viewpoints; Character work; Habits; Obstacles
 Week 5: One-minute self-scripted solos; Group feedback; exploring gender and identity, and ethnical and intercultural texts and performances
 Week 6: Freeing the Voice: integrating physical alignment, flexibility, breath, and voice
 Week 7: Working with dramatic texts; poetry; Two- minute self-scripted solos; Group feedback
 Week 8: Corporals, Plastiques, Resonators
 Week 9: Corporals, Plastiques, Resonators, cont.
 Week 10: Presence Work 1| Three-minute solos; Group feedback
 Week 11: Presence work 2; Three-minute solos; Group feedback
 Week 12: Alternative staging and audience relationships; Five-minute solos 1; Group feedback
 Week 13: Five-minute solos 2; Group feedback
 Exam period: Final Presentations of five-minute solos