

Liverpool John Moores University

Title: VOICE AND MOVEMENT 2
Status: Definitive
Code: **5504ACT** (109150)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Institute for Performing Arts
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Abigail Langham	Y

Academic Level: FHEQ5
Credit Value: 12.00
Total Delivered Hours: 90.00
Total Learning Hours: 120
Private Study: 30

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Practical	90.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	VOICE	Continuous Voice	40.0	1.00
Practice	MOVEMENT	Continuous Movement	40.0	1.00
Portfolio	FUSION	Fusion Project	20.0	1.00

Aims

The module aims to:

- *Expand the range of the students' vocal and physical expressivity;*
- *Provide approaches to more advanced voice work including accents, dialects and consistent character voice changes and adjustments;*
- *Develop students' ability to meet the challenges of heightened text including a variety of verse styles with special focus on Shakespeare texts;*

- Add more formal movement vocabularies of heightened physical styles, physical storytelling, and technical exercise work with costume, props and set;
- Support the work of the Acting 2 module in class and tutorial;
- Develop the ability to work with stability in both physical and vocal transformations.

Learning Outcomes

After completing the module the student should be able to:

- 1 Employ effective vocal and physical transformations accurately and consistently, according to the demands of performance text and/or performance space; including an ability to identify and reproduce RP vowels and consonants and to extend the development of the speaking voice including the acquisition of another Accent/Dialect to audition standard;
- 2 Employ understanding of and advanced skills in heightened texts in performance, including verse scansion and metre, together with vocal and non-verbal storytelling;
- 3 Demonstrate independent synthesis of skills which articulate the fusion of creativity and technique through performance;
- 4 To apply research preparation and observation with accuracy in the truthful creation of character.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

CONTINUOUS VOICE	1	2	3	4
CONTINUOUS MOVEMENT	1	2	3	4
FUSION PROJECT	1	2	3	4

Outline Syllabus

The course will develop students' knowledge of specific technical demands of playing outside their natural 'type'. Age, accent and physicality will be examined. Partnered with monologue work, there will be an exploration of a range of technical approaches with strong skill basis, intended to improve the student's control. This will include a review of the work of major practitioners in the field of voice (Linklater, Estill, Berry and Rodenburg) and those with a physical approach to actor training (Grotowski, LeCoq, Boal).

Students will also examine specific tools used in other aspects of voice study to aid in characterization and develop advanced knowledge of the craft aspect of vocal production.

Part of the work is devoted to the acquisition of skills that will enable students to analyse and teach themselves other accents of spoken English. This will involve substantial research in terms of interviews and phonetic transcription.

Physically students will review the physical neutrality as a base for character transformation allied to unaccented speech/vocal delivery and proceed to examine characters from varying theatrical styles.

Physical work will develop exercises in mask/clowning, heightened style, age, period and costume, prop handling, physical storytelling and other transformational possibilities.

In PHASE 1 class work consists of:

Voice – work on heightened verse texts; accent, dialect and character transformations;

Movement – work on styles, costume/prop handling, physical storytelling, and detailed transformations;

PHASE 2 is flexibly delivered in usual class times as either group work or tutorials supporting the work in the Heightened Text scenes of Acting 2

The taught module culminates in a student-directed 'fusion' project which is offered intensively over two weeks. Students are expected to synthesise their developed vocal and movement skills with those of their Level Two Second Skill Modules in creating a performance planned, developed and rehearsed by the group as a whole. (This also serves as part of preparation for The Context – Research Project and The Company modules at Level Three).

Learning Activities

TERM ONE

Self-directed warm-up

Voice class

Movement class

TERM TWO

Self-directed warm-up

Voice and movement support hours (class or tutorial as appropriate) to heightened text in Acting 2

Accent presentation

(Negotiated) support for Fusion Project

References

Course Material	Book
Author	Barton, J
Publishing Year	1887

Title	Playing Shakespeare.
Subtitle	
Edition	
Publisher	London: Methuen
ISBN	

Course Material	Book
Author	Berry, C
Publishing Year	1987
Title	The Actor and his Text.
Subtitle	
Edition	
Publisher	LondonL Harrap.
ISBN	

Course Material	Book
Author	Boal, A
Publishing Year	2002
Title	Games for Actors and Non-Actors.
Subtitle	
Edition	
Publisher	London: Routledge.
ISBN	

Course Material	Book
Author	Callery, D
Publishing Year	2001
Title	Through the Body
Subtitle	A Guide to Physical Theatre.
Edition	
Publisher	London: Nick Hearn Books.
ISBN	

Course Material	Book
Author	Feldenkrais, M
Publishing Year	1990
Title	Awareness Through Movement.
Subtitle	
Edition	
Publisher	New York: Arkana.
ISBN	

Course Material	Book
Author	Lecoq, J
Publishing Year	2002
Title	The Moving Body.
Subtitle	

Edition	
Publisher	London: Methuen.
ISBN	

Course Material	Book
Author	Hughes, A & Trudgill, P
Publishing Year	1979
Title	English Accents and Dialects.
Subtitle	
Edition	
Publisher	London: E Arnold.
ISBN	

Course Material	Book
Author	Sharpe, E & Hoydn Rolls J
Publishing Year	2007
Title	How to do Accents.
Subtitle	
Edition	
Publisher	London: Oberon Books.
ISBN	

Course Material	Book
Author	Tuffnell, M & Crickway C
Publishing Year	2008
Title	Body Space Image
Subtitle	
Edition	(New Edition).
Publisher	London: Dance Books
ISBN	

Notes

ASSESSMENT STRATEGY:

Summative assessment occurs after the end of the Fusion project with individual formative feedback offered at appropriate stages through both terms.

FURTHER MODULE NOTES:

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.