



Institute of the Arts
Barcelona

Module Guide
2018/19

CPD Acting Semester 1
Movement and Voice Technique

Institute of the Arts Barcelona

The Module Guide is the key document in detailing for you the information relating to the teaching, learning and assessment that will take place. The Module Guide describes what you will be doing and how you will be assessed.

All communication with teaching staff on the Module must be done through your Liverpool John Moores University (LJMU) email address.

It is YOUR responsibility to attend all classes associated with the Module and to undertake the assessment and/or submit your work as described.

LJMU credit for the Module can only be released if you pass the assessments as detailed within the Module Guide.

Module Information

Module Code	5504IABCPD
Module Academic Level	Level 5
Module Credit Weighting	20
Module Leader	Kate Firth

Module Indicative Content

The module is made up of two parts:

Movement

Students will develop the concepts and ideas surrounding physical theatre and movement and physicality in performance. The module will explore elements of physical theatre and of formal structured dance technique (including social and historical dance). The module will develop in the students an understanding of the integrated nature of physical movement in expression and physical story telling. The end of the module will culminate in the creation of a short chamber piece of movement theatre, which will be performed in front of a selected audience.

You will also participate in non-assessed classes in Contemporary Dance and Social Dance.

Voice

Building from their prior experience, students will develop their voice through its application to a broader and more complex range of text-based material including heightened, verse and poetic text, and the exploration of the voice for the media (TV and Radio). The activities will focus on

precision, flexibility, and a more complex understanding of the relationship between the voice, meaning, intention, creativity and expressivity. Students will also be asked to explore the holistic nature of performance and integrate physicality into performance. The focus of this module will shift the student from class-based activity to performativity (including an exploration of different performance spaces and contexts).

Module Aims and Learning Outcomes

Module Aims

- A thorough understanding of their technical and physiological, creative and expressive.
- A clear neutral voice from which to develop other accents and dialects.
- A heightened ability to create and communicate character, emotion, thought and narrative in a variety of contexts, styles and genre through the use of language both spoken and sung.
- Specific skills in and an understanding of the physicality of theatre performance.
- The ability to assimilate and commit to memory more complex movement and dance sequences).

Module Learning Outcomes

After completing the module, the student should be able to:

1. Demonstrate a thorough analytical understanding of his/her voice: technically and physiologically, creatively and expressively in the application of performance.
2. Demonstrate a heightened ability to create and communicate character, emotion, thought and narrative in a variety of contexts, styles and genre (including mediated) through the application of language.
3. Demonstrate skills in movement and physical performance.
4. Demonstrate an analytical understanding of, and practical skills in devising and performing physical based theatre.

Teaching Staff

Module Teaching Staff

- | | | |
|---------------------|----------|--------------------------|
| • Kate Firth | Office 2 | k.firth@ljmu.ac.uk |
| • Valentina Temussi | Office 2 | v.temussi@iabarcelona.es |
| • Elena Cester | Office 2 | e.cester@ljmu.ac.uk |
| • Aleix Cort | Office 2 | a.cort@ljmu.ac.uk |

Kate will be teaching voice within this module

Valentina, Elena and Aleix will be teaching the movement within this module.

Module Teaching and Learning Strategy

The Module will be delivered so as to include technical and performance skills, with an expectation for you to incorporate your actor training from other modules within the CPD. The aim is to enhance the students' practical, personal and professional progress. The CPD will focus on work which is designed to free the voice, imagination, body and develop awareness of self and craft.

The style of delivery will vary:

- Workshops and classes both in whole group and sub-groups
- Lectures and demonstrations
- Independent and guided research exercises and presentations
- In class/ Institutional performances/ sharings

Valentina will be teaching the movement within this module. Movement lessons feature a deeper understanding of the actor's body concentrating on physical theatre, Laban influence, Decroux's repertoire and Copeau's method. Movement classes will include a Physical Theatre Project based on the study of one or more repertoire pieces and the creation of a devised piece.

Elena Will be teaching Contemporary dance. These sessions will focus on consolidating the technique necessary to use the body as an expressive tool. Students will also work on the use of individual and collective space, energy management, using different qualities of movement, choral work, development of own material and personal movement. These classes will focus on the ongoing development of students' dance practice.

Syllabus for Voice, Speech and Text

Week Number	Dates	Teaching and Learning Activity
0	17 th Sept	INDUCTION WEEK
1	24 th Sept	Voice workout Introduction to breaking down accents
2	1 st Oct	Introduction to Shakespeare: metre and iambic pentameter Accents: RP recap
3	8 th Oct	Shakespeare: line endings & caesura Accents: General American
4	15 th Oct	Shakespeare: vowels and consonants Accents: General American
5	22 nd Oct	Structure of sonnets; building the through-line of thought and image Sonnets assigned for formative assessment Accents: Cockney
6	DIRECTED STUDY WEEK	
7	5 th Nov	Tutorials
8	12 th Nov	Formative Assessment Prep Accents: Cockney
9	19 th Nov	Accents: Irish Formative assessment Summative assessment
10	26 th Nov	Voice for Radio Accents: Irish
11	3 rd Dec	Voice for Radio Accents: Australian
12	10 th Dec	Accents: Australian

Syllabus: Movement

Week Number	Dates	Teaching and Learning Activity
0	17 th Sept	INDUCTION WEEK
1	24 th Sept	Dance: Basic technique review Movement: Mask work – Introduction Social Dance: Introduction to the Historical Dance. Improvisation vs. choreography. Africa vs. Europe. Marks to improvise
2	1 st Oct	D: Basic technique review M: Actor's Body – Mask Work. Exploration of neutral mask. J.Copeau SD: Stepped dances (one time-one step; two times-three steps). Paso-doble, merengue, fox-trot, quickstep.
3	8 th Oct	D: Basic technique review M: Neutral Mask exercises SD: Turned dances (with jump, without jump). Waltz, polka
4	15 th Oct	D: Basic technique review M: Neutral Mask work and History. Formative Assessment SD: Latin dances. Bolero, rumba, txa- txa-txa.
5	22 nd Oct	D: Basic technique review M: Adaptation of physical exercises with the mask SD: Dances related to jazz. Swing, rock'n'roll
6	DIRECTED STUDY WEEK	
7	5 th Nov	D: Technical class and composition exercises. Working towards the devised piece. M: Actor's Body – Mask Work. Exploration of neutral mask. J.Lecoq SD: Group dances: wheels, squares, lines
8	12 th Nov	D: Technical class and composition exercises. Working towards the devised piece. M: Neutral Mask exercises SD: Argentine Tango vs. European tango, Salsa, son Cubano. The ballroom as a conversation. Films and plays. Exercises
9	19 th Nov	D: Technical class and composition exercises. Working towards the devised piece. M: Neutral Mask Lecoq exercises. SD: Social and Historical Dance Assessment
10	26 th Nov	D: Technical class and composition exercises.

		ASSESSMENT 2 - M: Neutral Mask composition exercises. SD: Social and Historical Dance Formative Assessment
11	3 rd Dec	D: evaluation week M: evaluation week SD: evaluation week
12	10 th Dec	
CHRISTMAS HOLIDAYS – 17 th December to 7 th January		

Organisational Information

A responsible attitude towards the work implies arriving on time to the classes, listening to the explanations, sharing research materials with fellow students and watching in silence fellow students' demonstrations.

The use of mobile phones is not permitted; students are recommended to bring a notebook to take notes. No recordings or videos of the classes are permitted.

Recommended dress code for classes: black leotard or athletic shorts, black t-shirts, no jewellery should be worn in class

Timetable

See Level 5 BA (Hons) Acting Timetable

Formative Assessment

During the year we will have different sessions of formative presentations as stated in the syllabus. Formative feedback will be given to enhance your learning, noting areas of strength and information on how to improve. Therefore, the students will be expected to work between sessions to consolidate skills learnt and to prepare both for the following session and for the formative presentation.

The aim of the formative assessments is to help the students have a better understanding of their level and improvements during the course in order to perform at their best for the summative assessment.

Voice Formative Assessment:

Perform a Shakespeare sonnet demonstrating your confidence and skill with heightened text, using vocal clarity, embodiment of thought and vocal energy. (You will be given a sonnet 3 weeks prior to the assessment).

- This will take place during a voice lesson in **Week 9**.

Students will also receive continuous formative feedback during the module. This should be recorded in the students' workbooks and may be inspected as part of the final assessment.

Movement Formative Assessment:

Demonstrate practically your understanding of the mask and composition exercises you have been introduced to.

- This will take place during a movement lesson in **Week 4**.

Summative Assessment

Assessment 1

Assessment Title	Chamber Presentation
Learning Outcomes to be Assessed	1, 2
Assessment Submission / Completion Date	Week beginning 19 th November 2018
Assessment Feedback Date	Week beginning 3 rd December 2018
Assessment Weighting	50%
Submission Details for Written Assessments	N/A

Description of the Assessment Task

The assessment will evaluate your skills, knowledge, ability and understanding as measured against the Learning Outcomes.

The Learning Outcomes indicate an evaluation of work during the classroom/ tutorial process, as well as your final showing. The students will be assessed 50% process, 50% performance. To gain the highest marks in this assessment you must have engaged fully in both the classroom process and the performance.

Part 1 (Process) This relates to your commitment to the exploration, awareness and evaluation of your vocal processes as applies to text, RP and the neutral template, and singing.

Part 2 (Performance) How you apply these processes in front of an audience.

The singing component will then be calculated at 30% of the final mark.

Description of the Assessment Task

The assessment will evaluate your skills, knowledge, ability and understanding as measured against the Learning Outcomes.

The assessment task is in two parts:

1. Perform a monologue in an accent of your choice. *The accent must contrast to that of your native accent, and must not be RP.* The chosen accent will be approved in advance by your accent and dialect tutor. The monologue should last no longer than 2 minutes.
2. In a short presentation, be prepared to *speak* about your approach to researching, learning and performing an embodied character in this accent. Visual aids may be used but are not required. Your presentation should last between 5 and 8 minutes.

Marking Criteria

You will be given a mark based upon the below criteria.

PROCESS

- You will be assessed on your ongoing commitment to your own vocal process in voice and text and singing. You will be assessed on your ability to confidently and creatively adapt and incorporate new techniques and styles as required, and to develop these skills outside class. You will consistently demonstrate an open and receptive attitude to the work, as well as the ability to collaborate in a sympathetic, supportive manner in pair and group exercises. You will also be assessed on your ability to reflect on your learning in feedback sessions, using key terms introduced during the semester. You will also demonstrate your ability to make connections between work in class and other modules within your training. You will have specific requested tasks completed as required. You will also be assessed on your punctuality and readiness for class.

PERFORMANCE *(The remaining criteria are weighted equally.)*

Command of The Accent

- In this criterion you will demonstrate, in character, the specific signature sounds from your chosen accent. These include: the hesitation sound, placement, vowel inventory, consonant sentences, intonation and rhythm. Your technical control and awareness of your voice is assessed. There should be a natural sounding physical embodiment of your character's accent. You should demonstrate an awareness of the accents' muscularity. The delivery must maintain consistency of sounds and demonstrate the tonal quality found in the accent featured. You should sound comfortable and at ease in this accent, just as your character would be.

Presentation of Research and Personal Methodology

- a) *Research*: Here you will be assessed on how well you have understood and communicated your information. You will need to demonstrate your research into of the geographical and sociological context of the accent. Your research should be clearly referenced. Within this criterion the language you use must also be relevant to the accent you are teaching, aiming to use key words or phrases along that facilitate your understanding.
- b) *Personal Reflection*: You should be able to clearly articulate your learning process in terms of ear training as well as the production of the accent. You are expected to exhibit an awareness of your own strengths and weaknesses (i.e.: working with placement, vowels, consonants, the hesitation vowel, intonation, rhythm and phrasing), and how you worked with these.

Assessment 2

Assessment Title	Movement performance
Learning Outcomes to be Assessed – 3,4	
Assessment Submission / Completion Date	Week Commencing 26 th November 2018
Assessment Feedback Date	Week Commencing 10 th December 2018
Assessment Weighting	. 50%
Submission Details for Written Assessments	None required.

Description of the Assessment Task

The assessment will test your knowledge and technical competence against the Learning Outcomes above.

The assessment task is to present a devised physical composition in a studio-based sharing. The assessment includes the process and the performance.

Marking Criteria

You will be given a mark based upon the below criteria.

PROCESS – Technical Skill: 25%

This criterion refers to the development of composition pieces that have to contain different movement techniques studied during the course. This includes the study of J.Copeau, J. Lecoq, E. Decroux, Classic and Contemporary Physical Theatre repertoire pieces. There should be a demonstration of capability in recognizing and examining the different techniques to serve creativity and expressivity of composition moments inside the devised piece. The commitment to preparing and developing technique will be considered and the actors' professionalism within the creation of the physical composition. This includes: the responsibility of keeping up with the training and the exercises proposed, the ability to propose different solutions for the creation and editing of the composition piece, a responsible attitude towards the work.

PERFORMANCE – Technical Skills: 25%

This criterion refers to the construction of composition pieces that have to contain different movement techniques studied during the course.

There should be a demonstration of capability in applying the different techniques to serve creativity and expressivity of composition moments. The choice of material should present an element of challenge –the desire of working towards a higher physical engagement in the physical

expressivity and performance.

UNDERSTANDING – Research and performance: 25%

Here you will be assessed on how well you have understood and communicated the material through your physical choices. You should reference the physical and intellectual understanding of the material undertaken in class. This criterion refers to your ability to demonstrate an identification and elaboration of methodologies related to the subject of movement in your composition piece.

CREATIVE STATE – Process and performance: 25%

In this criterion your ability to work alone and in an ensemble context will be assessed: both in the rehearsal process and in the final presentation. Your ability of being physically present and alive in the moment will be considered and how you interact with the performance space to clearly project and communicate your intended choices to the audience (fellow students). If working as a whole group or sub-groups your relationship with him/her/them will be assessed, which refers to a sense of togetherness in terms of elements such as synchronization, sense of pulse and dynamics. The expression of your body should reflect that of your imaginative engagement with the 'story behind the movement' and ability to incorporate acting skills in the creation of real-time action in performance.

Marking Range

On a UK degree the marking range is from 0% to 100% and the full range of marks is used.

The marks are divided into the bands as below:

70 – 100% to achieve a mark in this band means that your work ranges from **excellent** in all areas to completely **exceptional**. A mark in this band means your work is of 1st Class Honours standard.

60 – 69% to achieve a mark in this band means that your work ranges from **very good** in some areas to **very good** in all areas. A mark in this band means your work is of 2.1 Class Honours standard.

50 – 59% to achieve a mark in this band means that your work ranges from **good** in some areas to **good** in all areas. A mark in this band means your work is of 2.2 Class Honours standard. To achieve a mark in this band should not be seen as unusual or as an indicator of poor work. This is good work.

40 – 49% to achieve a mark in this band means that your work ranges from **satisfactory** in some areas to **satisfactory** in all areas. A mark in this band means your work is of 3rd Class Honours standard.

39% and below is a fail and you will be offered the opportunity to take the assessment again. You should actively seek feedback on exactly what you need to do to improve your level of work.

References/Book List

Movement:

Pisk L (1998) *The Actor and His Body* Subtitle Berg 3PL ISBN: 0413736601

Newlove J 2007 *Laban for Actors and Dancers* Subtitle: Nick Hern Books ISBN: 1854591606

Grotowski J 2002 *Towards a Poor Theatre* Subtitle: Routledge ISBN: 0878301550

Petersen D 2007 *The Well-Tempered Body* Expressive movement for actors improvisers and performance artists David Petersen ISBN: 184753564X

De Marinis M 1993 *The Semiotics of Performance* Indiana University Press ISBN-13: 978-0253316868

Lecoq J 2006 *Theatre of Movement and Gesture* Routledge Performance Practitioners ISBN: 9780415359443

Arbeau T, 1589. Translated by Mary Stewart Evans; Introduction and Notes by Julia Sutton. 1967 *Orchesography* Dover Publications, Inc ISBN-10: 0486217450 ISBN 13: 9780486217451

VOICE:

THE ACCENT KIT

(App: Free to download: accents can then be downloaded inexpensively)

<http://theaccentkit.com/>

BERRY, C.

The actor and the text

In-text: (Berry)

Your Bibliography: Berry, Cicely. *The Actor And The Text*. London: Virgin, 2003. Print.

HAYDN ROWLES, J. AND SHARPE, E.

How to Do Accents

In-text: (Haydn Rowles and Sharpe)

Your Bibliography: Haydn Rowles, Jan, and Edda Sharpe. *How To Do Accents*. London: OBERON Books Ltd, 2014. Print.

HOUSEMAN, B.

Tackling text (and subtext)

In-text: (Houseman)

Your Bibliography: Houseman, Barbara. *Tackling Text (And Subtext)*. London: Nick Hern, 2008 Print.

KAYES, G.

Singing and the actor

In-text: (Kayes)

Your Bibliography: Kayes, Gillyanne. *Singing And The Actor*. London: Bloomsbury methuen drama, Bloomsbury Publishing Plc, 2013. Print.

LINKLATER, K.

Freeing Shakespeare's Voice

In-text: (Linklater)

Your Bibliography: Linklater, Kristin. *Freeing Shakespeare's Voice*. New York: Theatre Communications Group, 2012. Print.

MEIER, P.

Accents & dialects for stage and screen

In-text: (Meier)

Your Bibliography: Meier, Paul. *Accents & Dialects For Stage And Screen*. Print.

MOORE, T. AND BERGMAN, A.

Acting the song

In-text: (Moore and Bergman)

Your Bibliography: Moore, Tracey, and Allison Bergman. *Acting The Song*. New York: Allworth Press, 2012. Print.