

TH 208-001 – Movement and Voice for Theatre
Mon/Wed 10:00am - 11:20am
Room 110, Kupfrian Hall

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Course Description

This class is in a lab format exploring various techniques of movement and voice. Through guided exercises in class and supplementary reading outside of class, students will take theories of movement and voice and apply them to their acting work.

Course Objectives

The objective of the course is for students to learn to use voice safely and effectively as an instrument. By introduce skill-oriented movement exercises through an exploration of the physical nature of acting and character work, students will gain tools they can use throughout their acting careers. Students will work as individuals and as an ensemble to learn various ways of using their bodies to create more nuanced and complex characters.

Learning Outcome

By the end of this course, you will be able to:

- Discuss and compare the aspects of different theories of movement including Viewpoints and Laban technique
- Demonstrate a basic working knowledge of the anatomy of the body
- Apply the Linklater voice method to create effective breath and sounds
- Have a better understanding on how to use IPA to explore phonetics
- Understand how to approach incorporating a dialect into your character work
- Understand the best practices for entering into unarmed stage combat/intimacy scenarios
- Use what you have learned and incorporate these techniques into your portrayal of a character
- Shift seamlessly between being a solo, partnered, and ensemble artist.

Class Policies

Attendance: Attendance is important for this course as most of the coursework will be happening in class. Lateness, early departures, and unexcused absences will be reflected in your grade. For excused absences, a note is needed from the Dean of Students. If there are mitigating circumstances, contact me before the class you will miss. If you are running late, please email me to let me know. If you are feeling sick, please do not attend class in-person. Email me 2 hours before class for a zoom link, and you can attend remotely. You cannot attend remotely for any reason other than being sick.

Participation: This class is a movement class and will require a certain amount of physical exertion and exploration. It also may involve physical touch. Use the beginning of class to reflect what your boundaries/physical limitations are that day, so you can participate as fully as you are able. There is a line between being uncomfortable and being unsafe. If you are feeling unsafe, please alert me and then feel free to step out of the exercise and observe or take a moment for yourself out of the room.

Consent and Respect: I actively cultivate a room that is welcome for everyone and is grounded in consent. Consent may be given and revoked at any time. Disrespect towards your peers will not be tolerated. If a misstep or action has occurred that makes you feel unsafe or disrespected, please let me know and I will address it.

Anti-Racism: I acknowledge that racism is systemically a part of our culture and am doing my best to dismantle these practices where I find them. I welcome any and all feedback about ways I can be more effective in this process. If you have concerns about these particular days of class when we address these topics, please reach out to me and I will do my best to accommodate your needs.

Land Acknowledgment: We acknowledge that NJIT is located on stolen land which has long served as a site of meeting and exchange amongst Indigenous peoples, specifically the Lenni-Lenape. While many Lenni-Lenape people were forcibly removed from their homelands, they are still an active part of New Jersey culture and society. To learn more about the Lenni-Lenape people, visit nanticoke-lenape.info

Questions/Concerns: If you have a question or concern you are not comfortable communicating to me directly, please use the “Anonymous Question Form” in Canvas and I will respond to question or concern at the next class for everyone.

Proper Attire: This class requires the ability to move freely. Please come dressed accordingly in comfortable clothing that allows you to move fully and sit on the ground. Workout gear, sweats, leggings, etc. are all great. Jeans, tight restrictive clothing and chunky jewelry are not ideal for this. Please wear footwear you can easily move in. No crocs or high heels. There may be moments I ask you to remove your shoes and work in socks or barefoot. Layers that you can remove as you warm-up are great as this room gets warm quickly.

Food and Drink: Please bring water with you to class. The voice needs to be lubricated to work correctly.

Cell Phones: Phones are to be turned to silent and put away at the beginning of class. If you are anticipating a call, let me know and then you can take it outside. It is important to be present during class.

The Room: Please respect any space we are working in, both in class, rehearsals, and performances. Restore any items, props, chairs, etc. you may use to where they started.

Missing or Late Assignments: Missing or late assignments will be accepted with penalties unless otherwise noted. If you have mitigating circumstances that prevented you from completing an assignment, please reach out to me so we can discuss options. Missed exams can be made up with a note from the Dean of Students.

Honor Code: Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: <http://www5.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf>. Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This includes using AI to write journal entries or papers. AI includes the use of ChatGPT. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu.

Costs and Texts

1 lacrosse ball (approximately \$2-3) Need by 9/10

Yoga mat (optional) - \$10-25

(All texts available on Canvas)

Accents: A Manuel for Actors by Robert Blumenfeld
The Viewpoints Book by Anne Bogart and Tina Landau
Anatomy of the Voice by Theodore Dimon
Freeing the Natural Voice by Kristin Linklater
Laban for All by Jean Newlove and John Dalby
Staging Sex - Chelsea Pace
The Right to Speak by Patsy Rodenburg
The Actor Speaks by Patsy Rodenburg

Ticket for *The Last Days of Judas Iscariot* - \$15

Ticket for Additional Play - \$20-50

Assignments

Journal Entries: Keeping a journal for this class is an important way to catalog and monitor your progress, as well as reflect on the lessons and experience you have had in class. Journal entries will be directed with a prompt that is based on the work in class and the reading. Each entry should be 1-2 pages long.

Midterm Exam: The midterm will be a written and oral exam based on the material we have covered up that point in the semester.

Final Project: The final project will be a 1-2 minute monologue, performed in a dialect of your choosing, incorporating the physical and oral techniques we have studied over the semester.

Play Analyses: You are required to see 2 performances and write a 2-3 page reflection paper for each one. This paper should not be a summary of the show, but rather a critical analysis about what movement and vocal elements were done well, as well as how you think the actors could improve those elements. How did their movements and voice contribute to their characters? Try and use terms that you have learned in class. If you have a barrier with this, please talk to me so I can accommodate you.

Extra Credit: Work a minimum of 5 hrs on *The Last Days of Judas Iscariot* in some capacity. You can help with sets, costumes, ushering (2 performances), etc. This will earn you an additional 3% for your grade. You cannot work 10 hrs and get 6%, but you are welcome to work more hours if you wish. Note that hours already dedicated to work study, Stagecraft, or other classes do not count.

Grading Breakdown

Attendance/Participation: 35%

Journals: 15%

Play Analysis Papers: 10%

Midterm Exam: 20%

Final Project: 20%

Letter Grade Breakdown

A : 90%<

B+ : 88% - 89%

B: 80% - 87%

C+: 78% - 79%

C: 70% - 77%

D: 60% - 69%

F: > 60%

Course Schedule
(subject to change)

9/3 - Introduction to Course

9/8 - Intro to Viewpoints

9/10 - Intro to Linklater technique/Anatomy of the voice **Reading Due:** Linklater pg. 13-25

9/15 - Viewpoints Work **Reading Due:** Bogart - pgs. 3-20

9/17 – Linklater technique – Focusing on the breath

9/22- Viewpoints Work

9/24 – Linklater technique - Finding the voice **Reading Due:** Rodenberg (*The Actor Speaks*) pgs. 67-81

9/29 - Intro to Laban **Reading Due:** Newlove - pgs. 112-128

10/1 – Linklater – Focusing on the resonators

10/2 – NO CLASSES (Mental Health Day)

10/6 - Laban scales **Reading Due:** Newlove - pg. 62-65, 73-77

10/8 – Linklater warmup, Introduction to IPA and Phonetics **Reading Due:** Rodenburg (*The Right to Speak*), pgs. 229-250

10/13 - Laban efforts **Reading Due:** Newlove - pgs 129-153

10/15 – Linklater warmup and IPA and Phonetics, cont.

10/20 – Midterm Review

10/22 - **MIDTERM EXAM**

10/27 - Dance basics (Solo), Introducing Final Project

10/29 - Dance basics (Partnered)

11/3 - Embodying a character with movement and voice **Assignment Due:** 1st Play Analysis

11/5 – Guest Lecturer – Malik Work, **Assignment Due:** Final Monologue Choice

11/6-11/8 - The Last Days of Judas Iscariot – Jim Wise Theatre, \$15

11/10 – Embodying a character with movement and voice, Looking at the script

11/12 – Dialects **Reading Due:** Blumenfeld Pgs. 1-25

11/17 – Intro to Intimacy - **Reading Due:** Pace pg 39-67

11/19 - Dialects

11/24 - Intro to Stage Combat **Assignment Due:** Dialect Choice

THANKSGIVING BREAK

12/1 – In-Class Rehearsal time **Assignment Due:** Monologue Analysis

12/3 – In-Class In-Progress Showing

12/8 – In-Class In-Progress Showing, cont.

12/10 - **Final Performance**, Wrap-up

12/15 - **Assignment Due:** 2nd Play Analysis

12/17 – LAST DAY ANY LATE WORK WILL BE ACCEPTED