

CLASSES TAUGHT

Freshman CORE Voice:

Course follows the voice progression of Kristin Linklater providing a thorough exploration of the voice in the context of human communication. The course provides a progression of exercises to free, develop and strengthen the voice, first as a human instrument, then as an actor's instrument. The two semesters will focus upon how the voice works, why it doesn't, self observation, relaxation, physical awareness, breath, touch of sound, vibrations, freeing the channel for sound, releasing the voice from the body, strengthening and developing the resonators, range, articulation, self expression, interpersonal communication, autobiographical storytelling, and building a character. Semester will end with end of term presentations of work to the full Core faculty.

Voice/Verse and Advanced Voice/Verse

This course is based upon the belief that voice and language belong to the whole body rather than the head alone and that the function of the human voice is to reveal the self. The course will review a progression of exercises to free, develop and strengthen the voice, first as a human instrument, then as an actor's instrument. We will seek to expand our capacity for the Content of language by following a progression of Sound and Movement, a way through the imagination to recondition the neurophysical pathways through which thought, breath, emotion, and sound travel. We will then apply our deeper personal connection to language to the words of William Shakespeare, eventually layering in Form by exploring the art of rhetoric and the structure of the verse - figures of speech, antithesis, rhyme, iambic pentameter, and line endings. Our goal in the words of Kristin Linklater will be to "recondition both mind and body so that the voice can express the visceral and spiritual urgency that was the subject matter in Shakespeare's day." Students will work on classical monologues and scenes. The teachings of Kristin Linklater, Patsy Rodenburg, Cicely Berry, John Barton and Neil Freeman will be employed.

Dialects

This course is will be an exploration in dialects. We will begin by developing a strong base in the International Phonetic Alphabet, using Louis Colianni's method of phonetic pillows and the work of Edith Skinner. We will then address the process by which an actor learns a dialect, using the IPA, textbooks, films, audio recordings and native speakers. Each student will be expected to master the five primary dialects used in stage and film- British Received Pronunciation, Cockney, Irish, American Southern and New York City. In addition, they will be responsible for mastering and teaching the class a sixth dialect which they will select. In addition to attending dialect classes, students must audit a weekly voice/verse class and be prepared to assist in coaching faculty and student productions.

Scene Study

This beginning scene study class addresses the basics of scene study and develops the actor's skills with a focus upon objective, relaxed yet passionate pursuit of action, tactics, honest connection with the other actor, understanding of the character's given circumstances and the world of the play, understanding of the structure of a scene, and ultimately the development of the actor's craft to tell the dynamic, personal story that the playwright wrote. Students will work on scenes from modern American, British and Canadian theatre.

Advanced Scene Study: Poetic Text

This advanced scene study class will focus upon poetic text. Students will deepen their understanding of and connection to poetic text while strengthening those skills introduced in DRA 220 and 320. Students will work on classical monologues and scenes including but not limited to Greek, Shakespearean, Jacobean and Shavian Drama.