

DRAM30015 Body and Voice 3B

Credit Points:	12.5									
Level:	3 (Undergraduate)									
Dates & Locations:	2016, Southbank This subject commences in the following study period/s: Semester 2, Southbank - Taught on campus.									
Time Commitment:	Contact Hours: 10 hours per week – Studio Workshops Total Time Commitment: 144 Hours									
Prerequisites:	<table border="1"> <thead> <tr> <th>Subject</th> <th>Study Period Commencement:</th> <th>Credit Points:</th> </tr> </thead> <tbody> <tr> <td>DRAM30012 Acting and Performance Making 3A</td> <td>Semester 1</td> <td>12.50</td> </tr> <tr> <td>DRAM30017 Performance Practice 3A</td> <td>Semester 1</td> <td>12.50</td> </tr> </tbody> </table>	Subject	Study Period Commencement:	Credit Points:	DRAM30012 Acting and Performance Making 3A	Semester 1	12.50	DRAM30017 Performance Practice 3A	Semester 1	12.50
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Corequisites:	<table border="1"> <thead> <tr> <th>Subject</th> <th>Study Period Commencement:</th> <th>Credit Points:</th> </tr> </thead> <tbody> <tr> <td>DRAM30013 Acting and Performance Making 3B</td> <td>Semester 2</td> <td>12.50</td> </tr> <tr> <td>DRAM30018 Performance Practice 3B</td> <td>Semester 2</td> <td>12.50</td> </tr> </tbody> </table>	Subject	Study Period Commencement:	Credit Points:	DRAM30013 Acting and Performance Making 3B	Semester 2	12.50	DRAM30018 Performance Practice 3B	Semester 2	12.50
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Recommended Background Knowledge:	None									
Non Allowed Subjects:	None									
Core Participation Requirements:	<p><p>For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Student Support and Engagement Policy, academic requirements for this subject are articulated in the Subject Overview, Learning Outcomes, Assessment and Generic Skills sections of this entry.</p> <p>It is University policy to take all reasonable steps to minimise the impact of disability upon academic study, and reasonable adjustments will be made to enhance a student's participation in the University's programs. Students who feel their disability may impact on meeting the requirements of this subject are encouraged to discuss this matter with a Faculty Student Adviser and Student Equity and Disability Support: http://services.unimelb.edu.au/disability</p></p>									
Coordinator:	Ms Rinske Ginsberg									
Contact:	rinskeg@unimelb.edu.au (mailto:rinskeg@unimelb.edu.au)									
Subject Overview:	This subject develops and refines the artistic autonomy acquired in Body and Voice 3A. In the context of studio practice, tutorials and performance students will identify areas of body and voice they wish to develop in order to maximize artistic excellence and dramatic realisation in performance.									
Learning Outcomes:	<p>On completion of this unit, students should be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> • Integrate physical, vocal and language skills acquired in Body and Voice 3A • Develop and maintain an autonomous physical and vocal practice identified in Body and Voice 3A • Refine an embodied practice of voice, language, gesture and physical action in performance • Diagnose and adapt to the vocal and physical demands of space and style in performance 									

Assessment:	Weekly preparation of body and voice, individual and ensemble practice and active contribution to all workshops, classes, rehearsals and performances as directed. Ongoing through semester. 40% Practical assessment of assigned studio based or public performance tasks. Ongoing throughout semester. 60%
Prescribed Texts:	None
Breadth Options:	This subject is not available as a breadth subject.
Fees Information:	Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees
Generic Skills:	<ul style="list-style-type: none"> • Increased flexible physical and vocal ability for performance • Increased mastery of vocal technique for performance • Increased awareness in action • Engagement of rhythmic dynamics in voice and body in performance • Increased capacity for imaginative, transformative and interpretive engagement • Increased capacity for mental, vocal, physical and emotional rigour in application to tasks • Ability to work effectively with autonomy • The capacity to work effectively with feedback given in class and tutorial • The capacity to utilise an internal evaluative mechanism • The capacity to utilise an internal evaluative mechanism • Increased ensemble skills • Ability for precise evaluative and diagnostic dialogue with training and art practice • Ability to synthesise and integrate various performance training methodologies
Links to further information:	http://www.vca.unimelb.edu.au/performingarts
Related Course(s):	Bachelor of Fine Arts (Theatre Practice)