

## **Syllabus Winter 2008 Guest Artist Residency, Voice, BFA**

**Performing Arts Department, Naropa University  
PFAR 210 Section B, Spring 2008  
BFA Voice**

**Guest Artist Instructor:** Eliza Ladd  
**Title:** Freeing The Instrument: Voice, Vibration, and Touch  
**Dates:** 1/15/08 – 2/28/08  
**Class Time:** T/TH 1:00 – 3:00,  
Total hours of guest residency = 28 hours  
**Location:** Nalanda Campus (NAL), classroom 9175

### **Guest Residency Course Description:**

#### **Freeing The Instrument: Voice, Vibration, and Touch**

This residency will emphasize a physical and experiential approach to voice. We will be using hands on contact and touch as a way to unearth presence, space, and vibration. We will practice work that address the ‘muscular defense system’ in order to free ourselves from tension and habit so that we can experience our natural responsiveness – both physically and vocally.

We will explore solo, partner, group, and performance practices and exercises. We will be concentrating on opening / unwinding our instruments (breath, voice, body, feeling, and imagination) and then practicing pouring these instruments into expressive play and communication. We may create a sharing / performance for the end of the class.

This residency will be drawing from the work of Body Dynamics, Linklater Voice Practice, the Trisch Arnold Movement work of Shakespeare & Company, and Body Mind Centering.

### **Goals and Objectives:**

**Some or all of the following goals and objectives will be addressed in our seven weeks of voice/body exploration.**

- \*To investigate the difference between describing and revealing with the voice
- \*To cultivate a free, responsive, and expressive voice
- \*To release, reveal, and express the self through sound and voice
- \*To develop a self-awareness or sense of what role judgment, tension, expectation, and fear play in one’s own ability to freely communicate
- \*To cultivate the idea and experience of oneself, one’s breath, and one’s vibration as a communication -- what you release is what you communicate
- \*To expand one’s capacity to tolerate (inhabit, embody) vibration
- \*To connect the voice to the body and to experience this connection as an expression of the whole self

- \*To notice and articulate one's relationship to exploration, play, experimentation, risk, imagination, vulnerability, connection and communication
- \*To notice what are the factors that contribute to one's own sense of expansion and or contraction
- \*To consider the idea that you are your voice rather than your voice being something you do
- \*To learn some practical tools for opening one's voice and body and preparing to communicate or perform
- \*To develop an ongoing sense of reflection in relation to all of the above topics
- \*To play

\*This workshop is a chance to play, to discover, and to share -- an opportunity to enter the archeological dig of voice work while simultaneously enlivening and activating the imagination.

I encourage you to study yourselves, developing your intuitive sense of awareness and spirit in our process. And, to reflect on what you find, both verbally and in writing.

### **Class Requirements:**

- \*Class Participation
- \*Oral response to and engagement with any reading assignments
- \*One Reflection Paper – Two pages including a discussion of self-awareness, discovery, process, and insights that occurred during or in relation to the content of this residency
- \*Participation in creation and performance of sharing / performance at the end of the residency (if we decide to do it)
- \*Students are expected to dress in comfortable movement clothes (no buttons and buckles around the waist), to bring a journal for writing, and to be ready to participate in a timely fashion -- at the hour of 1:00.

### **Evaluation of Students:**

Students will be evaluated on the above course requirements.

The instructor will complete a written feedback form on each student, to be passed on to Robert Sussuma and other BFA faculty, as well as conducting ongoing oral feedback with each student during the class.

## **Freeing the Instrument—Voice, Vibration, and Touch: Context and Principles for Curriculum:**

Body Dynamics

Linklater

Shakespeare & Company

Body Mind Centering

Play – Improvisation – Expression

Lying Down

Sitting

Standing

Moving

Breath

Sound

Voice – sound, words, self

Text

Song

Solo

Partner

Group

Performance

Checking In

Written Reflection

Experiencing and Articulating the Truth

Reading

Writing

Speaking

Touch – self, other, audience

Vibration

Voice - sound, language, emotion, communication, truth

Awareness, process, path, inside to outside

Play

Exploration

Risk

Expression

Pedagogical Philosophy

    Becoming One's own Authority

    How does it feel, rather than how does it sound

Anatomy – Embodiment