

## **THEA333: Introduction to Voice and Movement Spring 2026**

### **VERONICA SANTOYO**

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**Office hours:** Monday and Wednesday, 11:30 am-1:30 pm, and by appointment.

**Class Time:** Tuesday and Thursday, 2:00-3:50 pm / **Room:** AR 217

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### **COURSE DESCRIPTION:**

This course will introduce the students to Grotowski's psychophysical movement training in combination with contemplative movement and vocal improvisation techniques in order to develop a deep knowledge of the body and the voice that is connected to the actor's mental, physical, and emotional awareness. Specific attention will be given to 1) developing a stronger and more flexible body in the actor, and 2) discovering the vocal range and dynamics that each student possesses to express powerful sound and deep emotion. Through these techniques, students will explore accessing emotion, strengthening vocal expression, creating character, and generating action-based script analysis.

### **COURSE OBJECTIVES:**

- To develop creative knowledge through conscious physical and vocal actions.
- To train in body and voice awareness through psychophysical acting principles.
- To develop a physical and vocal ability to give form to inner emotional states, personal imagery, and character development.
- To investigate creative impulse and expand the range of physical, vocal, and imaginative response.

NOTE: This studio performance course is worth 3 credit hours. In general, each hour of credit requires 73 minutes of in-class work per week as well as an expected 97 minutes of out-of-class work per week for reading, rehearsal, research, group projects, and individual work by students.

### **ADDITIONAL TIME FOR CLASS:**

Specifically, out-of-class work should be expected for reading, discussion boards, journaling, solo and group preparation, and rehearsal, equating anywhere between two to six (2-6) additional hours of outside preparation and rehearsal per week.

### **REQUIRED TEXTS:**

– *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy*

**Grotowski**, by Stephen Wangh. Vintage Books, 2000

– Chosen Sonnet

- <https://nosweatshakespeare.com/sonnets/> Contains all 154 sonnets with a modern translation of each one.
- <https://www.shakespeareswords.com> This is an excellent resource to accompany your reading of the sonnets. It contains modern text translations, a glossary of terms for most of the words used by Shakespeare, the synopsis for every play, character descriptions and relationships, and much more.

**RECOMMENDED READING:**

- *An Actor's Work*, by Konstantin Stanislavski, translation by Jean Benedetti.
- *Towards a Poor Theatre*, by Jerzy Grotowski.
- *To The Actor on the Technique of Acting*, by Michael Chekhov
- *Standing in Space: The Six Viewpoints Theory and Practice*, by Mary Overlie
- *This Very Moment: teaching, thinking, dancing*, by Barbara Dilley

\*Additional readings may be handed out in class as supplemental support for further reference and research, and in relation to classroom discussions, student interests, and emerging investigations.

**COURSE REQUIREMENTS**


1. **Classroom Exercises:** Students will engage in various physical and vocal exercises, incorporating the exploration of space, time, shape, and movement composition. Work can be demanding, both emotionally and physically. Hence, students are expected to 'hold the space' adequately, even when they are not the ones performing.
2. **Discussion Boards with the readings of *An Acrobat of the Heart*:** Students will be assigned the reading of certain chapters of *An Acrobat of the Heart*. They will then participate in graded Discussion Boards on Canvas, answering questions related to the content and their impressions of the reading. They will also respond to comments from at least three of their classmates. (Refer to the Course Calendar indicating chapter readings and due dates for the discussion board comment submissions.)  
**NOTE: Please do not use AI-generated content to answer the questions on the discussion board.**
3. **Journal Papers**
  - a) Once a month students will be asked to hand in Journal Papers. See below for what goes into the Journal Paper and Journal Notebook.
  - b) Journal papers should be submitted directly to the instructor's email: [vgsantoyo@bsu.edu](mailto:vgsantoyo@bsu.edu)

[PLEASE DO NOT SEND YOUR JOURNAL PAPERS IN A PDF FORMAT.]

- c) Please refer to the Course Calendar for the assignment due dates.
- **NOTE: Journal Papers will not be accepted after the due date. If the student fails to hand in their journal on the due date, they will receive a failing grade for that assignment.**
- d) Journal Papers must adhere to the following format:
- 3 full-pages long, double-spaced
  - Arial font only
  - 12-font size only.

**NOTE: Please adhere to this rule.**

- The **Journal Papers** should begin with a **single line** stating your name and the title of the paper.
    - i.e., Journal: *Anna Smith, Journal paper 1*
- No other introductory information is required.**

 **Journal work:** The journal reflects the student's personal response to each class session. Because acting is an immediate and ephemeral experience, the journal is an aid for the actor's discipline as it helps to clarify technical lessons. Most importantly, it is a chart of the actor's personal creative growth and artistic gains. Therefore, keeping a journal is an effective tool for the actor's learning process. Aspects to include in the journal:

- A log of your work on the exercises performed during class.
  - Personal acting, movement, and voice notes, including areas considered successful in the work as well as points to be worked on.
  - Critical analysis & technical points learned from other students' exercises.
  - Scene and character analysis.
  - Rehearsal notes.
  - Personal experiences that affect acting training.
  - Interesting observations on people/situations that inspire character work.
- Students are expected to bring their journal to every class to record their learning, observations, and reflections.

- **NOTE: Please do not mix notes for other classes in your Journal. Your journal notebook should be used exclusively for this class.**

4. **Assigned Performances:** Assigned performances will be given out and discussed in class. For performances, students are expected to come prepared: memorized, rehearsed, and fully present in their work.

**NOTE: YOU ARE EXPECTED TO BE PRESENT IN CLASS ON THE DAYS OF YOUR PERFORMANCE PRESENTATIONS,** whether performing solo or with scene partners. **Missing performance dates will result in failing grades for that performance assignment. If an emergency arises that causes the student to be absent, they must promptly inform both their scene partner(s) as well as the instructor of the situation.**

5. **Materials:** Students are required to bring to class:
  - their journal and writing utensils
  - required textbook: *An Acrobat of the Heart*
  - handouts/texts that may be provided and are being worked with
  - if desired, a yoga mat and/or kneepads for floor work exercises.
    - Recommended - Chinese knee pads. These can be found at:
      - [contactquarterly.com/store/products/dance-kneepads#\\$](https://contactquarterly.com/store/products/dance-kneepads#$)
  - Recommended) - water bottle and throat lozenges if needed.
  
6. **Classroom attire:**
  - All in black, with no patterns or logos on clothing
  - Clothing that is comfortable and that allows for varied movement.
  - Class is taken barefoot.
    - NOTE: if you do not want to be barefoot, please approach the instructor to inquire about accommodations for this requirement.
  - Hair should be kept out of your face at all times.
  - **No jewelry or caps**, please.
  
7. **Cell phones:** Turned off for the duration of the class; no calling, no texting.  
The use of cell phones will reflect negatively on the student's participation grade.  
NOTE: Throughout class, students must keep their cell phones in their backpack, not on their body.
  
8. **ONLINE SYNCHRONOUS CLASSES:** Zoom Etiquette. Please see Syllabus Addendum 1
  
9. **Additional Classroom etiquette:**
  - No food is allowed during class time.
  - At the beginning of class, please place bags, shoes, and other articles neatly in designated areas on the stage area. At the end of class, make sure the studio is clean and free of any objects (chairs, tables, bags, etc.) used during class time. We must leave the room clear and ready for any group that may later occupy it.
  - Please observe a working environment while in the studio space by keeping all conversation focused on our class material.
  - Coursework may require physical contact and close proximity with other students. Please maintain good hygiene in respect of others (showering, using clean clothes, brushing teeth, etc.).
  - All difficult material, stage intimacy, and/or stage violence will be approached with the priority placed on clear communication of expectations and respect for students. If you have concerns during a particular exercise, it is your responsibility to speak up and notify the instructor and other classmates. Exercises may be altered depending on the needs of the student.

**Please read below.**

### **PHYSICAL INTERACTION & STAGE VIOLENCE POLICY**

*Depending on what arises from improvisational acting exercises and scripted scenes, the class may or may not contain scene work that involves stage violence or physical/sexual intimacy. This material will always be approached with the priority placed on clear communication of expectations, clear consent of all performers, and respect for student safety. Before working on a scene, you will be asked for your consent if the scene involves violence or physical intimacy. If physical interaction with other students is not a part of your learning process or makes you uncomfortable, notify your instructor immediately so that accommodations can be made. Physical contact by anyone in the classroom should not and will not be used to demean you in any way and will only take place once clear and enthusiastic consent has been obtained. Any scenes involving violence or physical intimacy will be fully blocked/choreographed in class under instructor supervision. Any rehearsal of this material scheduled by students on their own time outside of class must follow the existing blocking/choreography exactly. If you are ever uncomfortable with a specific scene, exercise, or partner, notify your instructor immediately. If you are uncomfortable speaking with your instructor, contact departmental Associate Chair Tyler Smith ([tasmith2@bsu.edu](mailto:tasmith2@bsu.edu)).*

*Your consent and mental/emotional wellbeing are paramount. We recognize and respect your right to decline participation in scenes involving violence or physical intimacy, especially in cases of recent/short-term trauma, and you are not obligated to disclose the reason for declining. That said, you have chosen a major (and a career) that will require your involvement with a wide range of material, some of which you may find uncomfortable. Your ability to successfully navigate this material may impact your career.*

### **TACTILE TEACHING STATEMENT**

*Studio theatre courses often require the instructor to touch or be in close physical proximity to students in order to adjust/align the body and guide the student on how to best execute the material. The instructor will always verbally request student consent before touching them. If, for whatever reason, being touched or physically adjusted is not part of a student's learning process or makes them uncomfortable, please let the course instructor know as soon as possible so that accommodations can be made. If a student is uncomfortable speaking with the instructor, they should contact the departmental Associate Chair, Tyler Smith ([tasmith2@bsu.edu](mailto:tasmith2@bsu.edu)).*

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## COURSE POLICIES

### I. GRADING POLICY

b) 25% Classroom Participation:

**This class requires active verbal participation; students should be able to comment on the work and ask questions relevant to their training. Just listening is not enough. Specifically, students should demonstrate:**

- active participation in class discussions through the articulation of questions, observations, and comments on class activities and performance work of self and others.
- attention to the work of other classmates and the ability to offer constructive feedback.
- a receptive attitude
- preparedness
- the ability to remain focused
- Class Attendance: Roll call and timely arrival to class.  
Attendance and punctuality at all Intro to Voice and Movement classes, that is, not missing class more than two (2) times throughout the semester, and not being late; we start every class session punctually at 2:00 pm.

b) 25% Discussion Boards

c) 25% Journal Papers

d) 25% Performance Work

*The lowest acceptable grade in a course for credit toward a major or minor in Theatre and Dance is a D. Any student receiving a D- or lower must retake the course in order to receive credit toward a major or minor in the department. If a course is repeated, the university will record the higher grade.*

### II. ATTENDANCE POLICY

#### 1. ATTENDANCE

As a department, we believe that excellence in class begins by being present in class. Regular class attendance is vital for success and for developing the work ethic necessary to succeed in the professional world. As such, we maintain a rigorous attendance policy.

##### a. Attendance Responsibility:

Please be mindful of only being absent when your health or another extreme circumstance requires you to miss class (see below in 'Allowable absences'). In these extraordinary times, we must all be mindful of our individual responsibility and be

honest in our approach to classroom attendance. Being absent because, i.e., you are lazy or fell asleep, is not conducive to your own and other's educational wellbeing. In addition, no grade of "W" will be given to a student after the midterm, unless they have a grade of "D" at the time of withdrawal. No grade of "I" will be given to a student who is flunking. Faculty members have the prerogative to ask students to drop any course if the student has a perpetual absence problem; this is regardless of whether the absences incurred are excused or unexcused.

**b. Allowable absences:**

The number of allowable absences for this course are two (2), which is equivalent to one full week of classes. Each absence over the 2 allowed will affect your general grade by one letter downgrade. For instance:

- 3 absences total = A-
- 4 absences total = B+
- 5 absences total = B
- 6 absences total = withdrawal from the course

NOTE: Six absences to the course is equivalent to missing three weeks of class, which makes it very hard to truly take advantage of the learning opportunities in this course.

Excused absences are ONLY allowed for the following: religious holiday; death in the family (number of days per university handbook), pregnancy, jury duty, active military duty; and an EXTENDED and DOCUMENTED absence related to illness or health issues (Covid-19, mono, broken leg, pneumonia, etc.). For all EXTENDED illness-related absences, students MUST receive a note from their medical professional.

NOTE: If you have cold/flu-like symptoms, please wear a mask to class.

**c. Zoom Attendance:**

- If you're sick and unable to attend class in person, you have the option of attending class via Zoom up to two (2) times throughout the semester.
- Please see the section on ZOOM ETIQUETTE in this module.
- if you Zoom into class, please make sure you're ready to connect five (5) minutes before the start of class. CONNECTING AT 2:00 PM WHEN THE CLASS STARTS MEANS YOU ARE LATE TO CLASS.

**2. TARDIES**

Tardies are not accepted, and three (3) instances of lateness will add up to one unexcused absence. IMPORTANT: In addition to being in class, students are required to be there on time.

NOTE: You will not be allowed to join class if you arrive after 10 minutes.

NOTE: If an emergency happens and you must be absent or tardy, please email the teacher beforehand.

**III. FEEDBACK POLICY**

- I will try to return emails from your official BSU address within 24 hours during business days and within 48 hours on the weekend.
- I will make every effort to read and grade your discussion board submissions and journal paper assignments no later than 10 business days after submission. If I require more time, I will let you know.
  - Note that I don't always personally comment on the discussion board posts.
- Please feel free to email me at any time throughout the course if you have any questions or concerns about your performance in class.

#### **IV. ACADEMIC INTEGRITY**

- All students are expected to act with civility, personal integrity, and respect for other students' dignity, rights and property.
- Academic integrity includes a commitment to not engage in or tolerate acts of falsification, misrepresentation or deception, such as: cheating or copying, plagiarizing, submitting another person's work as one's own, using Internet sources without citation, taking or having another student take your exam, tampering with the work of another student, facilitating other students' acts of academic dishonesty.
- Sanctions for breaches in academic integrity may range, depending on the severity of the offense, from an "F" grade on an assignment or test to an "F" in the course.

#### **V. NO GENERATIVE AI USE**

All work conducted and/or submitted in this course should reflect your own ideas and demonstrate your current knowledge, abilities, and skills. Therefore, generative AI should not be used to complete any portion of the assignment(s). Doing so constitutes a violation of Ball State University's Student Academic Ethics Policy

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### **INCLUSIVITY, COURSE ACCOMMODATIONS, ACCESSIBILITY, AND YOUR PRIVACY**

#### **I. UNIVERSITY INCLUSIVITY AND ACCOMMODATION STATEMENT**

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's [Disability ServicesLinks to an external site.](#) office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any

accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

## II. ACCOMMODATIONS STATEMENT

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## CANVAS ACCESSIBILITY STATEMENT

Canvas provides a user experience that is easy, simple, and intuitive. Special attention has been paid to making Canvas screen-readable. The Rich Content Editor encourages users to create accessible content pages (i.e., text formatting is accomplished using styles). Canvas is designed to allow limited customization of colors and schemes to be accessible for all users. The National Federation of the Blind granted Canvas the Gold Level Web Certification in 2010.

Find more information by visiting the [Canvas Voluntary Product Accessibility Template \(VPAT\) \(Links to an external site.\)](#).

## III. FERPA AND PRIVACY STATEMENT

As a student, your educational records are considered confidential. Under FERPA (Family Educational Rights and Privacy Act), your records are confidential and protected. Under most circumstances, your records will not be released without your written and signed consent. However, some directory information may be released to third parties without your prior consent unless a written request to restrict this is on file. You can learn more about student rights to privacy by reading [Ball State's FERPA and Privacy and Protection](#).

## **ADDENDUM 1**

### **ZOOM TIPS for CLASS**

The overall goal is to create a quiet space in which you can have class with little to no distractions for you, the class ensemble, and the instructor.

#### **1. SPACE**

- Size: At least a 6 x 6 foot square, preferably more. Arrange your furniture to create open space on the floor.
- Clean: Move items out of your way and out of view of the camera.
- View: Limit pictures, posters, etc. in the background so we may focus on you.
- Chair: Have a chair to sit in for class. Do not sit on the bed or lounge.

#### **2. LIGHT**

- Keep the light source in front of you and not behind you.
- Get a lamp and set it just behind the camera. Test the lighting in Zoom

#### **3. SOUND**

- Find a quiet space. Close doors and do not allow pets in the space.
- Turn off your phone; **place it somewhere where you do not have access to it.**
- Turn off sound notifications on your computer.
- Please follow the Zoom preferences of the instructor. DO I use chat? No. To mute or not to mute? Ask.

#### **4. DRESS and FORM**

- In your Zoom sessions, use the same black clothing required for in-person classes.
- Have hair pulled away from the face.
- No jewelry or caps, please.
- Sit upright in a chair and do not lounge on a bed or the floor unless we are engaged in floor work.
- **Do not eat while we are rehearsing. Take snacks during break time.**

#### **5. TOOLS**

- Have the hard copy of your script available at every class or rehearsal.
- Have a notebook to take notes, not the computer so that you can keep your notes separate from the device catching you on Zoom.
- Have all devices charged or plugged in.
- Make sure the device capturing you on Zoom is stable and at a good height. If possible, try not to use your phone for Zoom.
- Have a water bottle.

#### **6. THE SHOT**

- Test your shot – when listening make sure your computer is at eye level not below or above you.
- Test your shot – when working make sure the camera catches you at least from the waist up and can capture your entire form if necessary.

- PLEASE, PLEASE, PLEASE test all of this before class begins. Watching you constantly adjust the screen is a waste of time and speaks to a lack of preparation. Know your shots, spaces, and distances prior to class beginning.

#### **7. ETIQUETTE**

- Ask the instructor for their preferences.
- Do not take any screenshots or record without the permission of the instructor.
- Do not have private side chats with your colleagues.
- TREAT A ZOOM CLASS/REHEARSAL AS IF YOU WERE IN PERSON. It's hard to work on camera and your respect can help your colleagues grow and work.