

CCDMD Project Presentation Form (March 2007)

Click on the **grey areas** to fill in the information fields, and save the document.

See Appendix 2 of the information package for the list of documents to attach to your project proposal.

1. GENERAL INFORMATION

a. Title of the project: Vox Method: The Inside Track on Acting

b. Requesting teacher or specialist (see Appendix 2 for required supporting documents)

Name: W. Steven Lecky (See Proposal Appendix 1 - CV)

Teaching discipline: Voice and Acting

Address:

Phone:

Email:

c. Nature of the material to develop (see Appendix 2 for required supporting documents):

Book and DVD (See Proposal Appendix 2 - manuscript and table of contents)

d. Translation into English, if applicable (see Appendix 2 for required supporting documents)

Title of the work to translate: N/A

Author: N/A

Publisher or designer: N/A

e. Program of study (number and name): 561C0 Professional Theatre

f. Competency or element of competency (number and name)
(see Appendix 2 for required supporting documents):

The Vox Method has been developed in close consideration of the Professional Theatre competencies, directly addressing eight of them:

01GS To master techniques of voice and speech

01GR To maintain a lifestyle and a program of physical conditioning compatible with the demands of the acting profession

01H2 To prepare for a performance

01H3 To perform on stage

01H0 To build a character

01GV To enrich one's knowledge of human behavior

01GW To develop an artistic sensibility

01GY To develop one's creativity

g. Course (number and name) (see Appendix 2 for required supporting documents):

First Year: Voice I – 561 131 DW; Voice II – 561 231 DW; Second Year: Voice III – 561 331 DW; Voice IV – 561 431 DW; Third Year: Voice V - 561531DW; Voice VI – 561 631 DW

(See Proposal Appendix 3 - Course frameworks for a breakdown of competencies and elements).

h. College (name): Dawson College

i. Academic dean (name): Dr. Robert Kavanagh

j. College respondent (name): Geoff Kloos

k. College student group targeted

User profile for this material: Students in theatre, drama and cinema classes. It also has applications for speakers and singers. As I have always taught at the college and university level (McGill University, National Theatre School of Canada, Dawson College and Concordia University) I assume that students of the college and university age range would be our target audience.

Number of students enrolled in each course targeted in the network: Because of the "hands-on" approach to training performing artists, class sizes in actor training programs are small - between 12 and 20 students. Our program has 80 students all of whom would be expected to purchase the book. Then each new incoming class of 30 -35 students would require the book each year..

Other potential client group: It is safe to say that this book would be of interest to actors and student actors anywhere in the English-speaking world. It also has applications for speakers and singers. Graduates of our program have also expressed an interest in the book. I also envision Vox Method: The Inside Track on Acting being of interest to more advanced high school drama classes.

l. Project summary (maximum 10 lines):

"Vox Method: The Inside Track on Acting" is the second book in the Vox Method book project that proposes a new, comprehensive method for training actors. The first book, entitled "Vox Method: Training the Voice", has just been completed with the support of CCDMD. This second book, as indicated by its title, carries the training directly into the practical acting realm. In its chapters the actor will be guided toward mastering the textual and structural components of text and thought while being encouraged to examine how the body responds to the ever-changing energy of thought and emotion, and how these elements are essentially what drives interpretive character development. Both Vox Method books are built on a belief that ultimate artistic liberty is dependant on a solid grounding in technique. All the techniques espoused are aimed at guiding actors in the building of their creative instruments. The approaches and techniques have been developed and tested over the past thirty years and have already been enthusiastically embraced by students and professionals alike.

2. RELEVANCY OF NEEDS

a. Needs context

Description of the educational and media-related needs or problems that gave rise to the project.

The educational need for both "Vox Method: The Inside Track on Acting" and its companion book "Vox Method: Training the Voice" arises partially out of the difficulty in carrying concrete information away from a skill class. At one time, performing artists would have classes in voice, movement and acting technique every day; this type of training requires intense supervision. The modern day approach to education and the sheer expense involved does not allow for this degree of supervision. Therefore a book that elucidates on techniques taught in class, outlines exercises for between class practise, and also includes a DVD of the exercises, would be an invaluable resource to the student.

Both Vox Method volumes address a general lack in the area of books that present a solid, universal approach to training, an approach which accepts the inherent truths of any performance art – that there is a right way to do things and a wrong; that there are absolute techniques and tools which need to be honed and maintained over many years; and a repeatable, step by step process required in order to shape a polished, mature, consistent and artistically important performance.

Finally, the greatest teaching tool is one that has been devised for a specific environment by a teacher who works in that environment and profoundly understands both it and the needs of the students therein. "Vox Method: The Inside Track on Acting" stands as a perfect example of that type of teaching tool.

b. Justification of the project in relation to existing material

Critical evaluation of the existing material as it relates to the needs context.

The books currently available to acting students in the area of general acting technique tend to be anecdotal, general and some even appear to contradict what we are trying to achieve in our training program. In terms of other books in this specific area, they are few and far between. I actually have never encountered a book which delves deeply enough into the nitty-gritty of controlling and using the structures and components of text as vital building blocks in constructing a clear, believable interpretation; nor have I encountered any series of books which attempt, as both volumes of the Vox Method do, to tie the controlling and honing of the technical and instrumental tools of the actor directly and practically to the study of character and emotion. I am of course familiar with the books on acting by Hagen, Meisner, Linklater, Cohen, Rodenburg, Laban, Berry and several others, none of which goes far enough in the direction of practical application and execution.

3. EDUCATIONAL QUALITIES

a. Pedagogical objectives of the project

List of objectives stemming from the needs context.

Objectives of the book and the DVD project "Vox Method: The Inside Track on Acting"

- To provide students with a means of working effectively outside of class.
- To encourage students to work every day.
- To provide students with a course-specific reference material that elucidates on techniques under study and outlines other exercises for exploration and practise.

- To provide students with copious textual examples that relate directly to class work.
- To provide students with a logical, step-by-step training process.
- To provide students with a means of seeing exercises demonstrated again and again and thereby grasp them more accurately, and faster.
- To provide acting students with a means of reviewing, revisiting and refreshing their technical and artistic skills.

b. Content elements

For a print manual, half of the manuscript and the complete table of contents will suffice. For all computer-based materials, first, present the principal elements of content in the form of a plan or table, including facts, concepts, theories and methods; and, second, provide a summary description of the functional elements of the material – drill and practice software, simulation exercises, video sequences, etc.

(See Proposal Appendix 2 - manuscript and table of contents)

c. Pedagogical approach

Principal teaching methods or learning activities to integrate into the educational material; terms of use in class and elsewhere.

Sections and chapters of Vox Method: The Inside Track on Acting would be assigned reading in preparation for classes; other section would be studied and discussed in class; still other sections would act as technical guides and reference. The exercises forwarded in the book will be assigned to the students for "formative" development, preparing them for parallel "summative" exercises devised to test the students fluency in various technical skills. The DVD would serve as a take-home teacher and reference. The table of contents best illustrates how each chapter is organized around specific techniques and areas of concentration that would be covered from class to class. (See Proposal Appendix 2 - manuscript and table of contents)

4. RELEVANCY OF MEDIA

Justification of project specifications.

Theatre, and acting in general, is a highly textual art form and therefore it is only fitting that a book would be the central training tool, where exercises, explanation and copious examples of scripts for analysis and study could be found. Therefore the book format of "Vox Method: The Inside Track on Acting" would be the necessary "foundation piece" for introducing and delivering the techniques aimed at the actor in training. However, it should be noted too that the material housed in this book would also lend itself naturally to an accompanying DVD, that could accelerate the learning curve for today's video-oriented students. Long range, an interactive web-site, where actors could access specific technical guidance, would be a highly effective and popular tool.

5. FEASIBILITY OF THE PROJECT



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| a. Conditions for success |
| Specifics on the scope of the work to be done: 1) number of pages; 2) graphic requirements – photographs, tables, illustrations, animation or video sequences, etc.; 3) material resources required; 4) transportation involved; 5) preliminary work already completed, including research, analysis, writing, experimentation, etc. |
| 250 pages; no graphics planned at this point; no music; no tables planned at this point; no illustrations; All preliminary work has already been accomplished; DVD script would be drawn from specified exercises. |
| b. Estimated duration of the project |
| Estimated time required for production or writing, as well as specifics on availability during the year. |
| Nine months. Complete book already exists in second draft - see Proposal Appendix 2 - manuscript and table of contents. |
| c. Copyrights |
| List of works protected by copyright that could be used as part of the project. |
| Copyright already acquired for all but two authors cited. |
| d. Other sources of financing |
| List of outside sources of financing or potential partnerships, if applicable. |
| N/A |

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| 6. SUPPORT FOR THE PROJECT (see Appendices 2 and 3 for required supporting documents) |
| List of supporters (name and college or organization whose letters are attached). |
| Prof. Myrna Wyatt Selkirk - McGill University; Dr. Daniel Mroz - University of Ottawa; Dr. Stephane Zarov, UQUAM; Jude Beny, Dawson College; Elissa Bernstein, Dawson College; Barb Kelly, Dawson College. |

7. SIGNATURES

Teacher

Date

07/08/07

Academic dean

Date