

THEATRE VOICE I **(THEA 2051)**

Tuesday/Thursday 11:00am-12:50pm DATH 111

Instructor: Cynthia Beene

Office Hours: T/TH 1:00pm-2:00pm by appointment

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PREREQUISITES

Prerequisites for THEA 3050 Acting: Realism I include THEA 1050 Acting: Fundamentals, THEA 2051 Theatre Voice I, and THEA 2351 Theatre Movement I.

Students majoring or minoring in Theatre who have received a grade of “C” in any of the pre-requisite courses, even if they are transferring that course in, will be required to audition for consideration for enrollment in THEA 3050 Acting: Realism I.

Any student who receives a grade of “C” or lower in THEA 3050: Acting Realism I will be allowed to repeat it one more time. Should the student repeat the course and receive a grade of “C” or lower, the student will be dismissed from the Acting Concentration.

HOURS: 3;1

Introduction to the mechanics of the voice and effective use of the vocal instrument for the actor. A basic foundation of techniques for vocal preparation and performance, including vocal quality, range, resonance, energy, and freedom. Rigorous, pre-professional curriculum--command of foundational skills required.

(added in syllabus, but not UNT Course Catalogue, as part of Course Description)

The many aspects of vocal expression will be explored and developed through the understanding of the anatomy of breath and vocal production, relaxation exercises, a solid foundation of breath-work and increased general physical awareness. Additionally, students will apply the foundational work they learn in this course as they exploration of a variety of written texts. When working with text, the student will learn the introductory acting terminology UNT Theatre uses in all performance focused classes: Text Work, Circumstances, Objective, Obstacle, Action, Emotional Life, and Subtext.

COURSE OBJECTIVES

Training the Instrument: Shaping the vocal instrument and building skill is the focus of the first half of the semester in Theatre Voice I.

- Students will study the anatomy and physiology of voice and breath in order to gain a literal understanding of how breath and voice happens in the body.
- Students will study how to produce effective and supportive breath in order to increase breath *capacity* and succeed at breath *recovery*.
- Students will engage in observation exercises as a way to learn about their body and voice.
- Students will learn how to produce effective breath to ensure continued positive vocal growth and success.
- Through the study of effective breathing students will know how to deploy exercises that will correct breathing habits that impede acting choices and the health of their voice.
- Students will learn to identify the specific vocal habits which impede their abilities and growth as a performer in order to independently deploy the exercises that will correct their habits to ensure continued positive growth and success.
- Students will learn about placement of the voice and vocal resonance in order to access and further develop vocal range.
- Students will examine their individual breath, vocal and speech habits in order to perform text with a free, unrestricted vocal instrument.
- Students will learn, through individual and collaborative exercises and critical analysis, how to apply relaxation, breath, articulation, resonance, and vocal production is connected to the vocal life of the character and character development.
- Students will learn to protect and care for their vocal instrument in order to maintain a healthy voice.

Using the Instrument: The application and assessment of newly acquired skills is the focus of the second half of the semester.

- Student's will explore dramatic text (contemporary, contrasting monologues) and poetry and "Great Speeches" in order to practice and test their skills of free and supportive breath and the effective placement of their voice.

When using text, students will learn basic script analysis and foundational acting vocabulary: *Text Work/"Magic If"/Given Circumstances/Objective/Obstacle/Action/Personalization/Physical and Emotional Life and Subtext.*

- Students will explore and perform monologues and other forms of text, (poetry, story, speeches, etc...) to practice the skills of relaxation, focus, connection to breath, resonance and articulation and vocal placement/projection and understand how these skills are connected to acting choices.
- Students will explore vocal and emotional strength through contemporary monologue investigation and will learn how to bring greater personal meaning to their performances.
- Students will practice cold reading in order to improve their audition skills.

Attendance:

Attendance is critical to this course. You will receive a daily grade based on your in-class work. Below is the departmental policy on attendance.

ATTENDANCE & PUNCTUALITY POLICY **(2 Meetings a Week)**

Punctual attendance is critical for your success in the course. Thus, students are expected to be present and punctual for all classes.

The following policy is consistent with all acting courses in the department:

- Students are allowed no more than a total of THREE (3) absences during the semester.
- Students are considered tardy if they arrive for class no more than 30 minutes late. Arriving more than 30 minutes late for class is considered an absence.
- Students are expected to attend class for the duration of the period. Leaving before the class concludes is considered an absence.
- An occurrence of tardiness for the class FOUR (4) times is the equivalent or ONE (1) absence.

- A total of (4) absences means that the highest grade the student can earn in the class is an F.

Any student with an issue in the area of attendance and/or punctuality will be referred to the Acting Faculty for guidance.

If a student's absences have resulted in a grade with which they are not pleased, they may choose to withdraw from the class.

The professor's roll is the official record of absences and tardiness. At any point, students are welcome to check the grade roster on Canvas to be sure that their attendance/punctuality record is accurate.

What to Bring to class:

Notebook and writing utensils

Water bottle

Dress in clothes suitable for movement including floor work

An ensemble minded attitude

Grading:

Assignments	Point Value
Peer Interview	40
Story Time	100
MIDTERM - Peer Prescription	100
Elevator Speech	100
Sock Puppet Scene	200
FINAL - Self Prescription	200
Daily Work	160
Total Points Possible	1000

TOTAL Points: Scale:

A: 1000-901

B: 900-801

C: 800-701

D: 700-606

F: 605 or fewer points

Weekly Schedule (subject to change)

Week #	Tuesday/Thursday
1	Content: Syllabus Day/Basic Exercises Assignment(s): Daily Work, Peer Interview
2	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 1 Assignment(s): Daily Work, Story Time (2-3 students read)
3	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 2 Assignment(s): Daily Work, Story Time (2-3 students read)
4	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 3 Assignment(s): Daily Work, Story Time (2-3 students read)
5	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 4 Assignment(s): Daily Work, Story Time (2-3 students read)
6	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 5 Assignment(s): Daily Work, Story Time (2-3 students read)
7	Content: Continue layering dexterity exercises, Fundamentals of Posture/ Movement 6 Assignment(s): Daily Work, Peer Prescription
8	Content: Continue layering dexterity exercises Assignment(s): Daily Work, MIDTERM - Turn in Peer Prescription
9	Content: Resonance, Fundamentals of Posture/Movement 7 Assignment(s): Daily Work, Elevator Speech (4-6 students perform)
10	Content: Resonance, Fundamentals of Posture/Movement 8 Assignment(s): Daily Work, Elevator Speech (4-6 students perform)
11	Content: Layer in complex Exercises, Fundamentals of Posture/Movement 9 Assignment(s): Daily Work, Elevator Speech (4-6 students perform)
12	Content: Layer in complex Exercises, Fundamentals of Posture/Movement 10 Assignment(s): Daily Work, Elevator Speech (4-6 students perform)
13	Content: Layer in complex Exercises, Fundamentals of Posture/Movement 11 Assignment(s): Daily Work, Elevator Speech (4-6 students perform) THANKSGIVING BREAK
14	Content: Warmups Assignment(s): Sock Puppet Scene Rehearsal 1, Sock Puppet Scene Rehearsal 2
15	Content: Warmups Assignment(s): Sock Puppet Scene Sharing, Self Prescription

STUDENT OBLIGATION TO ACADEMIC/ PRODUCTION WORK

Dance & Theater students are expected to budget and organize their time and efforts in order to meet both their academic and production commitments satisfactorily and on time. The faculty and staff recognize that the academic and production assignments within the department, as well as outside employment and other obligations, sometimes impose conflicting pressures on DT students. One of the main responsibilities of each student is to identify carefully and monitor the commitments that comprise his/her departmental assignments and outside obligations. It is also important to keep in mind that production work and outside obligations do not constitute an excused absence from DT classes or from the completion of any required class assignments.

ACCOMMODATION FOR DISABILITIES

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation: reference Public Law 92-112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of

Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

STUDENT PERCEPTIONS OF TEACHING (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

The Department of Dance and Theatre also offers face-to-face SPOT evaluations, if the student wishes. Ask your professor for details if you wish to pursue that option.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom, and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.