

THEATRE VOICE I
(THEA 2051-002)

Tuesday/Thursday 11:00am-12:50pm DATH 131

Instructor: Cynthia Beene

Office Hours: M/W 1:30pm-2:30pm T/Th 10:00am-11:00am by appointment. I will be happy to meet with you another time; please send me a message and we will make it happen.

E-mail: cynthia.beene@unt.edu - Please use canvas to communicate with me

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.

If the student has indeed earned a C in one or more of the three foundational Acting courses and an audition is required for enrollment in the Acting: Realism I course, these auditions will take place on the Monday afternoon of the week preceding the first day of classes. Students will be contacted by the Acting Faculty in advance to confirm their audition appointment, but they need to be prepared, based on their academic performance, for an audition of two contrasting one-minute monologues to be requested for enrollment in the Acting: Realism I course.

HOURS: 3;1

COURSE DESCRIPTION

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.

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.

TEXTBOOK(S)

- The Right to Speak by Patsy Rodenburg
- Anatomy of the Voice by Theodore Dimon

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.

Attendance Note:

To succeed in this course your commitment to punctual attendance will be rigorous. You are expected to be at every class on time, and stay through the entire class period. To document your attendance sign in at the beginning of class. If you are late you may sign in below the line drawn across the bottom of the list. If you arrive 30 minutes or more after class time has begun you will not be allowed to sign in, and you may not receive credit for being in class. You are allowed 3 absences in this course. If you are tardy or absent your daily work grade will be affected.

WHAT TO BRING TO CLASS

- Notebook or paper
- Writing utensils
- Water bottle
- Materials for assignments

WHAT TO WEAR TO CLASS

- Athletic clothing you can move in every day (no jeans or restrictive clothing)
- Bring socks and be prepared to take off your shoes when you work (socks with rubber soles or other indoor footwear may be useful)

CLASS EXPECTATIONS

This is an ensemble based class which uses the Seven Norms of Collaboration to promote a sense of ensemble in this lab.

- Seven Norms of Collaboration
 - Promoting a spirit of inquiry
 - Pausing . . .
 - Paraphrasing.
 - Probing for specificity
 - Putting ideas on the table
 - Paying attention to self & others
 - Presuming positive intentions

Etiquette

- Phone, laptop, book, AirPods/headphone use during class is unwelcome (especially during other students' work). An exception would be to support an objective from this class
- Be honest and kind with your colleagues as we are all here to learn
- Share your boundaries

- Listen and watch for others' boundaries
- Practice saying yes and
- Practice saying and receiving no
- Respect the space: clean up trash, leave things nicer than you left them, be gentle with set pieces/props, return borrowed items where you found them
- Be mindful and present; when possible leave what's outside of the room outside

GRADING:

Assignments	Point Value
Daily Work - (30) 15 points per class day	450
Reading Quizzes (5) 20 points per quiz	100
Shakespearean Sonnet	100
Terminology Quiz	50
Terminology Test	100
Shakespearean Monologues (2)	200
Total Points Possible	1000

TOTAL Points: Scale:

A: 1000-900

B: 899-800

C: 799-700

D: 699-600

F: 599 or fewer points

Assignments (see Canvas for full rubrics):

Daily Work (30)

Earn up to 15 points per class period for performing the daily exercises and assignments.

Reading Quizzes (5)

Earn up to 20 points per reading quiz. Quizzes are based off of assigned readings from *The Right to Speak* by Patsy Rodenburg.

Shakespearean Sonnet (1)

Earn up to 100 points for preparing and performing a Shakespearean sonnet. Choose one of William Shakespeare's sonnets that is interesting to you intellectually, emotionally, or both. You will study, rehearse, receive feedback, and perform the sonnet for the class off-book.

Terminology Quiz (1)

Earn up to 50 points for the terminology quiz on due date.

Terminology Test (1)

Earn up to 100 points for the terminology test on due date.

Shakespearean Monologues (2)

Earn up to 200 points for preparing and performing 2 Shakespearean monologues. Choose 1 monologue in verse and 1 monologue in prose. Make sure to choose a character you would audition to play. You will rehearse, receive feedback, and perform these for the class off-book.

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 their 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.



ACKNOWLEDGEMENT OF SYLLABUS CONTENT

I, _____, have read
(please print)
through the content of the course syllabus for:

THEA 2051 THEATRE VOICE I

and have a thorough, clear understanding of the course requirements, standards, and policies. This includes class assignments, the attendance/lateness policy for UNT acting classes, grading criteria for the course, and classroom protocol.

(your signature)

(date)