

**THEATRE VOICE I**  
**(THEA 2051-002)**

**Tuesday/Thursday 11:00am-12:50pm Rtfp 132**

**Instructor:** Cynthia Beene

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

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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.

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 and poetry 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 & PUNCTUALITY POLICY**

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.

### **A Note on Attendance:**

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.

## **TEXTBOOK(S)**

- Anatomy of the Voice by Theodore Dimon

## **WHAT TO BRING TO CLASS**

- Notebook or paper
- Writing utensils
- Water bottle
- Wear athletic clothing you can move in every day
- Materials for assignments

## **WHAT TO WEAR TO CLASS**

- Athletic clothing you can move in every day (no jeans or restrictive clothing)
  - If applicable (DATH building classrooms) bring socks and be prepared to take off your shoes when you work.
  - Socks with rubber soles or other indoor footwear may be useful

## **ETIQUETTE**

This is an ensemble based class which uses the Seven Norms of Collaboration to promote a creative learning environment 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

Please respect each-other.

- Be honest and kind with your colleagues
- Remember that we are all here to learn
- Share your boundaries
- Listen and watch for others' boundaries

Please respect the space.

- Clean up trash
- Leave places and things nicer than you found them
- Treat set pieces and props gently
- Return borrowed items where you found them

Please respect the work.

- Practice saying yes and
- Practice saying and receiving no
- Be mindful and present
- When possible leave what's outside of the room outside

**A Note on Phones, Laptops, and Other Devices:** Using a device (laptop, phone, apple watch, etc.) during class discussions, exercises, or performances is generally unwelcome. Please expect to be asked to put away your devices during class.

## **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
Classical Monologue	100
Classical Scene	100
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:**

#### Daily Work (30)

For this assignment you will be graded for arriving prepared and on time for class, engaging fully with the daily exercises and assignments, and remaining in class for the entire period.

#### Reading Quizzes (5)

Quizzes will be conducted during class and administered on paper. Quizzes are based off of assigned readings from Anatomy of the Voice by Theodore Dimon.

#### Shakespearean Sonnet (1)

Prepare and perform a Shakespearean sonnet. For this assignment you will be graded on your first pass, second pass, final pass, text work, and self-reflection.

### Terminology Quiz (1)

This quiz will be conducted during class and administered on paper. Terms will come from in-class lectures and Anatomy of the Voice by Theodore Dimon.

### Terminology Test (1)

This test will be conducted during class and administered on paper. Terms will come from in-class lectures and Anatomy of the Voice by Theodore Dimon.

### Classical Monologue (1)

Rehearse and perform a 1 minute monologue from a classical play. For the purposes of this course, classical includes any play written before the year 1900. For this assignment you will be graded on your first pass, second pass, final pass, text work, and self-reflection.

### Classical Scene (1)

Working with a partner rehearse and perform a 2-3 minute scene from a classical play. For the purposes of this course, classical includes any play written before the year 1900. For this assignment you will be graded on your first pass, second pass, final pass, text work, and self-reflection.

### **“First Pass,” Expectations:**

1. Script analysis ready for oral defense.
2. Receive suggestions for future research.
3. Verbally demonstrate your play/scene analysis in class.
4. Give an informed and impassioned reading. You are expected to show:
  - a. beginning character analysis,
  - b. beginning physical and vocal characterization,
  - c. knowledge of all words and meaning of phrases,
  - d. use of the language,
  - e. ability to mean what you say,
  - f. awareness of builds, topping and cutbacks and
  - g. emotional commitment to the actions and objectives.

### **“Second Pass,” Expectations:**

1. Demonstration of a fully memorized script.
2. Demonstration of 70% performance commitment to the character, given circumstances, and style of the play.

### **“Final Pass,” Expectations:**

1. Demonstration of a fully memorized script.
2. Demonstration of performance level physical and vocal characterization.
3. Demonstration of performance level emotional commitment to the situation
4. Demonstration of performance level playing of actions and bold choices.

### **A Note on Missed Assignments:**

If you are scheduled to work on a given day and you are not prepared to work effectively and make good use of your in class coaching time you will forfeit your work session and we will move on to the next performer. Should this occur you will be counted absent for the day and receive zero daily participation points.

Performance grades may not be “made up”. If you miss a class when a performance assignment is due you will be counted absent and receive zero points on the assignment. Only excused medical or emergency absences will be tolerated and evidence of such must be submitted in writing from the proper authorities.

I will accept other work (quizzes, tests, self-reflections, and text work) late with a letter grade drop for each class period after the due date the work was submitted.

### **General Parameters for Letter Grades:**

Please note that the “descriptions” listed below are extremely general and designed only to be a basic guide to help students understand the expectations of the instructor when assessing work in class. Hopefully this little bit of context will help you set personal goals to work toward over the course of the semester.

#### **‘A’ grade:**

Attendance is excellent. Work is committed, focused and sustained, with obvious growth. All assignments and deadlines satisfactorily completed on time. Student shows clear excellence in mastering the objectives of the assignment, both individually and in partner work. Instructor’s critiques generally focus on strong aspects of the work. The work shows careful preparation and commitment.

#### **‘B’ grade:**

Attendance is excellent. The basic fulfillment of all requirements is met with some growth. Student shows strong competence in fulfilling objectives of the assignment. Instructor’s critiques generally focus primarily on strong areas of work, with several specific areas of improvement suggested for subsequent work. The work is strong, has been well prepared and shows good potential for improvement.

#### **‘C’ grade:**

Student satisfies the requirements of the assignment. Critiques generally focus on weaker areas of work, with stronger aspects identified and reinforced. Any student at this level of training considers the objectives in this work obtainable. Student generally has consistent difficulties with memorization; sense of staging and ability to meet self generated deadlines (rehearsals with scene partners, etc...). Instructor’s critique acknowledges that student’s work generally needs further preparation and attention.

#### **‘D’ grade:**

Student produces minimum requirements for project, which generally includes

presentation of work. Critiques focus on lack of preparation, lack of understanding of assignment and unwillingness to give maximum effort. This work may have significant memorization problems, poor attitude displayed in class resulting in a below average performance. This work needs much more preparation and commitment.

### **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](http://www.spot.unt.edu) or email [spot@unt.edu](mailto: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](http://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)