

THEATRE VOICE I (THEA 2051.001)

Schedule: Mon/Wed 1:30 PM – 3:20 PM

Location: DATH 129

Instructor: Jake Blakeman

Email: jacob.blakeman@unt.edu

Office Hours: M/W 12:20 PM – 1:20 PM (by appointment; other times available by request)

Email Policy

You may contact me via Canvas or my UNT email. I will respond within 24 hours (or by Monday if the message is sent after 3:00 PM on Friday).

When emailing, include your course and section number in the subject line. Please only use your UNT email or Canvas. Messages from other email accounts will not be answered.

Prerequisites

For **THEA 3050 – Acting: Realism I**, students must complete the following courses:

- THEA 1050 – Acting: Fundamentals
- THEA 2051 – Theatre Voice I
- THEA 2351 – Theatre Movement I

Students who earn a “C” or lower in any prerequisite (including transfer credits) must audition to be considered for enrollment in THEA 3050. Auditions are held the Monday before the first week of classes and require two contrasting one-minute monologues.

If a student earns a “C” or lower twice in THEA 3050, they will be dismissed from the Acting Concentration.

Course Hours: 3;1

Course Description

This course introduces the mechanics and expressive potential of the actor's voice. Students will develop foundational techniques for vocal preparation and performance, focusing on quality, range, resonance, energy, and freedom. Through anatomy, breath, relaxation, and physical awareness training, they will gain a deeper understanding of their vocal instrument. This work will be applied to a variety of texts with an emphasis on specific, embodied acting choices. Students will also be introduced to UNT Theatre's core acting vocabulary: **Text Work, Magic If, Given Circumstances, Objective, Obstacle, Action, Emotional Life, and Subtext.**

Course Objectives

Part I: Training the Instrument

- Develop a literal understanding of how breath and voice function in the body through anatomy and physiology.
- Practice effective and supportive breathing to increase capacity and improve breath recovery.
- Observe and analyze personal body/voice habits to identify areas of growth.
- Deploy targeted exercises to correct breathing/vocal habits that impede performance or vocal health.
- Explore resonance and placement to expand vocal range and flexibility.
- Apply relaxation, breath, articulation, and resonance in ways that connect to character development.
- Learn vocal care strategies to sustain long-term vocal health.

Part II: Using the Instrument

- Explore dramatic texts (contemporary monologues, sonnets, poetry, speeches) to test and apply vocal skills.
- Practice script analysis using foundational performance vocabulary.
- Perform memorized texts (sonnets and monologues) to demonstrate vocal and emotional connection.
- Investigate personalization and emotional strength to bring depth to monologue work.
- Develop audition technique through cold readings.

Required Texts

- **The Right to Speak: Working with the Voice** – Patsy Rodenburg
 - **Anatomy of the Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists** – Theodore Dimon
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Attendance & Punctuality Policy

This policy is consistent with all Department of Theatre acting courses:

- Maximum of **3 absences** allowed per semester.
- **4th absence = automatic F** for the course.
- **Tardy = arriving less than 30 minutes late** (Four tardies = one absence).
- **30+ minutes late or leaving early = absence.**

Attendance Procedures

- Sign in at the start of class.
 - Late arrivals must sign below the line on the attendance sheet.
 - No sign-in allowed after 30 minutes.
 - Daily Work grade will be impacted by tardiness/absence.
 - Students may check their attendance record on Canvas at any time.
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What to Bring to Class

- Notebook or paper
- Writing utensils
- Water bottle
- Comfortable, movement-appropriate clothing (no jeans, tight/restrictive clothes, or outdoor shoes)
- Assigned texts and materials

Expectations

- **Respect the space:** Treat the classroom as a rehearsal hall. Keep food, gum, and messy drinks out of the working area. Water bottles are encouraged.
 - **Be prepared:** Arrive in movement-appropriate clothing, with notebook, texts, and materials ready to go.
 - **Warm-up readiness:** Be ready to begin physical/vocal work at the scheduled start time. Use early arrival to transition out of “outside life” and into rehearsal focus.
 - **Full participation:** Engage fully in all exercises, whether individual or group. Voice training requires consistent, active involvement.
 - **Respect peers:** Give full attention when others are performing or sharing work. No side conversations, phones, or distractions.
 - **Constructive feedback only:** Offer feedback thoughtfully and respectfully when invited.
 - **Professional boundaries:** Physical contact may occur in partnered exercises. Always ask permission and respect boundaries.
 - **Confidentiality:** What is shared in exercises or performances stays in the room. This ensures a safe, supportive environment.
 - **No recording devices:** Unless explicitly permitted, recording of class work or performances is not allowed.
 - **End-of-class responsibility:** Help return the space to order (props, chairs, music stands, etc.) before leaving.
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Grading Breakdown

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
Monologue Performance	200
Total Points Possible	1000

TOTAL Points: Scale:

A: 900 - 1000

B: 800 - 899

C: 700 - 799

D: 600 - 699

F: 0 - 599

Assignment Descriptions

- **Daily Work:** Participation in class exercises and assignments (15 points per class).
 - **Reading Quizzes:** Five quizzes (30 points each) based on assigned readings.
 - **Shakespearean Sonnet:** Choose, rehearse, and perform a Shakespeare sonnet, fully memorized and informed by vocal techniques.
 - **Terminology Quiz & Test:** Assess knowledge of acting and vocal terminology.
 - **Monologue Performance:** Students will prepare two contrasting monologues that require distinct vocal and character choices. Pieces will be rehearsed in class, receive feedback, and be performed fully memorized (off-book). The assignment emphasizes vocal variety, adaptability, and clear connection between technique and character.
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Academic & Production Commitments

Dance & Theatre students are expected to balance both academic and production responsibilities with professionalism and timeliness. While the faculty recognize that outside employment and other obligations can create pressures, it is each student's responsibility to manage their commitments effectively. Please note that neither production work nor outside obligations are considered excused absences from classes or reasons for incomplete assignments.

Accommodations 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.

SPOT – Student Perceptions of Teaching

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.

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.

- Website: www.spot.unt.edu
 - Email: spot@unt.edu
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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.

Syllabus Updates

This syllabus is a living document and may be updated at any time at the instructor's discretion. Students will be notified of any changes through Canvas and/or class announcements.

Syllabus Acknowledgment

I, _____ (print name),
have read and understand the requirements and policies of:

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.

Signature: _____

Date: _____