

THEATRE VOICE 1 COURSE SYLLABUS

THEA 2051 | SPRING 2021

Instructor: Ana Hagedorn

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Office Hours: Scheduled by Appointment

Class Meets:

THEA 2051-003: 11:30AM – 1:20PM; Audb 100b

THEA 2051-001: 1:30PM – 3:20PM; Dath 129

**There will be class meetings on Zoom throughout the semester. Announcements on Canvas will be made about these in advance. Attendance is required. (See Attendance Policy)*

Required Course Text: *Breathing, Awareness and Joy* by Carol Fox Prescott;
Available on Amazon

Required Course Materials: Notebook, Yoga Mat and Zafu; Movement Clothes

Suggested Course Materials: Recommended Books at End of Syllabus

Final Exam:

CLASS SECTION	DATE	TIME
THEA 2051-003 (MW @ 11:30AM)	12/6	10:30AM-12:30PM
THEA 2051-001 (MW @ 1:30PM)	12/6	1:30PM-3:30PM

COURSE DESCRIPTION:

Students majoring or minoring in Theatre who have received a grade of “C” in this course, even if they are transferring it in, will be required to audition for consideration for enrollment in THEA 3050.

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.

Students will explore their vocal instrument through breath work, vocal quality, range, resonance, and energy. Special attention will be paid to freeing the breath and voice of

tension and creating non-constructive habits. Main vocal theories and techniques that will be taught are Fitzmaurice Voicework™, Viewpoints, Linklater, Rodenburg, Dudley-Knight Thompson Speech Work and others.

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.

COVID AND VIRTUAL LEARNING:

Please see *Virtual Classroom Guidelines Acting Track University of North Texas.pdf* for more information.

ATTENDANCE AND PUNCTUALITY POLICY:

Attendance=Work Ethic= EVERYTHING.

Punctual attendance accounts for a substantial portion of the course grade. 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 OVERVIEW:

Special circumstances when an excused absence will be granted:

- If you are involved in any special school functions which may require you to miss a class, please inform the professor ASAP.
- *Must be turned into me a WEEK before a school functioned event. If it is not, you will be counted absent.*
- Please notify me at the beginning of the semester if you will be absent due to a religious holiday.
- Illness accompanied by a doctor's note. The doc note must articulate WHEN you are eligible to return to class.

COURSE STRUCTURE AND ASSESSMENT MEASURES:

- **SEMESTER PARTICIPATION:**

First Half of Semester: *Exploring Breath and Voice*

Daily class participation pts: 5 pts x 17 classes= 85 pts

Second Half of the Semester: *Embodying Speech*

Daily class participation pts: 5 pts x 13 classes= 65 points

- **REQUIRED WRITTEN WORK:**

Get to Know Your Voice Profile	100 Points
Voice Habits Investigation/Response	30 Points
Speech Boot Camp Self-Assessment	40 Points
Unit #1 Contemporary Monologue Work Packet	200 Points
Unit #2 Sonnet Work Packet	220 Points
Unit #3 Great Speech Work Packet	230 Points
Unit #4 Photo Monologue Work Packet	170 Points
First Sonnet Text Analysis	50 Points
Photo Submission and 1 st Draft	10 Points
Final Voice Self-Assessment	50 Points

****ALL WRITTEN WORK WILL BE SUBMITTED VIA CANVAS
** LATE WORK WILL NOT BE ACCEPTED.**

- **REQUIRED PERFORMANCE PROJECTS:**

Contemporary Monologue:	
First Pass:	25 Points
Second Pass:	25 Points
Final Pass:	100 points
Sonnet:	
First Pass	25 points
Final Pass:	75 points
Great Speech Presentation:	
First Pass:	25 pts
Final Pass:	75 points
Final Monologue Project	
Photo Submission/First Draft of Text:	50 Points
Final Pass:	100 points

Total Semester Points: 1750

GRADING SCALE:

A= 1750 – 1575 points
C= 1399 – 1225 points

B= 1574 – 1400 points
D= 1224 - 1050 points

F= 1049 and below

NOTE:

- In order to remain a theatre major and graduate with a degree in theatre, each student must maintain a minimum cumulative GPA of 2.5.
- In order for a class in your major to count toward credit in your major you must receive a minimum grade of "C".
- Students should strive for excellence in all of their academic and artistic work

GRADING POLICY:

- **IMPORTANT:** 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. Class time is everyone's time—coming to class unprepared, unable or unwilling to work is unfair to everyone.
- If you miss a class when a performance assignment is due you will be counted absent and receive ZERO POINTS on the assignment. The project cannot be "made up". Only excused medical or emergency absences will be tolerated and evidence of such must be submitted in writing from the proper authorities. *[see "Attendance Section" for more specifics on this].*

I will observe your work in each unit of study and will assess it based on the following standards, as applicable:

- Commitment to professional standards. (preparation, memorization, work ethic).
- Participation in class and in all exercises.
- Willingness to explore and take risks.
- Overall quality of speech adjustments and exercises.
- Overall improvement in cold reading, vocal expression, and vocal support and placement.
- Overall ability and willingness to integrate each unit of study as the semester progresses.
- Finally, overall ability to apply the work done over the course of the semester to a variety of dramatic text.

The grading in this class is, unavoidably, somewhat subjective. Your grades for each individual unit of study as well as specific assignments within each unit will be based on both how much concentrated effort you have devoted to the process of your learning and your work and what you have ultimately achieved.

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.

You will receive a grade or "points" for each in class scene presentation and the final performance. Here is a breakdown of what is expected—as applicable to each particular project—of my definition/expectation of each in class "pass" or presentation. Engaging in these "steps" as an actor, helps you cultivate work ethic and a working process.

"FIRST PASS" REQUIREMENTS:

1. Demonstration of a fully memorized text.
2. Script analysis ready for oral defense. Receive suggestions for future research.
3. Verbally demonstrate your text 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" REQUIREMENTS:

1. Demonstration of a fully memorized text.

2. Demonstration of 70% performance commitment to the character, “given circumstances” and style of the text

“FINAL PASS” REQUIREMENTS:

1. Demonstration of a fully memorized text.
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.

MID-SEMESTER MEETINGS:

At the mid-point of the semester I will meet with each student individually to discuss class progress and other pertinent information. Each student will receive a mid-semester verbal assessment/observation of their work, as well as a mid-term point total.

COMMUNICATION:

Please direct all class related correspondence via the “Inbox” on our class Canvas site.

PLEASE! Turn on the “Notifications” option in Canvas so you receive updates from me. I will use the “Announcements” option as a primary communication tool for class. The only way to ensure that you receive them is to “enable notifications” on your device(s).

Because I continue to work as a professional actress and am expected to do so by UNT and the UNT Department of Dance and Theatre, I may occasionally have to cancel class for projects I am cast in—sometimes on short notice. Always check your email the night before class. While I am teaching I turn down more work that I accept---teaching is my first priority. However, conflicts are sometimes unavoidable especially due to re-shoots and clients with whom I have ongoing contracts with.

IMPORTANT: I cannot stress how important communication is. If you are experiencing challenges, an emergency---anything that is keeping you from fulfilling your commitment to this class or any of your classes at UNT, please consider having a conversation with me. I do understand that things come up that are unavoidable and unexpected—that’s life. There are many avenues of support at UNT. I am aware of them and can point you in a direction for support and guidance. I am always willing to work with students to help them achieve success whenever possible.

A FEW THINGS I’D LIKE YOU TO CONSIDER:

- Be supportive of your classmates. Remember you are part of an ensemble. The energy and perspective you bring to each class will impact “the whole”. Each day we meet, consider how you are contributing to the class.
- Reject jadedness and cynicism.
- Beginners are on a quest. There are no stupid questions. Ask anything.
- Do not expect perfection---embrace the concept of process.
- If you are feeling fear or an unusual physical/emotional sensation allow it to resonate and breathe. This work will challenge you in these ways and ask you to go places you maybe never have.
- Consider this class the perfect environment to take chances and risks...dive in! If you don’t get to the place you shoot for, go for it again.

- Be inquisitive.
- Choose to listen, respond and have a good time.

GENERAL CLASS INFORMATION:

Wear comfortable clothing that allows you to:

- Fully stretch and move your whole body.
- Comfortably lay on the floor.
- Breathe without restriction.

All students are expected to come to class prepared and to be focused on the day's work---even on days you are not scheduled to perform/work!

Please use common sense when it comes to hair, jewelry and piercings. Make sure your hair out of your way. When it comes to jewelry, less is more in this class and if you have a piercing that could get ripped out or hurt a partner, take it out. If your tongue is pierced, please remove the tongue jewelry while in this class....it does affect your speech and will be in your way in this class.

DEPARTMENTAL POLICY:

Open flame of any sort (smoking, candles, lighting matches or lighters) in scenes, monologues, improvisations or productions is not allowed. Any action of this sort must be pantomimed or cut.

WITHDRAWAL:

Should you choose to drop this course, you must initiate the drop and acquire all of the proper signatures and paperwork. If that process is not completed, you will be subject to a WF or an F at the close of the semester

BEHAVIORAL EXPECTATIONS:

Activities such as reading books or articles for other classes, studying for other classes, or any other activity which is not pertinent to this course are considered inappropriate, and will be viewed as non-participation. Please refrain from texting /cell phone use. Lap top computers are only appropriate for viewing Zoom session, note taking or relevant research pertinent to the current class.

These diversions will result in a lowered grade or dismissal from the class. Student participation is expected to contribute to a positive learning environment, and respect for others is essential. Through positive and focused participation, each student demonstrates a commitment to the art form, the profession, their peers and themselves.

RESPONSIBILITIES/TIME MANAGEMENT:

Dance and Theatre 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 Dance and Theatre students. One of the principal responsibilities of each student is to carefully identify and monitor the commitments that comprise his/her departmental assignments and outside obligations. It is important to

keep in mind that production work and outside obligations do not constitute an excused absence from Dance or Theatre classes or from the completion of any required class assignments.

STUDENT BEHAVIOR IN THE CLASSROOM:

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

AMERICANS WITH DISABILITIES ACT NOTICE:

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking 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 an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of 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 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 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. You may also contact them by phone at 940.565.4323. <https://disability.unt.edu/>

SPOT:

The Student Perceptions of Teaching is the student evaluation system for UNT and is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the SPOT to be an important part of your participation in this class. The SPOT evaluation will happen at the end of the semester.

THEATRE VOICE I: RECOMMENDED TEXTS/BIBLIOGRAPHY:

Berry, Cicely.	<u>The Actor and the Text</u> , Applause, 1992
Berry, Cicely.	<u>Voice and the Actor</u> , MacMillan, 1973
Boal, Augusto.	<u>Games for Actors and Non-Actors</u> , Routledge, 1992
Chekhov, Michael.	<u>On the Technique of Acting</u> , Harper Perennial, 1991.
Grotowski, Jerzy.	<u>Towards a Poor Theatre</u> . Simon and Shuster, 1968
Knight, Dudley.	<u>Speaking with Skill</u> . Bloomsbury, 2012.
Linklater, Kristin.	<u>Freeing the Natural Voice</u> . Drama Publishers, 2006.
Lyle, Heather.	<u>Vocal Yoga</u> . Bluecat Music & Publishing, 2014.
Lessac, Arthur.	<u>The Use and Training of the Human Voice</u> . Mayfield, 1997
Rodenburg, Patsy.	<u>The Actor Speaks</u> . St. Martin's, 2000

	<u>The Right to Speak</u> , Routledge, 1992
	<u>The Need for Words</u> , Routledge, 1993
Skinner, Edith.	<u>Speak with Distinction</u> . Applause, 1990.
Stanislavski, C.	<u>An Actor Prepares</u> , Routledge, 1989
Wangh, Stephen.	<u>An Acrobat of the Heart</u> , Vintage, 2000
Wells, Lynn K.	<u>The Articulate Voice</u> , Allyn and Bacon, 1999
Zinder, David	<u>Body Voice Imagination</u> , Routledge, 2002

ONLINE RESOURCES:

IDEA: International Dialects of English Archive: A repository of primary source recordings of regional and foreign accents/dialects. VERY VALUABLE SOURCE.

<http://web.ku.edu/~idea/>

The Voice and Speech Source: Excellent site for actors' questions and further investigation about how the voice functions, speech and phonetics.

<http://www.yorku.ca/earmstro/index.html>

The Dictionary of American Regional English: Audio samples of American Regional Accents.

<http://dare.wisc.edu/>

Evan Easton's Authentic American Pronunciation: <http://eleaston.com/pr/home.html>
Great site for audio interactive sounds of American speech work-out