

THEATRE VOICE 1 COURSE SYLLABUS

THEA 2051 | SPRING 2021

Instructor: Ana Hagedorn
Email: TBD

Class Meets: M/W 8:00am-10:20am
Office Hours: Scheduled by Appointment

All class correspondence will happen via your Canvas class Inbox

Required Course Text: NONE

Required Course Materials: In lieu of purchasing a textbook, I am requiring that you acquire Wireless Ear Buds/Air Pods with built-in mic for use in this class. You will find a variety of options on Amazon for as little as \$16.00; Computer with reliable internet access.

Suggested Course Materials: Yoga Mat, Zafu or Pillows

Final Exam: Monday, April 26, 8:00AM

COURSE DESCRIPTION:

This course is an introductory class in the mechanics of the voice and the effective use of the vocal instrument for the actor. THEA 2051 is designed to provide the student actor with a basic foundation of technique for vocal preparation and performance.

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.

The many aspects of breath and vocal expression will be explored and developed through relaxation exercises, physical exercise, increased general physical awareness, discussions, explorations and more. Additionally, students will apply the foundational work they learn in this course as they explore a wide range of written texts.

COURSE OBJECTIVES:

- Student's will develop practical knowledge of the role that relaxation, breath, articulation, resonance, and vocal production play in the development of character, focus, intensity, mood, and style for performance.
- Students will also be introduced to the physiology of vocal production, and we will spend time examining individual restrictive vocal habits and patterns, as well as speech habits. As the semester progresses, we will investigate the connection between breath, sound and acting impulses with relation to dramatic text and poetry. We will delve into improving cold reading skills by reading aloud all types of writing.
- Through the exercises done in and out of class, students shall experience the discipline required in keeping the voice strong and pliable as required for performance.

- Students shall be able to identify and correct specific breath and vocal habits which may be impeding their own growth as a performer and acknowledge the steps that might be taken to improve them.
- Through the use of text work, monologues and investigation of other forms of text, the students shall become aware of the importance of relaxation, breath, resonance and articulation have in creating better vocal projection, diction, deeper vocal and emotional strength, and greater personal meaning to their performance.

COVID AND VIRTUAL LEARNING:

During this time of COVID necessary adjustments have been made to the structure and delivery of this course. We will meet weekly via Zoom rather than in person.

Unfortunately, the nature of the work we produce in this class does not allow for us to meet in person and work safely during the Covid-19 Pandemic. You will receive a class calendar that will outline what and how you will be applying yourself to the process of learning in Voice1.

Please see *Virtual Classroom Conduct Guidelines.pdf* for more information.

ATTENDANCE AND PARTICIPATION POLICY:

Attendance=Work Ethic= EVERYTHING. Attendance is mandatory.

The great majority of work for this class happens during class time. Each student is expected to attend every class---just as you are expected to show up at a job when scheduled to work or attend every rehearsal and performance when cast in a play. The work you do each time class meets creates the foundation for every class that follows. exercises, presentations, discussion, etc. cannot be “made up.” Furthermore, I hope you will come to see that acting is a social art, requiring you to participate on a collaborative level. In order to learn the skills of collaboration, must be present to participate---to collaborate.

I will track attendance. Attendance records are available for you to view at any time on the Canvas class site.

ATTENDANCE OVERVIEW:

1. You are granted 3 absences for any reason.
2. If you miss more than 3 classes, you will **automatically fail** this course. This is a firm rule and is not negotiable. After 3 absences you will be instructed to drop the class. If you choose not to drop the class, you will automatically receive an “F” at the end of the semester.
3. You will be counted absent if you are more than 10 minutes late to class.
4. You will earn an absence if you do not participate in class work or if you engage in other class work during our class time.
5. If you are scheduled to work on a particular day and are unprepared to work, you will earn an absence.

Special circumstances when an excused absence will be granted:

- *Must be turned into me a WEEK before event. If it is not, you will be counted absent.*
- If you are involved in any special school functions which may require you to miss a class, please inform the professor ASAP.

- 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.
- If you test positive for COVID during the semester, you must present me with confirmation that this is your status—I will work with you to complete the class work you miss as a result of your illness. Please remember, you must alert me with documentation that your status is COVID Positive as soon as you receive your test result.

CONSIDER THIS:

An actor's professional work ethic begins in the classroom. If you have trouble being accountable to yourself and showing up for *any* class, perhaps you should consider a different profession, the "independent contractor lifestyle" is probably not your thing.

COURSE STRUCTURE AND ASSESSMENT MEASURES:

- **UNIT 1 PARTICIPATION:** Exploring Breath and Voice

Daily class participation points: 5 points x 16 classes= 80 points

- **UNIT 2 PARTICIPATION:** Embodying and Communicating Speech

Daily class participation points: 5 points x 14 classes= 70 points

- **REQUIRED WRITTEN WORK:**

Get to Know Your Voice Profile	40 Points
Weekly Journal Submissions (15) @ 10 pts	150 Points
Voice Habits Investigation/Response	10 Points
Speech Boot Camp Self-Assessment	20 Points
Mid-Semester Self-Assessment	25 Points
First Pass Improvement Reflections (3) @ 10 pts	30 Points
Performance Project Reflections (3) @ 20 pts	60 Points
Sonnet Text Analysis Part 1	10 Points
Sonnet Text Analysis Final	20 Points
Great Speech Observer Assessment	20 Points
Final Voice Self-Assessment	40 Points

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

- **REQUIRED PERFORMANCE PROJECTS:**

Contemporary Monologue:	
First Pass:	10 Points
Second Pass:	20 Points
Final Pass:	75 points

Sonnet:

First Pass	20 points
Final Pass:	75 points
Great Speech Presentation:	
First Pass:	20 pts
Final Pass:	75 points
Final Monologue Project	
Photo Submission/First Draft of Text:	30 Points
Final Pass:	100 points

Total Semester Points: 1000

GRADING SCALE:

A= 1000 – 900 points
C= 799 – 700 points

B= 899 – 800 points
D= 699 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 play.

“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.

Zoom specific procedures and requirements related to class participation:

- Find a dedicated space where you can work and offers you the ability move. It is not acceptable to participate in class while in bed, in your car, etc...
- Make sure the space you choose has optimal light.
- Make sure your wireless ear buds are ready to use each class.
- 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 iout 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.

See *Virtual Classroom Conduct Guidelines.pdf* for more information.

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. Laptop 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