

THFM-2502-002 (6 credit hours)

VOICE & SPEECH SKILLS

Fall/Winter, 2014/15
Tu/Th 4:00 pm - 5:15 pm
Room 2T15

Instructor: Tom Soares
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Office Hours: Tu/Th 2:30-3:30
and by appointment

COURSE DESCRIPTION

Students in this course will work on the basics of voice and speech as it applies to the performer and the professional voice user. This course will lay the groundwork for the development of a free, flexible and expressive voice, and clear, understandable speech. The course includes work on the removal of restrictive habits which hinders vocal communication and provides the development of new ones. The first term will consist of several short speaking endeavours that include both theatrical and non-theatrical styles. The second term will focus on using Shakespearean text and other public speaking assignments as a tool to apply voice and speech techniques and awareness.

This course aims to:

- 1) help the speaker recognize and identify personal strengths and weaknesses in his or her vocal choices, as well as to develop a working method that encourages full and free vocal usage.
- 2) help the public speaker gain valuable practical experience speaking in a variety of formats, while putting into practice new skills acquired through daily voice work. The public speaking experiences aim to serve the speaker's future demands in a variety of disciplines and occasions.
- 3) explore the interpretive possibilities in various texts, and to foster an awareness of the energy of sounds and words through Shakespearean text.
- 4) develop a level and quality of participation that nurtures a classroom environment conducive to personal growth and good work.
- 5) make discoveries and progress tangible and non-ethereal by speaking about these with clarity.
- 6) introduce the speaker to a variety of exercises that provide experience in the release of vocal energy, responsiveness, dynamics and strength. The following areas will be the focus: grounding through the feet and legs, the spine, breath, the head-neck relationship, opening the channel for sound, an easy forward release of sound, the resonators, range, and articulation. This will lead each student to create a personal voice warm up which can be used in future acting and speaking endeavors.

In addition to the above objectives, this semester specifically aims to enable you to:

- be able to relax actively and cope with the stress of performance and public speaking
- have an understanding of how the voice works physiologically
- root the breath and sound in the body
- identify physical tensions that inhibit the free flow of sound vibrations
- explore/encourage resonance and vibration
- encourage the development of new ways and habits of learning
- develop range without extraneous tension

Some indirect skills that this course aims to develop include:

- time management
- practicing
- habit changing
- discipline

- focus
- ensemble skills
- listening

Methods:

1) Daily warm-ups and exercises in voice and speech. You are responsible for knowing and practicing all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises.

2) A class journal/notebook is highly recommended for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. These journals will develop your personal observation skills and will help you keep track of progress and challenges. They will also serve as a resource for you to refer to for subsequent assignments.

Hands on:

It will at times be essential for the instructor and students to use a respectful "hand on" approach. This is done to make students aware of breath in the body, posture and habitual tension that can inhibit vocal expression. If this is a concern, please see the instructor after class to discuss possible modifications.

EVALUATION

Individual projects will be assigned a letter grade. All written assignments must be typed (no larger than font size 12) with one and a half spaces between lines.

Fall Term:

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|---|-------|
| Class Participation..... | 10% |
| <i>includes improvisational exercises, attitude, attendance (punctuality and lateness), engagement with the work at hand, growth/regression, comprehension and application of theories and techniques, class discussion, insight into one's progress and process and a commitment to challenge oneself, to try new things, and take risks. Also included are a disciplined attitude to the work; participation in class discussion and exercise; ability to be present and critically watch others and understand what habits or choices may be at work.</i> | |
| Personal Voice Paper (September 11, 2014) | CP* |
| Demonstration Talk (Sept 23, 25, 2014)..... | 10% |
| Interpretive Reading (Oct 21, 23, 2014) | 15% |
| Storytelling (Nov 18, 20, 2014)..... | 15% |
| | ----- |
| Fall Total | 50% |

*CP stands for Class Participation. This assignment is not given a grade but count towards your participation in the class.

Winter Term:

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|---|-------|
| Class Participation: | 10% |
| Shakespeare Monologue/Sonnet (Feb 10, 12, 2015) | 20% |
| Persuasive Speech (March 26, 31, April 2, 2015)..... | 20% |
| | ----- |
| Winter Total..... | 50% |

COURSE TOTAL **100%**

Note that **Reading Week is Feb 16 - Feb 21, 2015**. No classes are scheduled during this period.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

| | | | | | | | |
|----|------------|-----|------|----|------------|-----|-----|
| A+ | 90 – 100% | GPA | 4.5 | C+ | 65 – 69.9% | GPA | 2.5 |
| A | 85 – 89.9% | GPA | 4.25 | C | 60 – 64.9% | GPA | 2.0 |
| A- | 80 – 84.9% | GPA | 4.0 | D | 50 – 59.9% | GPA | 1.0 |
| B+ | 75 – 79.9% | GPA | 3.5 | F | below 50% | GPA | 0 |
| B | 70 – 74.9% | GPA | 3.0 | | | | |

Work not submitted will be graded as 0%

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing

PROTOCOL

Teacher and students are responsible for a creative and supportive atmosphere in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

Any student, who repeatedly misses rehearsals, comes late, or fails to rehearse adequately may be asked to withdraw from the course. This includes all classes and out of class rehearsals. This provision has been established to protect the educational interests of scene partners and other classmates. Professional conduct is expected. Frequent absenteeism, lateness, or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated. Attendance will be taken. This is part of the final grade. If you are to be absent, you must notify the instructor. Grades for practical work will be affected for anyone missing more than three classes per term.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used. Marks will be adversely affected by destructive behaviour of university property.

Students must clear all personal property (props, costumes, makeup, etc.) from the assigned prop closet by the end of the winter term. This also applies to any term projects that take place in the Theatre Building (public exercise, painting projects); personal property must be removed within 24 hours of

completion of your assignments. This is in order to accommodate the other classes that use this space. Anything left **will be discarded** and the University assumes no responsibility for such items.

Work submitted for evaluation must be either typed or text processed.

Class and Studio Space: Students must clear all personal property (props, costumes, makeup, etc.) by the end of each class. This also applies to any term projects that take place in the Theatre Building (public exercise, painting projects); personal property must be removed each day once class or your studio booking is finished. This is in order to accommodate others who use these shared spaces. Anything left will be sent to the lost-and-found (Main Campus Security Office). The University assumes no responsibility for such items.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used at the end of class. Marks will be adversely affected by destructive behaviour of university property.

DRESS REQUIREMENT

The class work will be physical in nature and students are asked to wear comfortable clothing that **fits well and allows for ease of movement**. Your clothing should keep you warm when you need it to, cool when you need it to, and should not limit you, either by being restrictive, or by causing you to hold back due to concerns for your modesty. Please observe the following guidelines:

Pants must allow freedom of movement (i.e. sweats, shorts, tights, yoga/martial arts pants)

T-shirts or leotards

Hair tied back

No jewelry

No jeans/low-rise pants or anything that may restrict your movement or waistline.

No street shoes or hats.

No short skirts or low neck lines.

No chewing gum

****please bring a personal mat for floor work if you would prefer this to lying directly on the floor. Floor mats will not be provided.**

SCHEDULE

(To accommodate class needs, there may be some variation in the class teaching schedule, but all graded assignments will be held on the dates below).

Fall Term

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|-----------------------|---|--|---|
| Week 1 Sept 4 | 1 | Intro, syllabus Presentations Overview. | Personal Voice Paper and Demonstration Talk Assigned |
| Week 2 Sept 9, 11 | 2 | Introduction to Anatomy and physiology of voice | |
| | 3 | Anatomy and physiology of voice wrap up Intro to Demonstration Talk Assignment Basics of centred posture and releasing tension | Personal Voice Paper due |
| Week 3 Sept 16, 18 | 4 | Demonstration Talk Prep Exploring Body Language. | Interpretive Reading assigned |
| | 5 | Demonstration Talk Prep Relaxing through breath | |
| Week 4 Sept 23, 25 | 6 | Demonstration Talk | |
| | 7 | Demonstration Talk and feedback | |

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|--------------------------|----|--|----------------------------------|
| Week 5 Sept 30, Oct 2 | 8 | Voice/Speech work Intro to Interpretive Reading Assignment | |
| | 9 | Voice/Speech work Interpretive Reading Prep Exploring tempo/pace and content | |
| Week 6 Oct 7, 9 | 10 | Voice/Speech work Interpretive Reading Prep Exploring pitch and content | |
| | 11 | Voice/Speech work Interpretive Reading Prep Operative Words | Storytelling assigned |
| Week 7 Oct 14, 16 | 12 | Voice/Speech work Interpretive Reading Prep Exploring Silence/Pauses | |
| | 13 | Voice/Speech work Interpretive Reading Prep | |
| Week 8 Oct 21, 23 | 14 | Interpretive Reading Assignment | |
| | 15 | Interpretive Reading Assignment and follow-up discussion | |
| Week 9 Oct 28, 30 | 16 | Intro to Storytelling Assignment Group Storytelling | |
| | 17 | Voice/Speech work Storytelling Prep (Stories tone/mood) | |
| Week 10 Nov 4, 6 | 18 | Voice/Speech work Storytelling Prep | |
| | 19 | Storytelling Prep Making it personal and present tense | |
| Week 11 Nov 11, 13 | 20 | Voice/Speech work Storytelling Prep | |
| | 21 | Voice/Speech work Storytelling Prep | |
| Week 12 Nov 18, 20 | 22 | Storytelling Assignment | |
| | 23 | Storytelling Assignment | |
| Week 13 Nov 25 | 24 | Class review (potential overflow time for Storytelling Assignment) | Special Occasion Speech assigned |

Winter Term

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|----------------------|---|--|----------------|
| Week 1 Jan 6, 8 | 1 | Intro to Shakespeare Sonnet/ Monologue Sonnet structure | |
| | 2 | Voice work/warm up Monologue/Sonnet Prep (basics of classical rhetoric) | |
| Week 2 Jan 13, 15 | 3 | Voice work/warm up Monologue/Sonnet Prep (connecting to words) | |
| | 4 | Voice work/warm up Monologue/Sonnet Prep (vowels and consonants) | |
| Week 3 Jan 20, 22 | 5 | Voice work/warm up Monologue/Sonnet Prep (verse line and caesura) | |
| | 6 | Voice work/warm up Monologue/Sonnet Prep (thought structure) | |
| Week 4 Jan 27, 29 | 7 | Voice work/warm up Monologue/Sonnet Prep (focal points) | |
| | 8 | Voice work/warm up Monologue/Sonnet Prep (First Folio technique) | |
| Week 5 Feb 3, 5 | 9 | Voice work/warm up Monologue/Sonnet Prep (connecting to your need/want) | Sonnets chosen |

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|---|----|---|--|
| | 10 | Voice work/warm up Monologue/Sonnet Prep (painting images, playing your repetitions) | Persuasive Speech assigned |
| Week 6 Feb 10, 12 | 11 | Shakespeare Monologue/Sonnet Assignment | |
| | 12 | Shakespeare Monologue/Sonnet Assignment | |
| Week 7 (post reading break) Feb 24, 26 | 13 | Intro to Persuasive Speech Assignment | |
| | 14 | Voice work/warm up Persuasive Speech Prep | |
| Week 8 March 3, 5 | 15 | Voice work/warm up Persuasive Speech Prep | Hand in rough draft outline of Persuasive Speech (March 5) |
| | 16 | Voice work/warm up Persuasive Speech Prep | |
| Week 9 March 10, 12 | 17 | Voice work/warm up Persuasive Speech Prep | |
| | 18 | Voice work/warm up Persuasive Speech Prep | |
| Week 10 March 17, 19 | 19 | Voice work/warm up Persuasive Speech Prep | |
| | 20 | Voice work/warm up Persuasive Speech Prep | Hand in final outline of Persuasive Speech |
| Week 11 March 24, 26 | 21 | Voice work/warm up Persuasive Speech Prep | |
| | 22 | Persuasive Speech Assignment | |
| Week 12 March 31, April 2 | 23 | Persuasive Speech Assignment - | |
| | 24 | Persuasive Speech Wrap up/Potential Overflow Class Review and Discussion | |

ATTENDANCE AND LATENESS (for 2nd- through 4th-year Performance classes)

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and in out-of-class rehearsals are of the utmost importance. Unexcused absences from lecture, lab, or rehearsal will be penalized at a rate of 2% per instance. Unexcused lateness for lecture, lab, or rehearsal will be penalized at a rate of 1% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course. After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

In performance courses that cast and rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that will require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 17, Oct 22, Nov 12, Jan 14, Feb 11, Mar 11. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

NOTES FOR PERFORMANCE COURSES

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course.

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- students **MUST NOT** move existing furnishings from their current locations.

2014 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 10, 2014, 12:30-13:20 in Theatre, 1T15**. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 am-5:30 pm weekdays. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:**

outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> for submission requirements and deadlines."

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

WEDNESDAY, JANUARY 21, 2015 is the final date to withdraw without academic penalty from courses which begin in September 2014 and end in April 2015 (2014/15 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.