

VOICE & SPEECH SKILLS

Fall/Winter, 2016/2017
M/W 4:00-5:15
Room 2T05

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Office Hours: M/W 12:30-1:30 & by app't

COURSE DESCRIPTION

This course will work on voice and speech basics for the performer and the professional voice user. The aim of this course is to lay the groundwork for the development of a free, flexible and expressive voice, and clear, understandable speech. The course includes the dismantling of restrictive habits and processes of communication, and the embracing and use of new ones. First term will consist of a blend of speaking endeavours that include both theatrical and non-theatrical styles. Second term will focus on using Shakespearean text as a tool through which to apply voice and speech techniques and awareness.

This course aims to:

- 1) help the actor/artist recognize and identify personal strengths and weaknesses in his or her vocal and speech 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.
- 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 writing and speaking about these with clarity.
- 6) introduce the speaker to a variety of exercises that provide experience in release of energy, responsiveness, flexibility, and strength. The following areas will be the focus: the spine, breath, opening the channel for sound, easy initiation and forward release of tone, 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
- 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 required 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 serve as a resource for you to refer to in your final paper. It is expected you will cite specific exercises and class observations throughout the year in your final reflection paper

REQUIRED TEXT/READING

The Right to Speak by Patsy Rodenburg (Required)

EVALUATION

This grading breakdown is a guide, and you will be informed of any changes. Individual projects will be assigned a letter grade.

Fall Term:

| | |
|---|-------|
| 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, try new things, and take risks. Disciplined attitude to the work; participation in class discussion and exercises; ability to critically watch others and understand what habits or choices may be at work.</i> | |
| Demonstration Talk (September 26, 28)..... | 10% |
| Interpretive Reading (October 24, 26) | 15% |
| Storytelling (November 21, 23) | 15% |
| | ----- |
| Fall Total..... | 50% |

Winter Term:

| | |
|--|-------|
| Class Participation | 10% |
| Sonnet/Monologue (February 6, 8) | 20% |
| Three-Point Speech (March 20, 22)..... | 20% |
| | ----- |
| Winter Total..... | 50% |

COURSE TOTAL100%

If a student misses a class on a day when a performance is scheduled or an assignment is due, s/he must provide a doctor's note. If the student cannot provide a doctor's note, the student is expected to complete the assignment on the following class day, and a half-letter grade will be deducted from the overall assignment mark. Subsequent absences without a doctor's note will result in an additional deduction of a half-letter grade per day of absence.

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, supportive and protective 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.

DRESS REQUIREMENT

This rehearsal process 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 street shoes or hats

No short skirts

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 provide

CLASS 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 7 | | Introduction of Syllabus | |
| Week 2 Sept 12, 14 | | Voice work Anatomy & Physiology Overview | |
| Week 3 Sept 19, 21 | | Voice Work Prep Demonstration Talk Assignment | |
| Week 4 Sept 26, 28 | | <u>Demonstration Talk Assignment</u> | |
| Week 5 Oct 3, 5 | | Voice Work Prep Interpretive Reading Assignment | |
| | | READING WEEK--NO CLASSES | |
| Week 6 Oct 17, 19 | | Voice Work Prep Interpretive Reading Assignment | |
| Week 7 Oct 24, 26 | | <u>Interpretive Reading Assignment</u> | |

| | | | |
|-------------------------|--|--|--|
| Week 8 Oct 31, Nov 2 | | Voice Work Prep Storytelling Assignment | |
| Week 9 Nov 7, 9 | | Voice Work Prep Storytelling Assignment | |
| Week 10 Nov 14, 16 | | Voice Work Prep Storytelling Assignment | |
| Week 11 Nov 21, 23 | | <u>Storytelling Assignment</u> | |
| Week 12 Nov 28, 30 | | Term Review and Wrap Up | |
| Week 13 Dec 5 | | Last day of classes | |

Winter Term

| | | | |
|---------------------------|--|---|--|
| Week 1 Jan 4 | | Voice Work | |
| Week 2 Jan 9, 11 | | Voice Work Prep Sonnet/Monologue | |
| Week 3 Jan 16, 18 | | Voice Work Prep Sonnet/Monologue | |
| Week 4 Jan 23, 25 | | Voice Work Prep Sonnet/Monologue | |
| Week 5 Jan 30, Feb 1 | | Voice Work Prep Sonnet/Monologue | |
| Week 6 Feb 6, 8 | | <u>SONNET/MONOLOGUE ASSIGNMENT</u> | |
| Week 7 Feb 13, 15 | | Voice Work Prep Three Point Speech | |
| | | READING WEEK NO CLASSES | |
| Week 8 Feb 27, March 1 | | Voice work Prep Three Point Speech | |
| Week 9 March 6, 8 | | Voice work Prep Three Point Speech | |
| Week 10 March 13, 15 | | Voice work Prep Three Point Speech | |
| Week 11 March 20, 22 | | <u>THREE POINT SPEECH ASSIGNMENT Begins</u> | |
| Week 12 March 27, 29 | | <u>SPEECHES CONTINUED & Term Wrap Up</u> | |

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|--------------------|--|---------------------|--|
| Week 13 March 3 | | Last day of classes | |
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ACCESSIBILITY STATEMENT

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or theatre@uwinnipeg.ca.

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 at out-of-class rehearsals are of the utmost importance. Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance. Unexcused lateness for lectures, labs, or rehearsals 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 in which casts 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 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 during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. 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 (see Attendance note, above).

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.

2016 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 14, 2016, 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.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials**, and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join TAFSA to find out more at its organizational meeting: Mon Sept 19, 12:30-1:20, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. 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.

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 with documented disabilities, or 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 are strongly advised to read the section of the *Academic Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> 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.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

THURSDAY, JANUARY 19, 2017 is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 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.