

## VOICE & SPEECH SKILLS

Fall/Winter, 2016/17  
Tu/Th 14:30pm – 15:45pm  
Room 2T15

Instructor: Tom Soares  
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Office Hours: Tu/Th 12:30-14:00  
and by appointment

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### **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, alignment through 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 may at times be necessary 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.

### **TEXT**

*The Right to Speak* by Patsy Rodenburg, 2nd Edition (Required)  
This book is available at the University Bookstore.

### **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:**

Class Participation .....	10%
<i>includes attitude, attendance (punctuality and lateness), engagement with the work at hand, growth/regression, comprehension and application of theories and techniques, insight into one’s progress and process and a commitment to challenge oneself and to try new things and take risks. Also included are a disciplined attitude to the work; participation in class discussion and exercises; ability to be present and critically watch others and understand what habits or choices may be at work. A Participation Rubric will be sent to all students.</i>	
Personal Voice Paper (September 13, 2016) .....	CP*
Demonstration Talk (Sept 27, 29 2016) .....	10%
Interpretive Reading (Nov 1, 3, 2016) .....	15%
Storytelling (Nov 29, Dec 1, 2016) .....	15%
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Fall Total.....	50%

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

**Winter Term:**

Class Participation: .....	10%
Shakespeare Monologue/Sonnet (Feb 7, 9, 2017) .....	20%
Persuasive Speech (March 28, 30, April 4, 2017) .....	20%
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Winter Total.....50%

**COURSE TOTAL.....100%**

Note that **Reading Week is Oct 9 - 15, 2016 for the Fall Term, and Feb 19 – 25, 2017 for the Winter Term.** No classes are scheduled during these periods.

**MISSED ASSIGNMENTS**

If a student misses a scheduled assignment or presentation without prior arrangement with the instructor, that student will receive a deduction of half a letter grade (-5% out of 100) for every day that assignment is late.

**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.

**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.

**Communication:** Along with regular in-class communication regarding course work, students will receive additional course resources, information, grades/feedback and, if required, correspondence regarding missed work or classes using students' University of Winnipeg email accounts; students should check their University of Winnipeg email account regularly and should respond (if required) in a timely fashion. It is the students' responsibility to save and file any relevant course information.

## **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**

Week 1 Sept 6, 8	1	Intro, syllabus Assignment Overview How to work on your voice	<b>Personal Voice Paper and Demonstration Talk assigned</b>
	2	Wrap up Intro to Voice Work Anatomy and physiology of Voice Intro to Demonstration Talk Assignment	
Week 2 Sept 13, 15	3	Basics of centred posture and releasing tension	<b>Personal Voice Paper due</b>
	4	Demonstration Talk Prep Exploring Breath and Voice	
Week 3 Sept 20, 22	4	Demonstration Talk Prep Gesture Basics	
	5	Demonstration Talk Prep Pitch and Forward Tone	
Week 4 Sept 27, 29	6	<b>Demonstration Talk</b>	
	7	<b>Demonstration Talk</b> and feedback	
Week 5 Oct 4, 6	8	Voice/Speech work Intro to Interpretive Reading Assignment	<b>Interpretive Reading assigned</b>
	9	Voice/Speech work Interpretive Reading Prep Exploring tempo/pace and content	
Week 6 Oct 18, 20 (Post Reading Week)	10	Voice/Speech work Interpretive Reading Prep Exploring pitch and content	
	11	Voice/Speech work Interpretive Reading Prep Word Stress	
Week 7 Oct 25, 27	12	Voice/Speech work Interpretive Reading Prep Exploring Silence/Pauses	
	13	Voice/Speech work Interpretive Reading Prep	
Week 8 Nov 1, 3	14	<b>Interpretive Reading Assignment</b>	
	15	<b>Interpretive Reading Assignment</b> and follow-up discussion	
Week 9 Nov 8, 10	16	Intro to Storytelling Assignment Group Storytelling	<b>Storytelling assigned</b>
	17	Voice/Speech work Storytelling Prep (Stories tone/mood)	
Week 10 Nov 15, 17	18	Voice/Speech work Storytelling Prep	
	19	Storytelling Prep Making it personal and present tense	
Week 11 Nov 22, 24	20	Voice/Speech work Storytelling Prep	
	21	Voice/Speech work	

		Storytelling Prep	
Week 12 Nov 29, Dec 1	22	<b>Storytelling Assignment</b>	
	23	<b>Storytelling Assignment</b>	

**Winter Term**

Week 1 Jan 5	1	Intro to Shakespeare Sonnet/ Monologue Sonnet structure	<b>Sonnet/Monologue initial selections due</b>
Week 2 Jan 10, 12	2	Voice work/warm up Monologue/Sonnet Prep (connecting to your need and want)	<b>Commence Search for Persuasive Speech Topics</b>
	4	Voice work/warm up Monologue/Sonnet Prep (vowels and consonants and connecting to words)	
Week 3 Jan 17, 19	4	Voice work/warm up Monologue/Sonnet Prep (verse line and caesura)	
	5	Voice work/warm up Monologue/Sonnet Prep (thought structure)	
Week 4 Jan 24, 26	7	Voice work/warm up Monologue/Sonnet Prep (focal points and imagery)	
	8	Voice work/warm up Monologue/Sonnet Prep (First Folio technique)	
Week 5 Jan 31, Feb 2	9	Voice work/warm up Monologue/Sonnet Prep (playing your repetitions)	
	10	Voice work/warm up Monologue/Sonnet Prep (Group work – Dress rehearsal)	<b>Persuasive Speech assigned</b>
Week 6 Feb 7, 9	11	<b>Shakespeare Monologue/Sonnet Assignment</b>	
	12	<b>Shakespeare Monologue/Sonnet Assignment</b>	
Week 7 Feb 14, 16	13	Intro to Persuasive Speech Assignment	<b>Persuasive Speech Topic due</b>
	14	Voice work/warm up Persuasive Speech Prep Organizing Your Argument	
Week 8 Feb 28, March 2 (post Reading Week)	15	Voice work/warm up Impromptu Persuasive Speech - Group 1 Working your Introduction	
	16	Voice work/warm up Impromptu Persuasive Speech – Group 2 Persuasive Speech Prep	
Week 9 March 7, 9	17	Voice work/warm up Persuasive Speech Prep (Group Work - Your Introduction)	<b>Hand in rough draft outline of Persuasive Speech (March 7)</b>
	18	Voice work/warm up Persuasive Speech Prep (Group Work - Claims/Points and Support Material)	
Week 10 March 14, 16	19	Voice work/warm up Persuasive Speech Prep (Group Work - Claims/Points and Support Material)	
	20	Voice work/warm up Persuasive Speech Prep (Group Work - Conclusion, Consequences and Call to Action)	
Week 11 March 21, 23	21	Voice work/warm up Persuasive Speech Prep (Group Work – Dress	<b>Hand in final outline of</b>

		Rehearsal)	<b>Persuasive Speech (March 21)</b>
	22	Voice work/warm up Persuasive Speech Prep (Group Work – Dress Rehearsal)	
Week 12 March 28, 30	23	<b>Persuasive Speech Assignment</b>	
	24	<b>Persuasive Speech Assignment</b>	
Week 13, April 4	25	<b>Persuasive Speech Assignment</b> <b>Class Review and Discussion</b>	

### **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](mailto: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](mailto: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](http://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.