

VOICE & MOVEMENT FOR STAGE I
THEA 1303
M/W 9:00-10:20am, Room M404
Fall 2018

Professor: Kim McKean
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Office: Worrell 114
Office Hours: M/W 10:30-11:30am
(or by appointment)

COURSE DESCRIPTION

This course will provide tools and techniques for vocal and physical freedom onstage. Fitzmaurice Voicework and Knight/Thompson Speechwork will ground the work and lead students toward the release of unnecessary tension in both the body and voice. Training in breath support, release, resonance, and healthy vocal practices will guide students toward a clear and commanding use of their instrument.

LEARNING GOALS

Upon successful completion of this course students should demonstrate:

- A knowledge of the vocal instrument itself, its anatomy and its workings.
- An ability to use Fitzmaurice Voicework for a warmup and private practice.
- A thorough understanding and utilization of the International Phonetic Alphabet.
- An ability to take inventory of habits and smoothly transition toward an “unheld” body alignment with vocal freedom when in performance situations.
- An ability to observe a connection between voice, body & text in performance situations.
- An ability to take vocal and physical adjustments and apply them to a monologue.

COURSE REQUIREMENTS

- Complete assigned reading on time. Take notes and be prepared to discuss the text.
- **Prepare** and memorize all assigned texts.
- Attend performances of *Bless Me Ultima* and the *UTEP Fall Dance Show*. (Bonus for attending Xmas Carol and Dinner Theatre Shows), and write a short observational response about the show in Blackboard.
- Perform a memorized contemporary monologue that demonstrates a thorough understanding of course concepts.
- Perform 3 Movement/Sound Exploration Pieces over the course of the semester.
- Come to class **ON TIME** and ready to work. **Work with positivity and respect.**
- Meet scheduled deadlines and turn in assigned work on time. Late assignments will not be accepted.
- Be prepared to participate in all classroom discussions and exercises.

REQUIRED SUPPLIES

- Yoga mats will be provided but you may also bring your own to class.

RECOMMENDED TEXTS

- *The Right to Speak: Working with the Voice* by Patsy Rodenburg
- *Speaking with Skill* by Dudley Knight
- *The Physical Actor* by Annie Louie

ATTENDANCE POLICY

Due to the nature of this course, attendance at every session is mandatory. You will be allowed **TWO** “unexcused” absences during the semester. **Each absence after TWO lowers your overall grade a whole letter grade. For example, a ‘B’ becomes a ‘C.’ Three tardies are equivalent to one absence.** If there is an emergency or illness, I will review options for making up the work, but you must document the reason for the absences prior to the review. **SAVE YOUR ABSENCES FOR WHEN YOU REALLY NEED IT.**

EVALUATION CRITERIA

All paperwork must be typed, double spaced, and printed.

1. UTEP Show Attendance/In-Class Response to Show.....	10%
2. Participation.....	20%
3. Movement Pieces.....	20%
4. IPA/Anatomy Quizzes.....	25%
5. Final Monologue Performance.....	25%

EVALUATION CRITERIA BREAKDOWN

1. UTEP SHOW ATTENDANCE

You must see all productions produced by the Department of Theatre and Dance this fall, including *Bless Me Ultima* and the *UTEP Fall Dance Show*. (Please may see Xmas Carol too, but this is not a course requirement since it opens after the semester is over). There are ushering opportunities for every show (ushers see the show for free) and specific discounted nights for every production. You are required to upload a picture of your ticket stub attached to your program to Blackboard the week after the show closes. If you do not upload this you will not get credit for attendance, you will receive a 0 for the assignment. A short written observational response will be due in Blackboard as well.

A NOTE ON SUBJECT MATTER FOR REQUIRED SHOWS

The performing arts have a power to stir strong emotions, or possibly touch on subjects you might not feel comfortable seeing on stage. If you have concerns about viewing or discussing specific subjects, please see me as soon as possible to discuss possible accommodations.

2. PARTICIPATION

Active participation is vital to your growth as artists and to your success in this class. You will be expected to come to class on-time and fully prepared, actively engage in class discussions, and give your all to class exercises. Share your voice! We only get better by asking questions and taking risks.

3. MOVEMENT/SOUND EXPLORATION PIECES

You will be required to do three movement and sound exploration pieces over the course of the semester. The focus of these pieces will be voice/body connection, connection with others, composition, and application of course concepts. An evaluation rubric will be provided. **For all work done outside of class, if a student misses a scene rehearsal or group meeting with another student or students, that student’s grade drops by 25% for the first missed meeting or rehearsal; and receives a 0 (zero) on the assignment for a second missed meeting or rehearsal.**

4. IPA/Anatomy Quizzes

Over the course of the semester there will be four IPA/Anatomy Quizzes that cover concepts discussed in class. The lowest of the four quiz grades will be dropped at the end of the semester. IPA work is sequential and will build as the semester continues. If you are lost or do not understand in-class work, please contact me as soon as possible to set up a meeting outside of class!

5. Final Monologue Performance

You will be working on one contemporary monologue for the duration of the course. When choosing your piece, pick a piece that is brand new to you and that you connect to on a personal level. Upon the final performance, an evaluation rubric will be provided and growth over the course of the semester will be taken into consideration, along with voice/body connection and application of course concepts.

CLASSROOM ATTIRE

Please wear clothing that is appropriate for movement. Your clothing must allow you to participate in class fully, with ease and without inhibition. Jeans, slacks, skirts, khakis, etc. are not considered appropriate classroom attire. **If you are not appropriately dressed for class, you may not participate in class and will accrue an absence.**

ELECTRONIC DEVICES

No electronic devices allowed in class unless permission is given beforehand. Students using electronic devices in class will be asked to leave and marked absent for the day.

SUBJECT MATTER

The scripts and scenes studied in this course deal with mature subject matters. Consequently, some of the discussion in class will require discussion of adult subject matter and language. If you have concerns, please see me as soon as possible to discuss possible accommodations. All classroom discussions must be held in a respectful and professional matter.

RESPECT

The work in this class may elicit a strong emotional response. In order for this work to be done respectfully, it is crucial that the classroom be a SAFE PLACE. Absolutely no bullying, gossiping, or judgement will be tolerated. Any student who is not contributing to a safe, creative, work environment will be asked to leave class and receive an absence for that class period. *Any student who engages in conduct that is harassment of any University community member, including sexual harassment as defined in Section VI. in the UTEP Handbook, may be subject to discipline.*

ACADEMIC INTEGRITY

Any incident of academic dishonesty will result in a grade of zero on the assignment. This includes cheating and plagiarism. Please visit <http://sa.utep.edu/osccr/academic-integrity/> for more information.

DISABILITY ACCOMMODATIONS

The Center for Accommodations and Support Services (CASS) at UTEP provides students with disabilities, accommodations and support services to help them pursue their academic, graduation, and career goals. If you have a condition which may affect your ability to perform successfully in this course, you are encouraged to discuss with CASS. For more information, visit <http://sa.utep.edu/cass/>.

FALL 2018
TENTATIVE COURSE SCHEDULE
SUBJECT TO CHANGE

	Week One—Developing a Relationship with your Voice/Body/Breath
M 8/27	<ul style="list-style-type: none"> • Introductions Syllabus • Warm-up
W 8/29	<ul style="list-style-type: none"> • Warm-up • Fitzmaurice Voicework • Spatial Exercises • Discuss Rodenburg Chapters 1 & 2 and ‘Breathing Matters’ Article (be prepared to share an experience when you have consciously noticed your breath or voice)
	Week Two—Continuing to Develop a Relationship with Voice/Body/Breath
M 9/3	NO CLASS - LABOR DAY
W 9/5	<ul style="list-style-type: none"> • Warm-ups • Fitzmaurice Work, Positions 1 and 2 • Spatial Exercises • Discuss ‘Breathing is Meaning’ Article
	Week Three—Developing Voice and Body Awareness
M 9/10	<ul style="list-style-type: none"> • Warm-ups • Fitzmaurice Work, Positions 3 and 4 • Spatial Exercises • Movement Piece In-Class Work Time • Bring in monologue for approval for 9/17 (one-minute or less).
W 9/12	<ul style="list-style-type: none"> • Warm-ups • MOVEMENT PIECE 1 DUE • Begin Vocal Anatomy and Exploring Sound • Discuss ‘The Space that Shapes Sound’ article
	Week Four—Recognizing Habits and Traits
M 9/17	<ul style="list-style-type: none"> • Warm-ups • Fitzmaurice Work, Positions 5-6 • Continue Vocal Anatomy and Exploring Sound • Present Memorized Text for Filming
W 9/19	<ul style="list-style-type: none"> • Warm-ups • Fitzmaurice Work, Pick One Position 1-6 • Monologue Viewing and Habit Goals • Discuss Rodenburg Article Chapter 3-6
	Week Five—Exploring Sound and Text
M 9/24	<ul style="list-style-type: none"> • Warm-ups • MOVEMENT—Partner Work • Review Vocal Anatomy • Omnish
W 9/26	<ul style="list-style-type: none"> • Warm-ups • Fitzmaurice Work with Monologue, Positions 1-6 • Introduce Obstruent Chart • VOCAL ANATOMY/READING QUIZ
	Week Six—Intro to IPA
M 10/1	<ul style="list-style-type: none"> • Warm-ups • IPA—Consonants
W 10/3	<ul style="list-style-type: none"> • Warm-Up

	<ul style="list-style-type: none"> • MOVEMENT—Partner Work • IPA—Consonants Continued
	Week Seven—Monologue Work , Rodenburg 2nd Circle, and IPA
M 10/8	<ul style="list-style-type: none"> • Warm-Up • Fitzmaurice Work with Monologue (Partner Destructuring) • IPA—Consonants Continued
W 10/10	<ul style="list-style-type: none"> • Warm-Up • Introduce Rodenburg “Circle” Work • IPA—QUIZ 1 CONSONANTS
	Week Eight—Movement Piece and Sound Exploration, IPA Vowel Work
M 10/15	<ul style="list-style-type: none"> • Warm-Up • In-Class Work, Movement and Sound Exploration Piece • IPA—Introduce Vowels
W 10/17	<ul style="list-style-type: none"> • Warm-Up • MOVEMENT (and Sound Exploration) PIECE 2 DUE • IPA—Vowels Continued
	Week Nine—Habit Check-In , Vowel Work Continued
M 10/22	<ul style="list-style-type: none"> • Warm-Up • Habit Check-in—Film Monologues • IPA—Vowels Continued • ULTIMA RESPONSE DUE IN BLACKBOARD
W 10/24	<ul style="list-style-type: none"> • Warm-Up • Habit Check-in Review Filmed Monologues • IPA QUIZ 2 VOWELS
	Week Ten—Resonance
M 10/29	<ul style="list-style-type: none"> • Warm-Up • Introduce Resonance
W 10/31	<ul style="list-style-type: none"> • Warm-Ups • Work Monologues Focusing on Resonance 1-4 • IPA Skill Work
	Week Eleven—Resonance Continued..
M 11/5	<ul style="list-style-type: none"> • Warm-Up • Work Monologues Focusing on Resonance 5-8 • Work IPA skills
W 11/7	<ul style="list-style-type: none"> • Warm-Up • Work Monologues Focusing on Resonance 9-12 • Work IPA Skills • DANCE RESPONSE DUE IN BLACKBOARD
	Week Twelve—Resonance Continued...
M 11/12	<ul style="list-style-type: none"> • Warm-Up • Work Monologues Focusing on Resonance 13-16 • IPA QUIZ 3
W 11/14	<ul style="list-style-type: none"> • Warm-Up • Work Monologues Focusing on Resonance 17-20 • Work IPA Skills
	Week Thirteen—RASA BOXES
M 11/19	<ul style="list-style-type: none"> • Rasa Box Physical/Vocal Exploration • In-Class Work on Movement Piece (Rasa Box Inspired)
W 11/21	<ul style="list-style-type: none"> • Partner Destructuring • MOVEMENT PIECE 3 DUE
	Week Fourteen—Monologue Work and IPA Skills
M 11/26	<ul style="list-style-type: none"> • Warm-Up • Perform 1-10 with notes • Work I.P.A. skills

W 11/28	<ul style="list-style-type: none"> • Warm-Up • Perform 11-20 with notes • Work I.P.A. skills
	Week Fifteen
M 12/3	<ul style="list-style-type: none"> • Warm-Up • Group Monologue Work • IPA Review
W 12/5	<ul style="list-style-type: none"> • Warm-Up • TBA • IPA QUIZ 4
W 12/12 10:00-12:45pm	<u>FINAL EXAM—FINAL MONOLOGUE PERFORMANCE</u>

Grading Scale

A = 90%-100%

B = 80% - 89%

C = 70% - 79%

D = 60% - 69%

F = 0% - 59%

“A”—indicates exceedingly high quality work. Masters all assigned work, completes work on time, shows originality and initiative, does more than required, and makes quality contributions in class.

“B” —indicates good progress, above the average, masters portions of the work, is alert and shows an interest in the work, completes work on time, and offers good discussion points in class.

“C” —indicates a quality of work acceptable at this level. Satisfactorily completes most assigned work under normal conditions and direction, shows interest in work, and completes work on time.

“D” —indicates that although most assignments may be completed there is a need for greater effort to meet the expected level of work for this course, student is hesitant to engage in the work or at times shows little interest, and seldom responds in class.

“F” —indicates failure to produce an accepted quality of work for this course.