Department of Theatre Arts

<table>
<thead>
<tr>
<th>Course Number and Title</th>
<th>CRN</th>
<th>Term / Year</th>
<th>Time and Location</th>
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<tr>
<td>THTR 1613 Voice and Movement 1</td>
<td>CRN-16971</td>
<td>Fall 2014</td>
<td>Central Plaza Ballroom 1 TTH 11:00am-12:15pm</td>
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Instructor

Name: Professor Folsom, MFA (AEA/SAG)
Certified Lessac Trainer
Office: 207 M Communications Building
Phone: (UCO) 216-2585; (Cell) 838-3585
Email: Dfolsom@uco.edu
Office Hours: 1:30-4:00 TTH

Catalog Description

Voice and Movement 1 is the fundamental, laboratory course familiarizing the actor with proper breathing, resonance and articulation. Students will engage in floor exercises and theatre games to relax the body, eliminate accumulated posture and breathing dysfunctions and begin practicing appropriate support for a stage worthy vocal instrument.

Prerequisites

Concurrent enrollment in THRT 2613. Enrollment open to Theatre Arts and Music Theatre majors only.

Course Objectives

At the University of Central Oklahoma, we are guided by the mission of helping students learn by providing transformative experiences so that they may become productive, creative, ethical and engaged citizens and leaders contributing to the intellectual, cultural, economic and social advancement of the communities they serve. Transformative learning is a holistic process that places students at the center of their own active and reflective learning experiences. A student's major field is central to the learning experience and is a vital part of the "Central Six."

All students will be transformed with Discipline Knowledge, Leadership, Problem Solving (Research, Scholarly and Creative Activities), Service Learning and Civic Engagement, Global and Cultural Competencies, and Health and Wellness.

Upon completion of this course you will be able to:

* describe one's body and spatial relationships. (1 and 6)

* differentiate between effective and ineffective vocal and physical qualities. (1 and 6)

* employ a C-Curve from your head through your knees. (1 and 6)

* employ healthy breathing. (1 and 6)

* demonstrate vocal dynamics. (1 and 3)
| **Required Text** | Title: *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Voice*  
Author: Arthur Lessac  
Publisher: Mc Graw-Hill  
ISBN: 978-1559346962 |
| **Class Format** | The class format will cover a range of assignments centered on the principles and techniques of vocal training. The assignments include, but are not limited to: reading, writing, discussion, critical feedback, memorization, rehearsal, coaching, and performance. Students are required to actively participate in the learning process. Please be prepared to attend each class fully present, attentive, and ready to participate. Additionally, please attend class clean and in appropriate clothing (cloths you can easily move in—sweatpants, t-shirts, dance clothing, etc...).  

All assignments (except journals—which may be handwritten, if your penmanship is legible) must be typed and turned in during the class period otherwise you will receive a zero. |
| **JOURNALS:** |  
You are required to keep a journal of observations and comments on your work in class. Your journal should contain reactions to the sessions and any personal discoveries or problems with material being dealt with in class. You will find that keeping a journal is extremely useful for this kind of work. The journal must be solely for this class, with 3/4 page (8 ½ x11 ½ size paper) entries for each class. Journals will be collected and reviewed periodically during the semester. Journals may be handwritten—if legible.  

**NO extra credit work will be given.** |
| **Course Requirements** | Students will complete the following assignments:  
Journals  
Performing Playing Consonants  
Linking Consonants  
Tone  
Final Body Project  
Exams  

Note: Details for each assignment will be discussed by the instructor in class. Assignments must be submitted on time and in the proper format for full credit. Late work, including lack of memorization, will not receive any credit. |
| **Student Supplies** | Students will need the textbook, a notebook and pen/pencil for each class. Additionally, students will be required to find scripts (purchased, borrowed, or checked-out from the library) for monologue and scene work. |
### Technology Statement

In addition to the assigned text, a range of technology will be employed, including but not limited to: D2L, PowerPoint, film, video, audio, social media, and other internet source material. Calling and texting during class is prohibited.

### Evaluation and Grading Policies

<table>
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<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90-100</td>
<td>A</td>
</tr>
<tr>
<td>80-89</td>
<td>B</td>
</tr>
<tr>
<td>70-79</td>
<td>C</td>
</tr>
<tr>
<td>60-69</td>
<td>D</td>
</tr>
<tr>
<td>59 and below</td>
<td>F</td>
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- Journals (10%)
- Performing Playing Consonants (20%)
- Linking Consonants (20%)
- Tone (10%)
- Final Body Project (10%)
- Exams (20%)

The grade of A, which universally confirms excellence, may only be acquired through the complete demonstration that you have mastered the techniques offered for acquisition in this course.

### Attendance Policy

THEATRE ARTS POLICY: Due to the nature of this course, each student is expected to attend class regularly. Students missing 2 weeks of class (cumulatively) or more will automatically receive an F or be asked to withdraw from the course. The only exemptions are: *jury duty, military, and school-sanctioned events with a written one-week notice submitted by letter*. Death in the immediate family and other extenuating circumstances will be considered on a case-by-case basis. Arriving after roll is taken and/or leaving before the instructor dismisses the class defines a tardy. Two tardies will equal one absence. There are no makeups for tardies and unexcused absences.

### Professionalism

If you miss class, it reflects on not only your attendance, but also on your participation and effort. Leaving a class early, reading inappropriate material, and/or disruptive decorum of any kind that compromises the integrity of the learning experience will be considered an absence at the discretion of the Instructor. Poor quality of work, unprofessional behavior, or any activity deemed detrimental to the success of the endeavor at hand, will constitute grounds for failure or dismissal at the discretion of the instructor.

### University Policies

http://broncho2.uco.edu/academicaffairs/StudentInfoSheet.pdf

### AMERICANS WITH DISABILITIES ACT STATEMENT

The University of Central Oklahoma complies with section 504 of the Rehabilitation Act of 1973 and the American Disabilities Act of 1990. Students with disabilities who need special accommodations must make their requests to the Disability Support Services, located in the Nigh University Center, Room 309. Students should also notify the professor of any special accommodations by the end of the first week of class.

### Tentative Schedule

You are responsible for knowing what is due and when it is due even if you are absent. Keep this syllabus!!!!!!!
At least 1 1/2 hours of homework will be assigned for each class period. Homework assignments will be given during class (if you miss class contact your professor). Writing in your journal (beginning the 5th week of school) is an on-going homework assignment.

8/19 Introductions, Syllabus Review, Goals, Physical Needs Worksheet and introduction to the work.
8/21 Introduction to the work—Sensory Training, Harmonic Sensing, Body Esthetics, Familiar Event, Tapping Into Inner-Feel (Deb’s Introductory Activity)

8/26 Martin Luther King Day  8/28 Mat work and introduction

9/2 Breathing and Posture, Active Rest, Restful Action, Organic vs. non-organic 9/4 Introduction to the work—Introduction of Body Pain Relievers

9/9 Body NRG’s, the development of the C-curve through the introduction of Contiguous Continuity, Small Ball, Expanded Sphere to the Conical roll and the exploration of squats. 9/11 Introduction to the work— Tuning fork exploration…beginning of how sound is made… How sound is made continued with introduction of flexible sound box

9/16—Journal #1 Due Deb blindfold consonant day. 9/18 Body tune up: rock in hammock, small ball using body NRG’s and contiguous continuity, bend over series to upright position, waft and wave (balance and rhythm/posture and breathing with harmonic sensing and awareness of parentheses-like c-curve) Introduction of Consonant NRG strings: N violin, M viola, V cello, Z bass fiddle (exploration words and poems) Homework exploration of: Consonants TH Clarinet, NG oboe, L saxophone

9/23 —Journal #2 Due Body NRGs on mat with sit-ups, conical roll, bend over series to upright, and squats. Vocal tune up: Stringed instruments a spot check of TH clarinet NG oboe and L saxophone and introduction of percussive instruments— B Tympani, P Bass Drum, D Tympani, T snare drum 9/25 Linking Introduction and Playing Consonant Exploration

9/30 Body Tune up and introduction to G Tympani, K tom-tom, DZ tambourine, TS high hat cymbal and double drumbeats KT PT and GD BD 10/2 Body and Voice tune up: rock in hammock, small ball to expanded sphere, strings and percussive and an Introduction to Linking. (Homework: Consonants ZH Basson, SH wind machine, CH crash cymbal, DG Chinese cymbal)

10/7 Journal #3 Due Playing Consonant Exploration 10/9 Playing Consonant Exploration Linking Consonants DUE

10/14—Journal #4 Due Performance Consonant Exploration Body and Voice tune up: NRG sit ups bend over series. Spot check homework. Introduction to Consonants: W Flute, Y French horn and introduction to (Tone in the Bone) Y-buzz. 10/16 Fall Break

10/21 Journal #5 Due Body and Voice tune up: Personal dance in NRG’s with squats and consonants. Group y-buzz tune up, y buzz development with word list and sentences pg. 133, and introduction to +y-buzz and ABC’s 10/23 Body and voice tune up: rock in hammock and small ball to expanded sphere. Tonal tune the y-buzz, +y-buzz with scary story ABC’s and introduction to call, full use of yawn—Tonal short spontaneous calls Yo, Jo, hello, telephone (behavior and close, medium and far distance)
10/28—Journal #6 Due  Voice and body tune up: Daisy Molding--Vanishing point contact with partner and vocal communication with tone and consonants. Tone continued: in medium range—diluting the call experiment and call development with Hello Hello, o, Hello, o, o, o etc…slides, and pocket to pocket. Explore sentences such as: “Those old boats won’t float, etc.” 10/30 Ten minute personal choice body work—student’s choice (squats, small ball, conical rolls, and expanded spheres to select from) Vocal tune up: The evening breeze, This is the way to feel the focus…and Conductor Calls explored in class.

11/4—Journal #6 Due  Body and Vocal tune up: short spontaneous, slides, pocket to pocket.

Conductor Calls due for a grade 11/6  Body and Voice tune up: 3 groups (one percussive, one tone, one strings or woodwinds) vanishing point until all become one large group. Introduction to structure: with corks (Steps for Developing Structural Physical Sense Memory)

1. tasting—use the metaphor of food woo, woe, war, wah, wow on one pitch
2. taste the ingredients what is similar/familiar?
3. what is unique
4. music-making: change the pitch and sustain (before moving on) woo woe etc
5. communicating (full megaphone) Now ask a question? Woo woe…they answer and you respond with a BIG WOW

Introduction to the structural lip openings:
Soft kissable lips, and full use of the yawn and forward facial posture

Introduction of lip openings—1, 21, 3, 4, 5, 51, 6

Use buoyancy, this is dilute-call is concentrate

Woo—1, woe—21, war—3, wah—4, wow—51

11/11—Journal #7 DUE  Linking Consonant DUE 11/13 Consonant Exploration

11/18—Journal #8 Due  Consonant Exploration 11/20 Consonant Performance (one Call and one Structure) DUE

1/25—Journal #9  Body Project rehearsal 11/27 Thanksgiving

12/2 –Journal #10 Due  Body Projects Due 12/4 Review for final

Final Exam Thursday, December 11th from 11am-12:50 pm