# 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>
</tr>
</thead>
<tbody>
<tr>
<td>THTR 2233 Voice and Movement 2</td>
<td>CRN-17400</td>
<td>Fall 2014</td>
<td>MW 3:00-4:15 Central Plaza Ballroom 1</td>
</tr>
</tbody>
</table>

**Instructor**

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

**Catalog Description**

Voice and Movement 2 continues to examine the disciplines and practices introduced in Voice and Movement 1. The primary focus is now controlling and using resonance to enhance expressive intonation. Group work is introduced for more physical control and text analysis is introduced with specific emphasis on vocal interpretation.

**Prerequisites**

Prerequisite(s): THRT 1613, 1523 or 1513 with written instructor permission.  
Enrollment open to Theatre Arts majors only. Concurrent enrollment in THRT 3583 is required.

**Course Objectives**

**Number(s) next to objectives represent the tenets of Transformative Learning:**  
1. Discipline Knowledge  
2. Leadership  
3. Research, Scholarly and Creative Activities  
4. Service learning and Civic Engagement Activities  
5. Global and Cultural Competencies  
6. Health and Wellness

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, 2, 3, 5, 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, 2, 3, 5, and 6).
| **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.**  
**Note:** The instructor reserves the right to alter or amend the syllabus, including the course material, assignments, and/or class schedule to better meet the needs of the students as the course progresses. |
| **Course Requirements** | Students will complete the following assignments:  
Journals  
Conductor Calls  
Structural NRG  
Linking Constants  
Performances  
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. |
<table>
<thead>
<tr>
<th><strong>Student Supplies</strong></th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technology Statement</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>
| **Evaluation and Grading Policies** | 90-100 = A  
80-89 = B  
70-79 = C  
60-69 = D  
59 and below = F  
Journals (10%)  
Conductor Calls (10%)  
Structural NRG (10%)  
Linking Constants (20%)  
Performances (20%)  
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](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 (SCHEDULE MAY CHANGE TO MEET THE NEEDS OF THE
STUDENTS):

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.

8/18 Introductions, Syllabus Review, Goals, Physical Needs Worksheet and review of the work. 8/20
Review of the work—Sensory Training, Harmonic Sensing, Body Esthetics, Familiar Event, Tapping
Into Inner-Feel (Deb’s Introductory Activity)

8/25 Martin Luther King Day 8/27 Review-Breathing and Posture, Active Rest, Restful Action, Organic
vs. non-organic and take review exam

9/1 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. First Consonant
Linking DUE 9/3 Explore First Consonant

9/8 Explore first consonant 9/10 First Consonant Performance Due

9/15—Journal #1 Due Second Consonant Linking Due Explore Second Consonant 9/17 Explore
Second Consonant

9/22 —Journal #2 Second Consonant DUE for a Grade 9/24 Tone introduction: 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.

9/29 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
10/1 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

10/6 Journal #3 DUE 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)
Due 10/8 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 etc…slides, and pocket to pocket.
Explore sentences such as: “Those old boats won’t float, etc.” (Conductor calls explored in-class)

10/13—Journal #4 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 DUE.** 10/15 Ten minute personal choice body work—student’s choice (squats, small ball, conical rolls, and expanded spheres to select from)

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

With cork and without

10/20 **Journal #5 DUE** Work on Structure 10/22 Structure

10/27—**Journal #6** Structure 10/29 Structure

11/3—**Journal #6 DUE and Bring in Structure Selection 11/5** Body and Voice tune up: 3 groups (one percussive, one tone, one strings or woodwinds) vanishing point until all become one large group.

11/10—**Journal #7 Due.** Body tune up: sit ups, bend over and squats. Explore Structure Selection

11/12 TBA

11/17—**Journal #8 Due** Explore Structure 11/1 Explore Structure

11/24—**Journal #9 Due** Vocal and body warm up: rocking in hammock, conical rolls to bend over, woo, woe, war, etc… **STRUCTURE DUE FOR A GRADE 11/26 Thanksgiving**

12/1 –**Journal #10 DUE** Body Project rehearsal 12/3 **Final Body Projects DUE for a Grade**

*Final Exam Wednesday December 10th from 3:00pm-4:50pm*