EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 2010 3.0 SECTION A
VOICE I
FALL 2019 / WINTER 2020

Last Modified Date: 08/06/2019

COURSE CALENDAR DESCRIPTION

Introduces the rudiments of voice training for the actor with an introduction to the speaking of prose and
poetry. Prerequisites: FA/THEA 1010 3.00, FA/THEA 1100 3.00, FA/THEA 1200 6.00 and/or audition plus
permission of the department. Corequisites: FA/THEA 2020 3.00, FA/THEA 2030 3.00. Open to theatre
majors only.
Introduces the rudiments of voice training for the actor with an introduction to the speaking of prose and
poetry. Prerequisites: FA/THEA 1010 3.0, FA/THEA 1100 3.0, FA/THEA 1200 6.0 and/or audition plus
permission of the department. Corequisites: FA/THEA 2020 3.0, FA/THEA 2030 3.0. Open to theatre
majors only.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armstrong, Eric</td>
<td>Sec. A / STDO / F</td>
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</table>

SPECIAL FEATURES

Course: THEA 2010 3.0 VOICE I
(shortened: http://goo.gl/4bFKv)
Term: Fall Term 2018-2019
Course Instructor:
Eric Armstrong
318 CFT
earmstro@yorku.ca (My vCard)
text/cell: 647-242-2128 — never call after 10 p.m.
Course consultation hours: Thursday or Fridays, 1:00–2:00 (by appointment, please)
Time and Location:
STDO T  11:10 pm – 1:00 pm  CFT 138
W  9:00 am – 10:50 am  CFT 142
F  11:10 pm – 1:00 pm  CFT 142
• Special Features

This is an introductory course in VOICE, which is one third of your actor training at York.

1. COURSE DESCRIPTION:

The Voice Training in THEA 2010 includes:
1. a sequence of experiences that explores how to verbally communicate a moment or situation in a compelling manner;
2. the development of skills in freeing your "natural" voice through a series of exercises and warm-ups, which you are expected to improve through a daily practice;
3. an examination of your physical and vocal usage patterns, which are involved in inhibiting and reinforcing your voice;
4. the development of a basic knowledge of vocal anatomy and physiology;
5. the development of skills in speaking and reading aloud both contemporary and classical text to communicate it effectively to an audience;
6. an introduction to the basics of storytelling;
7. an introduction to the sounds of speech.

Pre-requisites: THEA1010 3.0, THEA1100 3.0, THEA1200 6.0 and/or audition plus permission of the department.

Co-requisites: THEA2020 3.0, THEA2030 3.0

1. Topics and Concepts

Introduction to voice work:
2. This course introduces the student actor to voice and speech for the theatre, touching on the core elements of the actor's performance process. These elements will be explored in practical exercises and experiences both done in class and as part of the student-actor's ongoing practice. Activities include:
• rooting breath and sound in the body,
• discovering and freeing blocks on the voice,
• understanding the basics of vocal articulation, resonance, placement and flexibility,
• introducing vocal anatomy & physiology.

Simple Text:
• story-telling,
• imagistic poetry,
• sonnets

Introduction to Phonetics:
• ear training,
• experiential anatomy of speech,
• speech sounds,

Required Reading


CLASS SCHEDULE: Guaranteed to Change

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Sep 4, 6</th>
<th>Weds</th>
<th>1</th>
<th>Intro</th>
<th>rs. eve: Gathering Project begins</th>
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<tbody>
<tr>
<td>Fri.</td>
<td></td>
<td>2</td>
<td>Alignment &amp; Vibration, Sonnet 64</td>
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<tr>
<td>Week 2</td>
<td>Sep 10, 11, 13</td>
<td>Tues.</td>
<td>3</td>
<td>7 word story</td>
<td>Tue eve: Gathering Project &amp; Potluck</td>
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<tr>
<td>Day</td>
<td>Date</td>
<td>Activity</td>
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<tr>
<td>Weds.</td>
<td>4</td>
<td>Neck and Sounding, <strong>Voice Papers</strong> (by 10pm)</td>
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<td>Fri.</td>
<td>5</td>
<td>Picture Sharing</td>
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<tr>
<td>Week 3Sep 17, 18, 20</td>
<td>Tues.</td>
<td>6</td>
<td>Sonnet check-in (2 picked), Intro to meter &amp; scansion</td>
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<tr>
<td>Weds.</td>
<td>7</td>
<td>Review and Memorization</td>
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<tr>
<td>Thurs</td>
<td>—</td>
<td><strong>The Unnatural &amp; Accidental Women</strong>, 7pm Price Family Cinema</td>
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<tr>
<td>Fri.</td>
<td>8</td>
<td><strong>Sound Stories</strong>, Voice Collages explained, Discuss Play</td>
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<tr>
<td>Week 4Sep 24, 25, 27</td>
<td>Tues.</td>
<td>9</td>
<td>Anatomy Lecture (street clothes)</td>
<td>Tues: PR1Wed.: Sonnet off-book (and I MEAN IT)</td>
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<tr>
<td>Weds.</td>
<td>10</td>
<td>Sonnet Personalization, prepping Definitions</td>
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<tr>
<td>Fri.</td>
<td>11</td>
<td><strong>Def’ns</strong> Due, breathe Sonnet</td>
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<td>Week 5Oct 1, 2, 4</td>
<td>Tues.</td>
<td>12</td>
<td>Giving over the head, articulators intro</td>
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<td>Weds.</td>
<td>13</td>
<td>Jaw Exploration, Jawless Sonnet</td>
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<td>Fri.</td>
<td>14</td>
<td>Shoulders, Intone/Sing SonnetScansion Due, New Experiences explained</td>
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<tr>
<td>Week 6Oct 8, 9, 11</td>
<td>Tues.</td>
<td>15</td>
<td>Begin speech sounds, Poems announced</td>
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<tr>
<td>Weds.</td>
<td>16</td>
<td>Clock Stretch, Tongue, Coaching 4</td>
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<tr>
<td>Fri.</td>
<td>17</td>
<td>Omega Stretch, Coaching 6</td>
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<tr>
<td>Oct 14, 15, 18</td>
<td><strong>READING WEEK</strong></td>
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<td>Week 7</td>
<td>Oct. 22, 23, 25</td>
<td>Tues.</td>
<td>18</td>
<td>Poems vetting, Omega II, Soft Palate, Coaching 6</td>
<td>Tues: PR2 Conference location TBA.</td>
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<tr>
<td>Weds.</td>
<td>19</td>
<td>w-up, Sonnet dry run pt 1.</td>
<td>Y2 Midterm Conferences</td>
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<td>Weds.</td>
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<tr>
<td>Fri.</td>
<td>20</td>
<td>w-up, Sonnet dry run pt 2</td>
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<tr>
<td>Week 8</td>
<td>Oct. 29, 30, Nov 1</td>
<td>Tues.</td>
<td>21</td>
<td>w-up, Sonnet final passes</td>
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<tr>
<td>Weds.</td>
<td>22</td>
<td>More speech sounds</td>
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<tr>
<td>Fri.</td>
<td>23</td>
<td>Warm-up, Voice Collages</td>
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<tr>
<td>Week 9</td>
<td>Nov. 5, 6, 8</td>
<td>Tues.</td>
<td>24</td>
<td>Rib awareness, Contemporary Poems</td>
<td>poems off-book</td>
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<tr>
<td>Weds.</td>
<td>25</td>
<td>Still more speech sounds</td>
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<tr>
<td>Fri.</td>
<td>26</td>
<td>New Experiences</td>
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<tr>
<td>Week 10</td>
<td>Nov 12, 13, 15</td>
<td>Tues.</td>
<td>27</td>
<td>Lips &amp; Face, poems</td>
<td></td>
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<tr>
<td>Weds.</td>
<td>28</td>
<td>Yet more speech sounds</td>
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<tr>
<td>Fri.</td>
<td>29</td>
<td>Breath, sound exploration, Coaching</td>
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<tr>
<td>Week 11</td>
<td>Nov 19, 20, 22</td>
<td>Tues.</td>
<td>30</td>
<td>Vacuuming, Poetry coaching</td>
<td>Tues: PR3</td>
</tr>
<tr>
<td>Weds.</td>
<td>31</td>
<td>Last speech sounds classPartner w-ups, Coaching</td>
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<tr>
<td>Fri.</td>
<td>32</td>
<td>Poem sharing; Class polls</td>
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<tr>
<td>Week 12</td>
<td>Nov 26, 27, 28</td>
<td>Tues.</td>
<td>33</td>
<td>Sonnet 2, w/paperwork</td>
<td>[LAST CLASS]</td>
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<tr>
<td>Weds.: Y2 Showings 10 am</td>
<td>Thurs.: Y3 Showings 10 am</td>
<td>Thurs.: PC Showings 6 pm</td>
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• **Learning Outcomes By the end of the course, you should:**

1. The purpose of this course is to assist students in developing their voices for performance for the stage.
2. have a better appreciation/understanding of your vocal history and development through preparing your *Voice Paper*;
3. know how to document your experiences in and out of class through personal journaling and progress report writing;
4. be able to breathe abdominally, without additional shoulder/chest tension, in a free and relaxed manner, in response to your need to breathe;
5. be able to connect breath to sound in response to your personal images, thoughts, feelings, emotions and impulses;
6. be able to free the sound through the body, allowing it to be open, resonant and un-self-conscious;
7. be able to connect the sound/breath exploration to words and text through storytelling and imagistic poetry pieces;
8. be aware of blocks on your voice and be able to practice techniques to release them;
9. have a basic phonetic awareness, and be able to speak the full range of sounds of the world’s languages via Outlandish, Omnish, and specific Vowel qualities and Consonant manners, places and phonation types.

• **Graded Assessment**

1. **Value**

<table>
<thead>
<tr>
<th>Grading</th>
<th>Est. Time</th>
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<tbody>
<tr>
<td>Preparation, Practice</td>
<td>10%</td>
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<tr>
<td>daily practice</td>
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<tr>
<td>Attitude, Participation</td>
<td>12%</td>
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<tr>
<td>Growth, Risk Taking</td>
<td>12%</td>
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<tr>
<td>Performance &amp; Presentations</td>
<td>52%</td>
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<tr>
<td>7-word story</td>
<td>3</td>
</tr>
<tr>
<td>Sound Story</td>
<td>3</td>
</tr>
<tr>
<td>Sonnet 1 (w/ prep)</td>
<td>17</td>
</tr>
<tr>
<td>definitions</td>
<td>2</td>
</tr>
<tr>
<td>scansion</td>
<td>3</td>
</tr>
<tr>
<td>presentation</td>
<td>12</td>
</tr>
<tr>
<td>Voice Collage</td>
<td>6</td>
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<tr>
<td>Contemporary Poem</td>
<td>10</td>
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<tr>
<td>New Experience Presentation</td>
<td>3</td>
</tr>
<tr>
<td>Sonnet 2 (w/ prep)</td>
<td>10</td>
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   | Progress Reports               | 9%        |
   | 3 x 3 hrs.                     |           |
“Estimated Times” are merely a guideline, and may differ widely from your experience. Final course grades may be adjusted to conform to Program or AMPD grades distribution profiles.

1. **Additional Information**

**PART A: PARTICIPATION**

Like all performance courses, much of the learning in this Voice class occurs in the studio, not at home, or elsewhere. The exercises and experiences done in class are sequential and essential. They cannot be made up later—just copying someone's notes isn't enough. However, if you miss class due to any reason, you must find out from your classmates what you missed. Your participation in the class is expected, appreciated and sometimes demanded. Evaluation is based on what the teacher sees, hears and feels you are doing on an ongoing basis. The following may give you some pointers in terms of what is expected.

- **The space**, your **fellow students** and—most importantly—**yourself** must be treated with great respect. Your attitude towards your work is the most important part of participation. Leave food and coffee outside; water is encouraged.
  - You are required to be prepared for class. This means not only that you are warmed up for class, and that your homework is done, but also that you are open and willing to focus on the work at hand, ready to change and redirect your attention as the tasks develop.
  - Your body should be warm to begin the work—do whatever it takes to get yourself warm and up. Run, jump, or skip. Dance! Learn how to focus your attention before you begin. Casual conversations are not part of a warm up—if you must speak with someone before the class, take it out of the room. You are expected to arrive as early as it takes for you to begin when it is time to begin. (Twenty to thirty minutes is a fairly reasonable time frame—more if you need, but **not less than 15**. If you breeze into class after I have arrived, you are, essentially, LATE.)
  - You are expected to practice at least fifteen to thirty minutes per day, **every day**. This can be done before class, if the class is first thing in the morning, or as part of a longer morning workout if the class is later in the day. On days when you do not have class, you are still required to practice. Without daily practice the class time spent in class is **not enough** to effect a change.
  - You must memorize assigned texts as quickly as possible, usually by their first pass in class. Memorization is a skill that must be practiced for it to become easier. However, even when completely off-book, please remember to bring a copy of your text with you to every class. This work often causes people to forget texts that they can speak flawlessly at home, so having your text with you is an important backup. For more on memorization and practice, see: [http://www.yorku.ca/earmstro/courses/2nd_yr/memorization_and_practice.pdf](http://www.yorku.ca/earmstro/courses/2nd_yr/memorization_and_practice.pdf)
    - (typing it in? use this shortened URL: [http://goo.gl/lPvjm](http://goo.gl/lPvjm))
  - Punctuality is essential; lateness will not be tolerated. You wouldn’t show up late for a rehearsal, and you wouldn’t get into the theatre if you were late, so practice punctuality now. Your degree of punctuality also reflects your personal investment in the work and your respect for yourself and others in the process. If you are late 3 times, you may be asked to leave the program. This also applies to rehearsals for projects like *The Gathering* and *The Shakespeare Projects*.
  - If you are going to be late or absent due to unforeseen circumstances (illness or otherwise) contact a classmate to communicate that you will not be in class. Text me, or, as a last resort, call me on my cell at (647) 242-2128.
All department regulations regarding appropriate dress (practice clothes), attitude, and attendance will be observed. For showings, you may wear solid colours with no logos or patterns (black is NOT required, but tolerated if you are coming from a movement showing!). Facial hair is inappropriate for voice work at this stage as it can hide and numb facial movement. No jewellery is permitted; anyone with a lip or tongue piercing must remove it for class. Obviously, cell phones, pagers, or anything that goes beep or vibrates must be silenced!

On Thursday, Sept. 19 at 7pm, we’ll be seeing The Unnatural & Accidental Women in the Price Family Cinema, presented by the National Arts Centre. We’ll discuss voice use we witnessed in the show the following day.

**PART B: WRITTEN**

1. At the end of the second week of classes, you will write a "Voice Paper", detailing your vocal and physical history, a story of your voice. Please write in paragraph form, covering all of the following topics. (Do not write an introduction or conclusion, just launch into it!)

   Write on the following topics (examples and guidelines follow in brackets):
   1. Stages my voice has been through. (Only write about what you know about personally, and feel is significant. Don’t talk about your voice as a baby: obviously you can’t remember that.)
   2. My voice-body: its joys, its tragedies (e.g. events, incidents, relationships, etc. that may have affected your voice-body).
   3. People who have influenced my voice. ("Voices I love, hate, have imitated"— but not impersonations you can do!)
   4. How my body has influenced my voice (e.g. physical problems to be considered, acid reflux, food/eating challenges, allergies, breathing concerns).
   5. Who/what are my "Shut Up" judges — your inner or outer critics that tell you you’re not good enough. (You can also include people, incidents, environments or events that cause or have caused you to withhold your opinions, to "bite your tongue", to withdraw from conversation or arguments.)
   6. Linguistic History: (What is your mother tongue, 2nd, 3rd language or dialect. If relevant, include cultural body language.)
   7. Ways I have taken care of and misused my body and voice (For example: exercise/fitness, relaxation/stress, sleep/rest, smoking, drug/alcohol use, diet, singing/shouting/screaming, suppressing/forcing my voice, unrealistic goals for the body/voice—this is not a check list!)
   8. Observations or comments other people have made about my voice.
   9. Observations that I have made about my voice, including assets & areas that I need to work on.
   10. What I want from the voice training this year.
   11. How writing this made me feel.
   12. Drawings of my present body & voice; drawings of my future body and voice (4 pictures each on its own piece of paper, in any 2 dimensional medium (e.g.: crayon, ink, pencil, charcoal, collage), on 8½ x 11 paper. Do not staple together! You will be displaying these to the class.

Papers must be 4-7 pages in length, typed. For this paper, grammar and spelling will not be marked.

**Due date:** Electronically by Moodle Weds., September 11 at 10pm.

1. You will write three monthly (ish) "Progress Reports" (PRs). PRs will be handed in before midnight, via Moodle, on the day they are due.

Progress Reports (PRs) are a means for student actors to share their process with the instructor. They are not a journal, but function as a condensation of ideas you gather in a journal or class notebook. (In other words, though I will not be collecting or grading a journal or notebook for voice class, you must have one. Don’t use your acting journal for this purpose, as Paul hates that!) PRs should summarize your experience of the work explored in this course. Though it may include reflections on acting or rehearsal work outside of class related to voice, focusing on how this process is affecting you, that should be a minor aspect of your writing. Your experience of the classes, and your practice and preparation for those classes, is your primary focus. Do not describe the events which happened in class. In your notebook/journal keep track of all the exercises and
experiences we do in class. Like Pokémon, you’ve “gotta catch ‘em all!” so that you can slowly work
towards a personal warm-up of your own. Though you must document what you did in your notebook, in the
PR you address how you were affected by the work—what happened for you. As you take notes during or,
more importantly, after class, make sure you include how the experiences made you feel, think, act or relate.
Don’t leave this until the night before the PR is due—it needs to be an ongoing process, connected to the
class, not a foggy recollection of what we did two weeks ago. Make it a daily habit that, as part of the end of
every class and practice session, you take a few moments to write in your notebook what you did, noticed
and felt. You can also create a running PR document that you add points to at the end of every day, so that
you end up with lots of notes when it comes time to finalize your PR at the end of 3 weeks.

Each PR features four sections: Follow-up, Discoveries, Issues and Plans. In the Follow-up section, you
review your plans from the previous PR and evaluate how well you did. Was your plan reasonable, did you
do what you said you would, were you accountable to someone or something? was it a good plan—detailed
enough, specific enough? (This section is skipped in the first PR of each semester.)

In your Discoveries section, you list developments in your personal process, your understanding, your skills,
and you discuss how these developments relate to the underlying concepts of the course material. For
example: “It’s more natural to let sound out without force, which made me forget about the physical act of
breathing. Also, it gave the conversation a clear and natural rhythm by allowing intention and impact.”
The Issues section allows you to define problem areas, questions or frustrations in your work and to attempt
to specify the “why’s” and “how’s” of those struggles. For example, “I struggled to stand still in the first
exercise—it required so much concentration. Why do I always stand out of alignment?” Take care to theorize
about answers to questions (e.g. “Part of why I struggle with breath in my belly because I’m so
self-conscious of that part of my body.”) You might not yet know the answer, but postulating a possibility is
important and helpful. It also allows you an opportunity to vent your frustration with yourself or your process
and to begin to look at the causes behind the frustration. For example: “I am working too hard to get people
to understand my sonnet, and working too hard to discover it in the moment. Let it come more easily. How?
Maybe working on slowing it down, fleshsing out the images more.”

In Plans you define strategies for what, specifically, you need to work on next. It must be plan of action that
you can actually DO, not just a general goal. This is often the most confusing aspect of PR’s for those
unaccustomed to writing them, and might be better titled “What am I going to do about it…” Your plans
should be concrete, suggesting detailed, practical methods for you to address the issues that you confront in
and outside of class. Even if we are finishing a unit, and won’t be going back to that area in this course,
please plan as if you were to continue. You are training as an artist; this process is on a continuum. If you
feel that you don’t yet know how to fix a problem, then you should theorize about possible ways the difficulty
might be resolved. For example, “I plan on taking up more space. This can be done physically and vocally,
but also by my asking more questions, as well as sharing my experiences within class. I will ask at least one
question in every class, and keep track of whether I did it in my journal after each class.”

Please do not make it so that Discoveries, Issues and Plans are all directly linked. “I discovered pain in my
back when doing exercise x; I have an issue with pain in my back; I plan to stretch my back so my back
doesn’t hurt next time I do exercise x.” That might happen occasionally, but generally they should be
separate—“I discovered I can trust my partner with my sounding; I am struggling with not locking my knees
when I stand; I plan on exploring my sonnet as I walk on the treadmill each morning.” Finally, do not write
an introduction or conclusion—just dive into your Discoveries. Also, be sure to mark each section of your PR

PRs are to be written in the following format:
1. Put your name at the top and the title “Progress Report 1.” No need to put your student number, the course
   number, my name, or any other crap like that.
2. Write in point form, not paragraphs, though each point may have 2-4 sentences—aim to have lots of little
   things from specific classes, rehearsals or practice sessions, rather than big, general points from across many
days. Each bullet point can be more than one sentence, but don’t write huge long paragraphs—be succinct
   with your details!
3. Write frequently, almost like a journal, and date those point form entries with MMM-DD tags, e.g.
   (SEP-04) would be today’s tag. Put those at the start of each bullet.
4. For PRs 2 & 3, the sections will be different, those two PRS will have a section named “Follow-up”, where I’d like you to address the plans you made in your most recent PR. Do not put a “Follow-up” section in your first PR!
5. Half a page for Follow-up, a page at most for Discoveries, a page at most for Issues, ½ a page for Plans, so 3 pages total.

Do not be discouraged by your challenges. Our challenges offer us the greatest possibility for growth. I try to write comments and questions on your paper to get you to think about what you've written. (It is often important to re-read what you've written for my comments to make sense!)

On journals/notebooks: Many actors struggle with the discipline of writing about their process, and often give the excuse that they were attracted to acting specifically because it doesn’t require writing (or math). Unlike some classes, I won’t be checking or grading your daily writing practice, but I encourage you to develop writing as a way to remember your process. It should serve to clarify issues, celebrate discoveries and solutions, air your frustrations and embrace the work that you are doing in class and in your practice outside of class. Taking time at the end of class to get something down is essential, even if it is only a list of words, so that at the end of the day you can flesh it out further. Make plans for your practice sessions, and then document what happened in them. When circumstances cause you to miss a day, don’t use that as an excuse to give up on the discipline. Come back to it, and try to find a means that works effectively for you. Point-form, drawings, flow charts, brain-storming are all methods that may be more efficient at some times than writing long paragraphs of narrative. Though asking classmates to help you remember the events that happened in a class where your notes are poor is ok, please don’t collaborate on the PRs! This is a personal, private project. Own your experience! And don’t enable people who ask you to help them by letting them copy your PR notes. Sure, you can discuss it with them.

Irritating spelling mistakes: Please note, the word “breath” is a noun. Its corresponding verb is “to breathe;” however, the verb “to mouth” does not take the final e, even though it is pronounced similarly. The roof of your mouth is called a “palate” (not palette) and it’s your “tongue”. The muscle used for breathing is spelled with a G: “diaphragm” (not diaphram). The process of articulating clearly is “enunciation” (not enunciation, which is about an announcement). The way a word is pronounced is its “pronunciation” (not pronunciation).

Length: 3 pages, double-spaced, font no larger than 12 pt. Please use a serif font.

PRs must be submitted electronically, with the following file name format: lastname_firstname_PR1.docx —if I was submitting my third PR, that would be armstrong_eric_PR3.docx. Files submitted that do not adhere to this format will be returned.

Due dates: By midnight on the following Tuesdays: Sep 24, Oct 22, Nov 19. Please submit your PRs via Moodle.

PART C: VOICE & SPEECH

You will be evaluated on an ongoing basis by the teacher and by yourself. The Specific Learning Outcomes listed above give the criteria for evaluation—students must be seen and/or heard to be experiencing these actions by the teacher in the process of the class. Questions about a student's progress or understanding of a given exercise, experience or concept are always welcome and encouraged.

A Voice Collage will be presented by each student at mid-term, in which you will share aspects of your voice through sound, language, movement and song. The goal of the project is to present an artistic synthesis of your current “vocal image” with your voice, speech, language, and text history.

Due date: Fri., Nov. 1

PART D: TEXT

In consultation with the teacher, you will develop and present:
1. a Seven Word Story
2. a Sound Story
3. two Shakespeare Sonnets: one coached, one developed independently
4. a Contemporary (post-1990), Imagistic Poem, in free verse form, no longer than a page in length
Due dates:
Seven Word Story: Tues., Sep 10
Sound Story: Fri., Sep 20
Shakespeare Sonnet 1: Tues., Oct 29
Contemporary Poem: Fri., Nov 22
Shakespeare Sonnet 2: Tues., Nov 26

PART E: INTRODUCTORY PHONETICS
The basics of phonetics and speech sounds will be explored in class. There are no quizzes for speech in this semester!

Last date to drop a fall term (F) course without receiving a grade: November 8, 2019
Students will receive graded feedback on work totalling at least 15% of the course grade before the deadline for withdrawing from the course so they can make an informed decision on whether to withdraw. (Usually this is given during mid-term conferences.)
If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the course director. The responsibility is yours.

Note: Restrictions apply to grade reappraisal. See applicable information in the 2015/16 York University Undergraduate Calendar

Important: the live performance component of any course is excluded from grade reappraisal.
There will be midterm conferences with your voice, movement and acting faculty from 2-6pm on October 23, 2019.
There will be final conferences with your teachers 9am–1pm on December 3, 2019.

Minimum Grade Policy for Acting Area Students:
Students in the Acting Conservatory must maintain a “B” or higher in each course of Voice, Movement and Acting classes each term in order to be allowed to advance to the next term.
Anyone leaving the Acting Area for a period of one year or more, for whatever reason, even if in good academic standing, will be expected to re-audition to re-enter the Area unless a statement to the contrary has been received in writing from the Area at the time of withdrawal.

Grading, Assignment Submission, Lateness Penalties and Missed Tests Grading:
The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)
For a full description of York grading system see the York University Undergraduate Calendar

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, written assignments for this course must be received on the due date specified for the assignment, as indicated in the class schedule. If hardcopy assignments are required, emailed submissions are not permitted; if email or online submissions are required, hardcopy will not be accepted.

Late Submission Policy:
• Assignments received later than the due date will be penalized one-half letter grade per day.
Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director but will require supporting documentation (e.g., a doctor’s letter).

Attendance Policy:
Absent and Late Penalty: Students are reminded that Department of Theatre rules require attendance at all classes, rehearsals and performances. There is no differentiation between excused and unexcused absences—an absence is an absence and will affect your chances of success in this course.
All classes, rehearsals and performances are mandatory. Failure to attend all classes, rehearsals and performances will result in either academic penalty or a request that the student withdraw from the class or production. Any student in the Acting Area who is absent or late without prior arrangement with the course director or production director for an excused absence or late (at the course director or production director’s discretion) may have 2% deducted from their final grade for each unexcused absence or lateness.

If a student is going to miss a class, rehearsal or performance due to illness, or be considerably late, the student must contact the course director or production director prior to the beginning of that class, rehearsal or performance. Failure to do so will result in an unexcused absence or lateness.

It is the responsibility of each student to follow up on any unexcused absence in person with the course director or production director. If a student is late for class, it is his or her responsibility to follow up on that lateness with the course director in person on the class break or after class.

Part-time jobs or outside employment in theatre-related endeavors do not count as excused absences for Acting Conservatory classes, rehearsals or performances.

Exceptions to the absence and/or lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director or production director but will require supporting documentation (e.g. a doctor’s letter).

Notwithstanding conflicts with rehearsals/performances of the production in which they are engaged, all students must attend all studio shows and Theatre @ York productions. Failure to do may result in a 2% reduction of the final grade in your Acting class.

Class Presentations: Proper academic performance depends on students doing their work not only well, but on time. In the discipline of acting for the stage, absences have a profound effect on scene partners and class members. Accordingly, class presentations for this course must be performed on the due dates specified for the assignment, as indicated in the class schedule.

Missed Class Presentation Penalty: Missed class presentations on the due date will be penalized with a grade of zero for the absent student. Exceptions to the missed class presentation penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director but will require supporting documentation (e.g. a doctor’s letter). The course director will attempt to reschedule the missed class presentation to facilitate scene partners affected by an excused absence. Any student with an unexcused absence necessitating a rescheduled presentation will continue to receive a grade of zero for the presentation in question. Assigning an alternate scene partner may be implemented. Due to the collaborative nature of this studio course, make-up assignments will not be scheduled.

Note on Challenging Content: One of the central educational goals of the Theatre Department is to produce socially conscious artists—artists who are aware of and capable of participating in challenging dialogues about social injustice and inequality. This means that our courses, public events, and productions often grapple with difficult subject matter, including sex, violence, terror, and illness (among other topics). While these presentations will no doubt provoke strong emotions and cause discomfort, we feel that the diverse experiences they bring about are also essential to the development of our students’ critical faculties, empathy, and understanding of the world. Rather than warning our students in advance about every potentially uncomfortable topic that they might encounter in the course of their studies, we instead encourage students to meet them head on in the classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge.

Dress Requirement: Comfortable clothing suitable for active movement. No jewelry. Bare feet. Hair tied back from face.

Note Regarding Piercings: It has been our experience that some students join the program with various piercings. Some piercings can have a direct and negative affect on your training. Tongue and lip piercings in particular have the potential to affect your voice and speech considerably. As the Acting Conservatory is designed to assist you to become as proficient and flexible as possible, we require you to remove such piercings for class. We understand the importance of self-expression and do not want to discourage this—however, when it has a direct effect on your training, health or safety, we hope that you will understand that we have your best interests in mind.

Mobile Device Use:
All devices must be silenced or turned off prior to the start of class. Use of mobile devices is limited to note taking, calendar, to-do and similar productivity apps. Texting, messaging, and other social media usage is not permitted in class. Please note that in many classes, use of paper scripts and texts is not only preferred but required, as they allow students to take notes more rapidly.

**Studio Booking Policy:**

ALL requests for studio space must be made in writing by Thursday for the upcoming week to rehearse@yorku.ca. You may not “claim” a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each studio. Students and faculty are not allowed to rehearse past 10:00pm without special permission from the Production Coordinator.

Theatre@York rehearsals always take precedence when rooms are assigned, followed by faculty-assigned work. Personal projects, including playGround, will only be considered if space allows.

Adopt professional standards by agreeing on a rehearsal schedule in advance with group members and by appointing one group member to do the arranging of the space, in writing by Thursday for the upcoming week to rehearse@yorku.ca.

**Studio Usage:**

Except for water, no beverages or food are permitted in the studios. Please leave outside footwear at the entrance to the studio.

All studios must be neutralized before leaving the space, with all door flats, rehearsal blocks, chairs, and tables moved to the sides of the room. All garbage must be removed. Please ensure that the floors, walls and blackboards are clean.

Please treat the studios with respect.

First-year Theatre majors are not eligible to book studios.

**Site-Specific Projects:**

All site-specific theatre projects anywhere on campus must be cleared by the course director, York University’s Security Services, and the department or governing body of the proposed site. This request should be made in writing at least three weeks in advance of the date required. All public spaces on campus require contact with the Office of Temporary Use of University Space. [http://tuus.info.yorku.ca/](http://tuus.info.yorku.ca/)

The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” online, and submit it two weeks in advance of the date required. (For more information on the TUUS form, see the Online Guidelines.)

For ALL site-specific work, the course director must send the request to security@yorku.ca outlining where and when the work is to take place.

**Please note:** At no time shall any form of replica, prop, or real weapon (handguns, rifles, shotguns, swords, daggers, knives, etc.) be used in any site-specific work.

**Physical Contact:**

The York policy lists "unnecessary touching or patting" as behaviour indicative of sexual harassment. However, in the Department of Theatre, touching routinely happens in Acting/Directing classes and in costume fittings.

In Acting, Voice and Movement classes, students will be touched in the abdomen, diaphragm area, rib cage, chest, spine, back, shoulders, limbs, neck, and head to assist the student in proper breathing, relaxation of tensions, alignment, or similar instruction. At no time should a teacher or classmate touch those parts of a student’s body that would normally be covered by a two-piece bathing suit. At no time in any class will a student be asked to remove intimate apparel.

**Replicas, Props or Real Weapons:**

At no time shall any form of replica, prop or real weapon (handguns, rifles, shotguns, swords, daggers, knives, etc.) be used in class presentations or in rehearsals outside of class. Please consult the course director if you have any questions in this regard.

**Open Flame:**

No use of open flame, candles, matches, real cigarettes/cigars, etc., is to be used in class presentation or in rehearsals.
Casting Policy:
To enable students to focus on the goals and curriculum of the Acting Conservatory training experience, BFA Acting students may not be cast in any student show unless permission is given by the Acting Area. The Acting Area does not permit Conservatory students to participate in theatre, film, radio, or television productions outside of the Conservatory during the academic year, and highly recommends that students do not engage in any productions on the holiday break or during the summer months until fourth-year Conservatory training is completed.

Degree Status – BA and BFA:
Students accepted into Theatre are entering as Honours BA Theatre Majors. The first year is a program common to ALL Theatre students. At the end of first-year, there is a selection process (either by audition or interview) to move into the various areas of concentration or students may remain in the program as Performance Creation & Research students. Students who proceed in Production/Design or Acting are required to complete the online Change of Degree request to switch from Honours BA to Honours BFA (available at http://myacademicrecord.students.yorku.ca/program-change; Change of Degree requests must be submitted no later than June 30 to take effect the next fall/winter session). All students proceeding into second-year in Theatre will choose and/or seek admission to an area of concentration, which will define the requirements that will govern the selection of courses available to them.

Policy Regarding Loss, Damage and Theft of Personal Equipment and Belongings:
The Department of Theatre and the School of the Arts, Media, Performance & Design (AMPD) at York University will not be held responsible for the loss, damage or theft of personal equipment or any other personal belongings that are left in studios, classrooms, storage areas or any other space within the AMPD. It is each individual’s responsibility to take care of his or her own property. Under no circumstances will the Department of Theatre or AMPD incur liability for loss, damage or theft of such property.
Please take all reasonable measures to protect your personal belongings. If you do experience loss, damage or theft of personal property, please report it immediately to the Department of Security Services at their general telephone number: (416) 650-8000.

Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:
York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
• Access/Disability
• Ethics Review Process for Research Involving Human Participants
• Religious Observance Accommodation
• Student Code of Conduct
Additional information:
• http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
• Academic Accommodation for Students with Disabilities
• Alternate Exam and Test Scheduling

Grading Scheme and Feedback Policy
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm

"20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.
• Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University