EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3010 3.0 SECTION A
VOICE III
FALL 2019 / WINTER 2020

Last Modified Date: 09/11/2019

COURSE CALENDAR DESCRIPTION
This intermediate level course is a continuation of techniques, principles and explorations in voice, speech and text for the actor. Prerequisites BFA (Acting): FA/THEA 2010 3.00, Grade of B or better in FA/THEA 2011 3.00, FA/THEA 2020 3.00, FA/THEA 2021 3.00, FA/THEA 2030 3.00, FA/THEA 2031 3.00 or permission of the department. Corequisites: FA/THEA 3011 3.00, FA/THEA 3020 3.00 and FA/THEA 3030 3.00. Open to majors only.
This intermediate level course is a continuation of techniques, principles and explorations in voice, speech and text for the actor. Prerequisites: FA/THEA2011 3.0, or permission of the department. Corequisites: FA/THEA3020 3.0 and FA/THEA3030 3.0. Open to majors only.

INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Paetz Smith, Laurel</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

YORK UNIVERSITY

DEPARTMENT OF THEATRE

COURSE OUTLINE
THEA 3010 3.0 VOICE III FALL 2019

Course: THEA 3010 3.0 VOICE III

Prerequisite / Co-requisite:
Pre-requisites: Grade of B or better in THEA2011 3.0, THEA2021 3.0, THEA2031 3.0 and permission of the Department.
Co-requisites: THEA3020 3.0, THEA3030 3.0

Course Instructor:
Laurel Paetz
Email: lpaetz@yorku.ca or lapaetz@gmail.com
416-892-5124 (Laurel’s cell# for text messages or emergency calls)
Office: CFT 323

Course consultation hours: TBA or by appointment

Time and Location: ________
Expanded Course Description:

The third Voice course will consist of:
1. A re-examination of the preparation for the actor’s work, by freeing your natural voice to reveal the inner world of the actor.
2. A re-examination of how the individual student practices. The student’s individual practice becomes the most important tool at this level of the work.
3. A more detailed understanding and confrontation of the habits and tension patterns which inhibit the developing actor’s effectiveness and communicating.
4. Continued study of Canadian and American speech patterns through ear training and use of the IPA, and an exploration of standard speech forms, among other techniques.
5. Further examination of the problems confronting the actor in the art of speaking a text and the application of principles of voice to text.
6. Classical text work that will focus on Elizabethan Rhetoric, the Art of Persuasion and the use of Shakespeare’s First Folio and its application to character.

Organization of the Course:

Studio sessions will consist of group explorations, group or individual exercises, and presentations. Each student will be expected to practice a minimum of 15 to 30 minutes per day, prepare exercises and 3 texts, and write a paper, Progress Reports (PRs), quizzes and transcriptions.

Specific Learning Outcomes:

By the end of the course, students should:
1. be able to use Folio script textual clues to develop a Shakespeare performance;
2. be able to personalize their speaking of rhetorical language, its devices and structures to engage and persuade both their acting partner and the audience;
3. be able to research and embody the dense meanings of complex language;
4. appreciate the differences of Shakespeare’s use of verse and prose;
5. be working toward an integration of breath, voice, movement and acting;
6. have a deeper connection to their voices, and have progressed with their personal work with vocal blocks on the voice;
7. be able to apply Standard North American Stage Dialect (aka Stage Standard) to a text;
8. be able to prepare themselves through an effective warm-up;
9. be able to be open and flexible to new information, to experiment and develop the new information, and to take risks with it.

PART A: PARTICIPATION:

Like all performance studio courses, the majority of learning in this Voice class occurs in class. The exercises and experiences done in class are sequential and essential. Your participation in the class is expected, appreciated and sometimes demanded. Evaluation is based on what the teacher sees and 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 your self must be treated with great respect. Your attitude towards your work is the most important part of participation.
• Students are required to be prepared for class. This means that you are open and willing to be focused on the work at hand, ready to change and redirect your attention as the tasks develop.
• Students are expected to practice fifteen to thirty minutes per day and to memorize assigned texts as quickly as possible, usually by their first showing. However, even when completely off-book, please remember to bring a copy of your text with you to every class.
• Punctuality in essential; lateness will not be tolerated. All department regulations regarding appropriate dress (practice clothes), attitude, and attendance will be observed.
PART B: WRITTEN:
1. At the end of the first week of classes, students will be asked to write a new “Voice Story”, detailing their vocal and physical history from their new perspective as third year students, framed from your perspective as actors. Note how the topics below are outlined in actor terminology.

Write on the following topics (examples and guidelines follow in brackets):
1. My voice-body “story”: a narrative of its joys, its tragedies (e.g. events, incidents, relationships, etc. that may have affected your voice-body). Consider the cause and effect relationship of that story, rather than a random series of unrelated events.
2. My body-voice relationship (e.g. physical problems to be considered, allergies, breathing concerns).
3. My Voice’s given circumstances: relationship to my mother language, English and accent/dialect/speech, Ways I have taken care of/ misused my body and voice (e.g. exercise/fitness, relaxation/stress, sleep/rest, smoking, drug/alcohol use/abuse, weight/diet, singing/shouting/screaming, suppressing/forcing my voice, unrealistic goals for the body/voice)
4. The Critical Voice: Observations or comments people have made about my voice.
5. The Voice of Support: Observations that I have made about my voice, including assets & areas that I need to work on.*
6. Voice Objectives: What I want from the voice training this year.*
7. How writing this made me feel.
* probably the most important section of the paper

After you have completed your paper, give it an expressive title, based on what you wrote. Papers will be no less than 4 pages in length, typed. For this paper, grammar and spelling will not be marked.

Please note: This is a 3-stage project; writing this paper is only the first step.
2. Students are asked to write three “Progress Reports” (PRs), following the guidelines and approach you used last year. Please note that each PR must contain some content about your class work and about your practice. Especially in periods where you are in rehearsals for the unmounteds, you may also share content about your application of voice to rehearsal, showings, acting or movement classes, but you must do that on top of your discussion of voice class and practice.

PART C: VOICE:
Students will be evaluated on an ongoing basis by the teacher and by themselves. 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 classes. Questions about a student’s progress or understanding of a given exercise, experience or concept are always welcome and encouraged.

PART D: TEXT:
In consultation with the teacher, students will develop and present:
1. a Shakespeare Verse Monologue chosen by the student
2. a Monologue from Shakespeare’s canon chosen by the instructor (please use Arden edition of play)

(*There will be a test on the Crystals' Shakespeare's Words Frequently Encountered Words (FEW), p. xvii-xxiv.

PART E: SPEECH:
We will compare the specifics of Canadian and General American dialect. We will focus on the American Stage Standard dialect and its application for the stage. There will be 2 quizzes to assess your knowledge of the speech material covered, and 2 transcriptions of your monologues, plus a final speech (Stage Standard) presentation of your second monologue.

Course Text / Readings:
Additional readings may be assigned or recommended during the course.
REQUIRED READING:
*note: you must use the Arden edition of Shakespeare’s plays

RECOMMENDED READING (NOT REQUIRED):

Evaluation
Preparation, Practice 13%
Attitude, Participation, Growth, Risk Taking 12%
Performance & Presentations 40%
Monologue #1 20%
Monologue #2 20%
Voice Paper 6%
FEW Quiz 5%
Progress Reports 10%
Speech final (Stage Standard) 5%
Quizzes (Oral and Written) 4%
Transcriptions 5%

If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the instructor. The responsibility is yours.

Term F
Last date to drop courses without receiving a grade Nov 8

IMPORTANT INFORMATION FOR STUDENTS
Reminder: Students must maintain a 5.00 (C+) grade point average in their major (i.e. all Theatre courses) to remain in good academic standing in the department. Check the grade point average calculator at the following link if you have any questions:
http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/

A 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 promote 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.

If you require an accommodation related to your participation in Theatre experiences, please ensure that you share relevant documentation with your course director, Academic Accommodation for Students with Disabilities.

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
- Alternate Exam and Test Scheduling

"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. [http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf](http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf)

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.

** York's Policy on Academic Honesty **

York's Senate Policy on Academic Honesty affirms and clarifies the general obligation for all members of the University to maintain the highest standards of academic honesty. AMPD has establish complementary procedures for the investigation and resolution of alleged violations of the Senate Policy involving students in AMPD degree program courses at the undergraduate level.

THE ACADEMIC HONESTY PROCESS

An Overview
1. Investigation
2. The person discovering the suspected violation will notify the course director. The course director should not meet with the student or discuss the case at this point.
3. The course director will notify his or her department Chair, providing all documentary evidence.
4. The Chair will consult with the Manager, Faculty Governance & Policy. It will then be determined whether there has been an infraction, and if so, whether it is minor or more serious. In either case, if there has been an infraction, an exploratory meeting will be held (Part B, below). A case is minor where the infraction is small in extent, can reasonably be construed as an error on the student’s part, and where there appears to be no intent to deceive.

5. If, on consultation, it is determined that an infraction has taken place, the Manager will place a “flag” in the student’s file, block enrolment activity in the course, and investigate whether there is a prior history. If it is a repeat offence, then the matter must proceed directly to a formal hearing (Part C, below).

6. **Exploratory Meeting**

   **If Minor:**
   1. The department Chair will conduct an exploratory meeting, attended by the course director and the student. If there is more than one student involved, each should be met with separately. Each may bring a representative.
   2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon.
   3. In all cases, outcomes are reported to the Manager, Faculty Governance & Policy. Where a penalty is imposed, a joint agreement is signed by both parties, and approved by the Associate Dean Academic.

   **If Serious:**
   1. The Manager, Faculty Governance & Policy will chair an exploratory meeting, attended by the course director and student and their representatives.
   2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon. The Associate Dean, Academic may be consulted on a penalty, if necessary.
   3. A joint agreement is signed by both parties, and approved by the Associate Dean, Academic.

1. **Formal Hearing**

   A formal hearing by AAPPC will be held in cases where:
   1. a) It is not the student’s first offence.
   2. b) The student neglects to attend the exploratory meeting and it is found that there are grounds to proceed with a charge of a breach of academic honesty.
   3. c) The student admits to a breach of academic honesty, but no penalty can be agreed upon.
   4. d) The student does not admit to a breach of academic honesty.

   For further information on the penalties for academic misconduct, please see **AMPD’s Policy on Academic Honesty**.

As approved by AMPD Faculty Council, March 21, 2018

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**COUNSELLING & SUPPORT SERVICES**

**Personal Counselling Services (PCS)** aims to help York students realize, develop and fulfill their personal potential in order to maximally benefit from their university experience and manage the challenges of university life. Students come to PCS because of a wide range of concerns including, but not limited to: depression, anxiety, abuse, stress, self-esteem, relationship issues, eating and body image as well as issues related to sexuality.

**PCS provides:**
• Short-term individual, couple, and group counselling services to York University students
• Personal development workshop and workshop series
• Crisis intervention for York students
• Consultation to the York Community regarding students in distress/crisis and issues related to mental health in general
• Critical incident response debriefings and consultations
• Clinical training for graduate students in Psychology, Social Work, and Psychotherapy

Learn more about other York University resources related to mental health and wellness at York.

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**The Centre for Sexual Violence, Response, Support & Education** coordinates supports and resources for all members of the community that have experienced sexual violence, receives disclosures and complaints, facilitates safety planning, and assists survivors through the complaint process.

If you or someone you know has experienced sexual violence and is in need of support, the Sexual Violence Response Office (SVRO) can help. Please call 416-736-5211 or find them online at yorku.ca/svro.

*You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem.*

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**COURSE-RELATED DISPUTES:** The following steps are the steps to be taken in the event of unresolved issues within the class:

- If your class has a tutorial leader or studio instructor, speak to your instructor first.
- If unresolved, speak to the Course Director.
- If unresolved, contact the Chair of the Department at thechair@yorku.ca.

**IMPORTANT UNIVERSITY SESSIONAL DATES** (where 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

Manage my Academic record http://myacademicrecord.students.yorku.ca/

- Last date to drop a fall term (F) course without receiving a grade: November 8, 2019

**DEGREE STATUS – BA AND BFA:** All students accepted into the Department of Theatre in the School of the Arts, Media, Performance and Design (AMPD) enter as Specialized Honours BA Theatre-Theatre Studies majors. The first year is a program common to all Theatre students, and offers courses in Acting, Production/Design and Performance Creation & Research. At the end of the first year, there is a selection process (either by audition or interview) to proceed into the various areas of interest.

**POLICY REGARDING LOSS, DAMAGE AND THEFT OF PERSONAL EQUIPMENT AND BELONGINGS:** The School of Arts, Media, Performance & Design 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 School. It is each individual’s responsibility to take care of their own property. Under no circumstances will the School 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 (416) 736-5333 or extension 33333 from any University phone.

**ROOM BOOKING POLICY:** Rehearsals for mainstage productions take precedence when assigning rooms, followed by faculty assigned work. Personal projects, including playGround, will be considered **only if space allows.**

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

Adopt professional standards by agreeing on a rehearsal schedule with group members and by having one group member do the arranging of the space in advance. Please ensure that the floors and walls are clean. **All garbage must be removed.** Please treat the studios with respect.

The studios are available only within the following hours: **Mon-Fri 8:00am-10:00pm and Sat-Sun 10:00am-6:00pm**

All spaces must be booked one week in advance and will be accepted **only until 4:00pm on Thursday the previous week.**

Requests will be confirmed Friday by 4:00pm.

Requests must be sent by **e-mail only** to rehearse@yorku.ca

*Include your full name, student ID, program, brief explanation of what the space will be used for and what kind of space you need (studio / classroom / big / small).*

Requests must be submitted **each week** for a room unless special arrangements have been made.

You cannot “claim” a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each space (exception – Light Lab CFT 153).

Spaces must be returned to neutral at the end of each booking session. There will be a picture of what “neutral” is in each studio.

The sign-off sheet must be checked and signed at the end of your studio time. If you enter a space and find it not “neutral”, please e-mail rehearse@yorku.ca.

Anything left behind in the spaces after your booking will be thrown out.

**Procedures for use of studios after-hours:** These procedures are designed to enhance the safety of authorized students when working alone in one of our studios after-hours - Monday through Friday from 11:00pm to 6:30am, and Saturday/Sunday from 10:00pm to 8:00am.

An After-Hours Use form will be completed and emailed to University Security at: scc@yorku.ca.
Be advised of the University’s emergency protocols (e.g. contact 911 in the event of a life threatening situation) and University Security’s urgent number (416.736.5333);

Contact University Security non-urgent number - 416.650.8000 - upon arrival and departure.

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/space-room-reservations-forms/

The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” and submit it two weeks in advance of the date required.

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.

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