EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 4010 3.0 SECTION A
VOICE V
FALL 2019 / WINTER 2020

Last Modified Date: 08/07/2019

COURSE CALENDAR DESCRIPTION
Incorporates, focuses and adds to the skills developed in prior years training of shaping the character within the context of the play and the performance. Prerequisites: Grade of B or better in FA/THEA 3011 3.00 or permission of the department. Corequisites: FA/THEA 4020 3.0 and FA/THEA 4030 3.00.
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INSTRUCTOR(S)

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

Course: THEA 4010 3.0 VOICE V  Course Webpage: http://www.yorku.ca/earmstro/courses/4010/
Term: Fall Term 2019-2020

Course Instructor
Eric Armstrong
306 CFT
earmstro@yorku.ca
txt/cell: 647-242-2128 — never call after 10 p.m.
Course consultation hours: Fri. 1-2 p.m., by appointment. (or other times: just email me)

Time and Location
STDO   T, F  9:00 pm – 10:50 am    CFT 138
      W  11:10 am – 1 pm     CFT 138

1. Special Features
One-on-one tutorials will be held in my office, 306 CFT, during class time. See the course schedule for dates.

Expanded Course Description
In this advanced course in VOICE, students will focus on application of voice to performance, performing voice overs, dialects and on solo performance creation.

Organization of the Course:
The course meets three times a week for two hours each time. This is a studio course, where sometimes we will work physically and vocally, moving and sounding vigorously. Dialect class will involve focused
listening and speaking in dialect. Voice over classes will involve reading copy for a variety of modes of voice over performance. Occasionally, classes will involve presentations to the group, and others may involve lectures and discussions.

**Pre-Requisites:**
Grade of B or better in FA/THEA 3011 3.00 or permission of the department.

**Co-Requisites:**
FA/THEA 4020 3.00 and FA/THEA 4030 3.00.

1. **Topics and Concepts** This advanced level course marks a major shift in the training. As it is expected that the students at this level have a working system or practice, the focus shifts to:
   - coaching specific skills required in a range of production settings, including theatre, film, tv & other broadcast media;
   - developing skills in tackling mature problems such as sustaining a performance, or coping with complex technical and emotional demands;
   - maintaining vocal health at a level of performance efficiency no matter what the state of health, climatic conditions or size of the theatre may be,
   - adjustments of scale from camera to varying sizes of theatres.

**CLASS SCHEDULE (guaranteed to change)**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Sep 4, 6</th>
<th>1</th>
<th>Weds: Intro, IPA for Accents</th>
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<tr>
<td>2</td>
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<td>Fri: Voice work-out, Archetype Intro</td>
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<td>Gathering Project</td>
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<td>Week 2</td>
<td>Sep 10, 11, 13</td>
<td>3</td>
<td>Tues: Intro to Cockney</td>
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<td>Weds: power objects</td>
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<td>5</td>
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<td>Fri: Cockney application 1 (London Film Festival)</td>
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<td>Week 3</td>
<td>Sep 17, 18, 20</td>
<td>6</td>
<td>Tues: Voice/Text exploration in space (in FFT)</td>
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<td>7</td>
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<td>Weds: Archetype stories</td>
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<td>Thurs: The Unnatural and Accidental Women 7–9pm</td>
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<td>Thurs: @ Price Family Cinema</td>
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8  Fri:
Cockney
Application
Tutorials
in
my
office

Week 4 Sep 24, 25, 27

9  Tues: Voice/Text in space (in FFT)

10  Weds:
Archetype
Check
in
Tutorials
in
my
office

11  Fri:
Voice/Text
in
space
(in
FFT)

Week 5 Oct 1, 2, 4

12  Tues: Cockney Final Passes, Intro to Irish.

13  Weds:
Voice
Over
Exploration
1

14  Fri:
Archetype
Exploration

Week 5 Oct 8, 9, 11

15  Tues: Irish application 1, PR 1 due

16  Weds:
Voice
work

17  Fri:
Group
A
| Group
B
Archetype
Sharing

Week 6 Oct 14–18

READING WEEK

Week 7 Oct 22, 23, 25

18  Tues: Irish application 2 Tutorials
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<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Events</th>
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<tr>
<td>Week 8</td>
<td>Oct 29—Nov 1</td>
<td>ON STAGE Week</td>
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<td>Week 9</td>
<td>Nov 5, 6, 8</td>
<td>21 Tues: NYC application 1 Tutorials</td>
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<td>22 Weds: NYC application 2</td>
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<td></td>
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<td>23 Fri: Group A Archetype Sharing</td>
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<td>Week 10</td>
<td>Nov 12, 13, 15</td>
<td>24 Tues: Group B Archetype Sharing</td>
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<td>25 Weds: NYC final</td>
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<td>26 Fri: Voice over Exploration 3</td>
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<td>Week 11</td>
<td>Nov 18–23</td>
<td>PERFORMANCE WEEK</td>
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<td>Week 12</td>
<td>Nov 26, 28</td>
<td>27 Tues: (LAST CLASS) Class TBA, PR 2</td>
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<td>Fri: Y3 Showings: 10 amFri: MFA PC</td>
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<td>Fri: Y3 Showings: 6 pm</td>
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1. **Learning Outcomes** The purpose of this advanced level course is to assist students in developing their voices for performance for the stage, camera and media.

By the end of the course, you should:

- be able to speak a variety of dialects/accents including a sampling of North American and British dialects;
- be able to meet the vocal, emotional, articulatory and textual demands of the plays you’ll be performing in the Theatre @ York season, especially *Goodnight Desdemona*…;
- have researched, created and performed your “Archetype Project,”
- begun research for your “Personal Accent Study,” which will be presented in the spring.

**PARTICIPATION:**

1. Like all performance studio courses, much of learning for this course occurs in class, not at home, or elsewhere. Your participation in the class is expected, appreciated and sometimes demanded. Evaluation is based on what I see and hear and feel you doing on an ongoing basis. The following may give you some pointers in terms of what is expected.

- Discussion is an important part of class. I expect you to ask questions, share opinions, challenge poorly presented arguments, and present your point of view.
- The space, your fellow students and most importantly yourself must be treated with great respect. Your attitude towards your work is an important part of participation.
- Careful listening to your classmates is an important part of learning how to do a dialect or speak a text effectively. You can learn a lot by trying to figure out what is or isn’t working for your classmates.
- Because listening is a very important part of this class, I ask you to try to keep chat limited as much as possible, so that we can work productively and effectively within the time we have.
- Preparing your script (sometimes called a “score”) for your dialect work is **essential**. Just reading it from a book with no scoring is a pointless exercise that leads to generalized, weak work, and will not be tolerated. Showing up to a tutorial unprepared will affect your participation grade significantly.
- Students are required to be prepared for class. This means that you have done your homework, are off-book when required, are open and willing to be focused on the work at hand, ready to change and redirect your focus as the tasks develop, and prepared to take risks.
- Punctuality is essential. Arriving early enough to warm up so that you’re ready to work is also required, even when you’re rehearsing long hours.
I ask that you never chew gum in class. No eating in class, either. Drinking water, on the other hand, is recommended. Remove any jewelry that will limit your ability to move or speak with flexibility and clarity. Late assignments drop 10% for each day late. After a week, the assignment gets the value of zero. You must hand in/present all assignments to complete the course.

**COURSE PLAN/ ASSIGNMENTSWritten:**

- Progress Reports: 2 Reports, one at midterm and one at the end. Though a PR may include reflections on acting, movement, or rehearsal work outside of class that is related to voice, or focusing on how the program is affecting you in general, that should only be a minor aspect of your writing. Your experience of the classes, and your practice and preparation for those classes, is your primary focus.
- Though I tend to work in a flexible manner, here is my proposed schedule for this semester. Due to the unpredictable nature of fourth year, we need to be adaptable.

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-05) would be today’s tag. Put those at the start of each bullet.
4. PRs now have 4 sections: Follow-up, where you touch on what your plans were (for the 1st one, what your plan was for the start of the semester); Discoveries; Issues; Plans (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).
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.

Please submit your work in a .docx file format, with a file name Lastname_Firstname_PR1.docx, via Moodle by midnight on the day it’s due: Oct 8, and Nov 26.

**Voice:**
- Archetype Project:
- Power Object exercise
- Indigenous Storytelling exploration
- Storytelling exercise
- the Creation of your show, and
- the Performance of your show
- Voice Over exploration
- 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 the voice use we witnessed in the show the following day.

**Speech/Dialect:**
Each Dialect will be demonstrated in a short passage performed in the dialect.
- Cockney/ Multicultural London English & London Film festival
- Irish (Persons of Colour: we’ll talk about other options here)
- New York City
- **Film assignment:** with a partner, bring in a clip from a contemporary Working class London film featuring native dialect speakers; hand out a transcription of one good line (spelling and IPA) to all your classmates. Teach us how to say the line.

1. **Graded Assessment**

<table>
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<th>Participation (20%):</th>
<th>Est. Time</th>
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<tr>
<td>Preparation, Practice, Participation</td>
<td>10%</td>
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<td>Ongoing Development, Growth, &amp; Risk Taking</td>
<td>10%</td>
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Assignments (80%):
2 PRs                                                                             10%                            3 hrs. each
Dialect monologues        (3 x 8%)                             24%                            3 x 5 hrs.
Voice Over Explorations                                           6%                               3 x 1 hr.
Archetype Project Preparation                                5%                               5 hrs.
Archetype Creation/Performance                          35%              20–30 hrs.

The time estimates are guesses at how much time should be dedicated to each of these assignments. Some students may be able to complete any given assignment in much less time, while others might take significantly longer.

Final course grades may be adjusted to conform to Program or AMPD grades distribution profiles.

“Estimated Times” are merely a guideline, and may differ widely from your experience.

1. Additional Information: Students will receive graded feedback on work totaling 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. Note: Restrictions apply to grade reappraisal. See applicable information in the 2019/20 York University Undergraduate Calendar at https://calendars.students.yorku.ca/2019-2020/academic-and-financial-information/academic-information/grades-and-grading-schemes.

We have scheduled end-of-term conferences this semester for December 5th. Since you probably have already had ALL the feedback you need from your teachers, it is likely just an opportunity for me to share feedback on the Archetype Projects, which happen the night before. 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.

Tests Grading: For a full description of York grading system see the York University Undergraduate Calendar.

Late Submission Policy:
2. 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.
3. 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.)
4. 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.

5. Minimum Grade Policy for Acting Area Students:
6. Important: the live performance component of any course is excluded from grade reappraisal.
7. 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.
8. Last date to drop a fall term (F) course without receiving a grade: November 8, 2019

• 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/

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

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

**Additional information:**

- 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

**Manage my Academic record**

http://myacademicrecord.students.yorku.ca/

"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

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

Moodle @ York University