EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 2060 3.0 SECTION A
VOICE AND SPEECH I
FALL 2020 / WINTER 2021

Last Modified Date: 09/02/2020

COURSE CALENDAR DESCRIPTION
An introductory course in voice and speech for effective communication. Exercises and practical applications in a variety of speaking contexts focus on vocal function, breath, resonance, articulation and coping with performance stress.
Provides an introductory course in voice and speech for effective communication. Exercises and practical applications in a variety of speaking contexts focus on vocal function, breath, resonance, articulation and coping with performance stress. Prerequisites: none. Course credit exclusion: AK/THEA 2060 3.0

INSTRUCTOR(S)

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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

Course Director: Laurel Paetz Smith lpaetz@yorku.ca Instructors: Matthew Rossoff (Labs 1, 2 & 3) mrossta@yorku.ca Cathy Sobocan (Labs 4 & 5) csobocan@yorku.ca

Time and Location Location: Please note that this is a course that depends on remote teaching and learning. There will be no in-class interactions or activities on campus. Time: LAB 01 M 14:30-17:30 LAB 02 M 18:30-21:30 LAB 03 T 8:30-11:30 LAB 04 T 11:30-14:30 LAB 05, T 14:30-17:30 Special Features: Technical requirements for taking the course: This course will be delivered remotely via Zoom meetings.
Students will be required to have a computer with a webcam and a microphone, and/or a smart device with these capabilities. Students will need a reliable, higher speed wi-fi connection. A way to determine Internet connection and speed: there are online tests, such as Speedtest, https://www.speedtest.net/ that can be run.
Organization of the course: Sessions will consist of whole group explorations, group or individual exercises, and presentations. Each student will be expected to practice material learned in class, prepare and present three oral assignments (two of which are memorized), and write a voice paper, and six journals. Each studio session is divided into two parts. The first part is focused on a series of physical and vocal exercises designed to free your voice and develop an individual personal vocal warm up. The training will be through a combination of group and individual experiences led by the instructor. The second half of the session will be devoted to the application of the physical and vocal skills to specific performance 2 situations. Students will
gain valuable experience in the oral presentation of research material, as well as personal, poetic, political, and rhetorical materials. The three-hour class time will take place live on Zoom. There may be instances when a portion of that class time is devoted to asynchronous learning. This will occur at the discretion of the instructor. Topics and Concepts: The primary focus is dedicated to the art of communication based on an understanding and employment of the human voice, and on the preparation and presentation of oral and spoken skills. At the beginning of the twenty-first century, we are witnessing a shift away from the powerful tradition of the written and the spoken word as the two main forms of language communication. The dominant modes of communication now are: 1) visual, including print advertising and commercials, 2) electronic, e.g.: e-mail, text messaging, social media, 3) the tight throat-locking voice reflecting the stress of modern society. The human voice is a physical event, therefore the primary focuses of this course are: 1. To aid the students in developing a tangible physical experience and freedom in their vocal sound. 2. To develop an understanding of how breathing is the basic working tool of the human voice and human communication. 3. To develop confidence in an active engagement with the breath and the physical body, thereby reducing performance stress, which in turn will help to develop specific skills for handling performance stress situations. 4. To develop interpersonal vocal skills so that we know when we are effectively communicating. 5. To develop skills in exploring an idea on one’s feet and articulating it in a manner to which another person can respond. 6. To examine, through practical exercises, the tension or stress patterns that inhibit our voices, and then evolve skills in reducing vocal 7. and performance stresses. 8. To develop a personal practice or warm up for improving your voice. 9. To develop a confidence in the preparation and rehearsal for an oral presentation. Learning Outcomes with Examples: 1. Each student will develop an understanding of how the human voice works. 2. Each student will acquire an understanding of the practice through which they can improve their spoken voice. 3. Each student will acquire skills for preparing for oral performance situations. 4. Each student will begin to develop ease in speaking before a group. 3 Graded Assessment: Each student who comes to a studio course is arriving with a unique set of skills and potential. The class work grade reflects the individual’s attitude in exploring new concepts, their respect for their own and for their colleagues’ unique development, and the degree of mastery of the various studio investigations. As each studio session builds on the previous session, the familiarity and repeatability through practice is also noted. Class Work (participation, professionalism) 25% Voice Paper 10% Anatomy Assignment 10% Voice Journals 20% Oratory Assignment 15% Spoken Word Assignment 20% Additional Information: DRESS: As the work will at times be physical, it is recommended that students wear comfortable clothing that they can move around in: sweats, yoga pants, etc. Tight jeans or skirts are not appropriate. Wearing them will inhibit your ability to move, and that, in turn, will affect your Participation grade. You will be working in socks or bare feet. CLASS STRUCTURE: Each class will be divided into two sections. The first half of each class will focus on physical and vocal exercises. The second half of each class will be the direct application of these skills to various texts. The text assignments to be presented in class will cover a wide range of prose and poetry. ATTENDANCE: Students are reminded that Department of Theatre rules require attendance at all online classes. There is no differentiation between excused and unexcused absences - an absence is an absence and will affect your chances of success in this course. As this is an experiential course, 3 absences will result in failure. Please be reminded that three lates are equivalent to one absence. Please read Attendance policy under IMPORTANT INFORMATION FOR STUDENTS on the 2060 main Moodle page. PARTICIPATION: Students will be assessed based on their willingness to participate fully, openly and without judgement in all activities. Students are encouraged to contribute to any and all class online discussions. Grading on participation includes assessment of attitude, commitment, and growth in the work. Failure to attend classes will result in either academic penalty or a request that the student to withdraw from the course. 4 DESCRIPTION OF ASSIGNMENTS (note: due dates are listed for Monday and Tuesday labs) Voice Paper Due Date: SEPT 21/22 This paper is an account of the history, influences and development of your voice. You will be given a questionnaire, but do not feel you need only cover the questions given. This paper is about YOUR VOICE, so please include anything else that you feel is pertinent. Papers will be graded on their level of honesty, depth and insight. Minimum 4 pages double-spaced, 12 point font, normal margins. Please see Voice Paper Guidelines under assignment page on Moodle. Voice Journals Due Dates: mid-term OCT 26/27 (3 journals from CLASSES 2, 3,AND 5) AND final class, DEC 7/8 (3 journals from CLASSES 7, 10, 11) A record to be kept by each student, detailing each class- the exercises, the assignments and presentations, along with the student’s experience of them as a participant or a spectator. Each individual journal should be AT MINIMUM, two pages, 12 point font, normal margins. Journals will be submitted twice during the term, on the above dates. They will be graded for clarity of thought, quality of observation, depth of reflection and completeness. Each journal will have two components: 1) an account of what we did and your SPECIFIC EXPERIENCE in the activity. Use the information below* as the guidelines for this
component. 2) a response to the assigned reading for that week. The readings can be accessed on Moodle (NOTE: Final journal will be a summary of major observations, discoveries and takeaways over the term. Instructor will provide guidelines) *The journal is a way to connect with what you are thinking and feeling about what is happening in class. The journal should contain a description of what we did in class. What did we do? How did we do it? Why do you suppose we did what we did? Describe how the exercise in class or in your own at-home practice made you feel, and what you thought about while you were participating. What happened to your body and your breath? Don’t be afraid to be honest. Be observant rather than judgmental of both yourself and of others. What changes do you notice in yourself and in others as a result of the work in class? Comment on how the class work will apply to your life professionally and personally. Record observations and experiences had both in and out of class. Your responses to the work should be thoughtful and specific. They may include feelings, thoughts, images and drawings. NOTE: it is not enough to say something is “uncomfortable” or “I didn’t like it” or “I liked it”. These types of statements are too general and not useful by themselves. Feeling ‘uncomfortable’ (physically, emotionally, psychologically) is usually a clear clue that there is something new you are experiencing or some old/familiar, habitual pattern getting in your way, which should be investigated further. Rather, articulate the precise physical information and possible steps (based on the concepts and principles introduced) you can practice in order to move through what is not easy. Don’t worry if you don’t have answers; it is the willingness to investigate that counts. “It worked for me” or “it didn’t work for me” are also too general and usually based in personal judgement, preference or expectation of a result rather than ongoing practice of a technique. If something ‘worked for you’ it must be placed in some context in order for the work to carry forward. “I didn’t feel anything” is fundamentally untrue; is it that you didn’t feel anything or that you did not feel what you expected you should feel? Stay away from intellectualizing concepts; articulate your experience in concrete, physical, do-able terms. Anatomy Presentation Due Date: OCT 5/6 This is a research project on an aspect of anatomy and its connection to voice and breath. Students will be expected to present their findings orally to the class. Your presentation should be 3 minutes in length. YOU MAY NOT USE POWERPOINT in your presentation. You will be timed. You must understand the material and how it applies to voice and speech. You may use handouts and diagrams in your presentation THAT YOU CAN SHARE ON ZOOM. You may refer to notes, but you must have a thorough knowledge of your material in order to keep that to a minimum. A research paper, 400-500 words in length, DOUBLE SPACED, 12 PT FONT, NORMAL MARGINS must be submitted on the due date. Please cite AT LEAST 3 sources. Note: your paper will NOT be the script for your oral presentation. Oratory Presentation Due Date: NOV 9/10 A student-selected piece of historical prose (a speech, address or lecture), designed to be communicated to a large group of people. Choose something in which you have an interest or a personal connection. Do NOT choose a speech from a piece of fiction, such as a film or novel. Speeches should be no more than 45-60 seconds in length (may be edited from the original), and approved by the instructor. EDITED COPY MUST BE SUBMITTED FOR APPROVAL BY FRIDAY OCT 2nd. Speeches MUST be memorized. Speeches will be graded on preparation, clarity, application of class concepts and presentation. Spoken Word Presentation Due Date: DEC 7/8 Choose a poem from the Spoken Word/Slam Poetry genre. Poems MUST be memorized for oral presentation, and a copy of the text brought into each class. Choose one that both challenges you and evokes a strong emotional response in you. Poems must be 75-90 seconds in length (may be edited from the original), and approved by the instructor. EDITED COPY MUST BE SUBMITTED FOR APPROVAL BY FRIDAY NOV 13TH. Poems will be graded on preparation, clarity, application of class concepts and presentation. Note regarding late assignments: 10% will be taken off grade for each day that assignment is late. Do not assume that you can receive an extension on any assignments, including presentations. 6

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