GOALS OF THE COURSE:
This class is an exploration of the performer’s voice, with the precept that one’s voice is a manifestation of one’s state of being. The main focus of the class is the learning of voice work as a preparation for performance – a series of exercises designed to liberate the speaking voice from habitual psychophysical tension and develop vocal range, stamina, clarity, power and sensitivity to impulse. Work will include discovery of sound in the body, awareness and opening of the channel (jaw, tongue, and soft palate), exploration of resonance, vocal freedom and range, isolating and strengthening resonating chambers and articulation exercises. Group and individual exercises designed to stimulate and develop the imagination, physical and sensory awareness, creativity and capacity for ensemble work will be practiced as a basis for vocal presence. Text work will include an original monologue and a monologue from a published contemporary play of your choosing. You will be required to read The Right to Speak by Patsy Rodenburg, Anatomy of Breathing, by Blandine Calais-Germain, and periodic handouts and postings on Blackboard. The goal of these applied techniques and exercises is the development of a voice capable of carrying within the vibrations and universal resonance and frequency of any human condition, and the ability to powerfully extend your voice on text, into the bodies, minds and hearts of your fellow actors and the audience.

REQUIRED READING:
• Rodenburg, Patsy. The Right to Speak; Routledge; ISBN 9780878300556


REQUIRED VIEWING/ATTENDANCE:
• Mainstage productions in the School of Theatre, Dance, and Performance Studies

PRACTICE:
To gain maximum benefit from the work, it is crucial to your success in the class that you create a daily discipline to practice the exercises learned in class. Training your voice requires time and commitment. Developing discipline is an essential part of becoming an actor. Homework for every class is that you practice the tools you’ve learned in class for 30 minutes to 1 hour every day and that you journal 3 of your practices per week.
WRITTEN WORK:

JOURNAL:
You are required to write 3 journal entries per week. Please keep a journal of your daily voice practice – not your class time practice, but the practice you perform outside of class on your own time. The journal must be typed. Attached to the end of this syllabus is an example of a journal entry – in the form and detail, which I ask you to follow. The format to follow is:

1) Date and time of practice (not class time)
2) Exercises/tools from class you practiced
3) Physical/mental/feeling observations of your voice prior, during and after the practice. (speak text at end of practice for comparative value)
4) References to the reading done for class in The Right to Speak or Anatomy of Breathing (page listed), in every journal entry.
5) Observations about performances you are required to view.

If something was discovered in class and you did not have the opportunity to share it, I invite you to write about it as an addition to a journal entry about your practice.

The journals will be emailed to me (ashleys@umd.edu) every four weeks.

5 points will be deducted from your grade for every day that your journal is late and absence from class is not an acceptable excuse for your journal being late:

POETRY:
We will spend the first few weeks exploring the voice through poetry.

PERSONAL MONOLOGUE:
We will spend several weeks building a personal monologue. It will eventually add up to 60 minutes of spoken text.

CONTEMPORARY PUBLISHED MONOLOGUE
We will spend the second half of the semester exploring published contemporary monologues.

OTHER WORK:
Right after Spring Break you will randomly draw a warm-up exercise or series of exercise from a hat. You will spend the remainder of the semester mastering that particular exercise by observing it and journaling about it. You will then demonstrate your expertise by leading the class in that exercise at the end of the semester.

CLOTHING:
The work we do in class requires physical movement. Wear rehearsal clothes, or clothes that you would wear to a movement class which will allow you freedom of movement and you don’t mind getting dirty.
ATTENDANCE:
You must come to class ready to work. I ask that you honor the practice by being dressed for class and practicing relaxation, stretching, or warming up by 10 AM. Unless there is a health reason, we work without shoes, so please have shoes removed. If you desire socks, have rubber treads on them so you do not slip on the floor.

In order to insure your individual success in THET 310 and the successful development of the ensemble of the class, it is recommended that you are present for every class. ANY absence outside of those excused as per the TDPS Performance Attendance Policy (below) will result in your participation grade being lowered by ten points. You must be on time. Every unexcused late arrival will lower your participation grade by five points. Active vocal and physical presence in class counts as participation. You have the potential to earn 300 points for this class. Participation will be counted as 100 points toward your final grade. No absence will be excused due to lack of preparation or absence (without medical note). Below is the TDPS Performance official attendance policy:

ATTENDANCE POLICY OF THE DEPARTMENT OF THEATRE
Regular attendance and in-class participation are integral components of all theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student's work, the Department's general attendance policy on excused absences is consistent with the University's policy, which allows students to be excused for the following causes:

1. Illness of the student or illness of a dependent as defined by the Board of Regents on family medical leave.
2. Religious observance (where the nature of the observance prevents the student from being present during the class period)
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student’s control

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes.
(Undergraduate Catalog, pages 36 & 37)

For an absence to be excused a dated doctor's note, hospital bill, or insurance form must be provided on the FIRST day you return to class. I must clear any other causes of absence prior to a missed quiz, project, exam, etc. Students are responsible for informing me of any intended absences for religious observances in advance. Pursuant to university policy, notice should be provided as soon as possible but no later than the end of the schedule adjustment period.

Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.
GRADING:
Participation 100 pts
Journals 100 pts
Text Work 50 pts
Warm-up Demonstration 50 pts

Total 300 pts

CONFERENCES:
Feel free to make an appointment with me as often as needed, or stop by my office during office hours. If you are unclear about your progress at any time in the semester, or about any of the material we are covering, please schedule a conference.
OTHER UNIVERSITY POLICIES:

RELIGIOUS OBSERVANCE POLICY
The University's policy "Assignments and Attendance on Dates of Religious Observance" provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students have the responsibility to inform the instructor of any intended absences for religious observances in advance. Notice should be provided as soon as possible, but no later than the end of the schedule adjustment period.

For more information: http://www.faculty.umd.edu/teach/religious.html

ACCOMMODATING INDIVIDUALS WHO HAVE DISABILITIES
The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0126 Shoemaker Hall, 314-7682). A disability should be verified and discussed with Disability Support Services before the student contacts the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period.

For more information: http://www.counseling.umd.edu/DSS/

HONOR CODE
The University has a nationally recognized Honor Code, administered by the Student Honor Council. The Student Honor Council proposed and the University Senate approved an Honor Pledge. The University of Maryland Honor Pledge reads: "I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge.

For more information: www.umd.edu/honorpledge and http://www.shc.umd.edu/code.html

ACADEMIC INTEGRITY
The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council,
please visit http://www.studenthonorcouncil.umd.edu/whatis.html.

SEXUAL HARASSMENT POLICY
The University is committed to maintaining an academic work environment free of sexual harassment for all faculty, staff and students. Sexual harassment diminishes individual dignity and impedes equal educational and employment opportunities. Sexual harassment will not be tolerated at the University; it is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. Please be advised that the University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions about sexual harassment or the University policy and procedures may call the Office of Judicial Programs (2118 Mitchell Building, 314-8204). To read the entire Policy see "Appendix B: Campus Policy and Procedures on Sexual Harassment" in the Undergraduate Catalogue (http://www.umd.edu/catalog/0405/chapter10.pdf). For more information: http://www.president.umd.edu/legal/policies/sh.html

COURSE EVALUATIONS:
CourseEvalUM will be open for students to complete their evaluations for Spring 2012 courses between April 24 and May 11. Students can go directly to the website (www.courseevalum.umd.edu) to complete their evaluations, beginning December 2. You will be alerted about these dates and provided more information closer to that time, and students will be alerted via their official University e-mail account. Students who complete evaluations for all of their courses in the previous semester (excluding summer), can access the posted results via Testudo's CourseEvalUM Reporting link for any course on campus that has at least a 70% response rate. You can find more information, including periodic updates, at the IRPA course evaluation website: https://www.irpa.umd.edu/Assessment/CourseEval/fac_faq.shtml

Please take these evaluations seriously. They are read by faculty and administrative committees who’s job it is to determine tenure and promotion for the teacher being evaluated. Since tenure and promotion is based on an “up or out” philosophy, the employment of any faculty member who fails to qualify for tenure and promotion by their appointed date (usually six years after their initial hire) is terminated.
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<tr>
<th>Week One:</th>
<th>In class:</th>
<th>Introduction:</th>
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<tr>
<td></td>
<td>Outside class:</td>
<td>Read Chapters 1-2, Rodenburg</td>
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<td>Read Chapter 1, Calais-Germain</td>
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<tr>
<th>Week Two:</th>
<th>In class:</th>
<th>Voice &amp; Self Observation</th>
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<tr>
<td></td>
<td>Outside class:</td>
<td>Read Chapters 3 and 4, Rodenburg</td>
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<td>Read Chapter 2, Calais-Germain</td>
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Observe one’s own habits and journal observations. Write and memorize first 15 seconds of a personal monologue.

<table>
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<tr>
<th>Week Three:</th>
<th>In class:</th>
<th>Physical awareness.</th>
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<td></td>
<td>Outside class:</td>
<td>15 second personal monologue presentations.</td>
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<td>Read Chapter 5, Rodenburg</td>
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<td>Read Chapter 3, Calais-Germain</td>
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Write and memorize the next 15 minutes of personal monologue.

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<th>Week Four:</th>
<th>In class:</th>
<th>Breath awareness. Touch of sound.</th>
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<td>Outside class:</td>
<td>30 second personal monologue presentations.</td>
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<td></td>
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<td>Read Chapter 6, Rodenburg</td>
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<td>Read Chapter 4, Calais-Germain</td>
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Write and memorize the next 15 minutes of personal monologue.

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<th>Week Five:</th>
<th>In class:</th>
<th>Explorations in amplification.</th>
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<td></td>
<td>Outside class:</td>
<td>45 second monologue presentations.</td>
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<td></td>
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<td>Read Chapter 7, Rodenburg</td>
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<td>Read Chapter 5, Calais-Germain</td>
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<th>Week Six:</th>
<th>In class:</th>
<th>Journal #1 due on Monday.</th>
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<tr>
<td></td>
<td>Outside class:</td>
<td>Write and memorize the next 15 minutes of personal monologue.</td>
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<td></td>
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<td>Journal observations.</td>
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<tr>
<th>Week Seven:</th>
<th>In class:</th>
<th>Breath Capacity</th>
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<td></td>
<td>Outside class:</td>
<td>60 second monologue presentations.</td>
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<td>Read Chapters 5 &amp; 6, Calais-Germain</td>
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Practice warm-up.

Journal.
Week Eight:  
In class: Chest. Mouth & Teeth Resonators  
Read Chapter 7, Calais-Germain  
Memorize published monologue.  
Journal.

Week Nine:  
Spring Break

Week Ten:  
In class: Tongue & Soft Palate. Thought>breath>voice  
Warm-up drawing  
**First published monologue showing**

Outside class: Read Chapter 8, Calais-Germain  
Journal.

Week Eleven:  
In class: **Journal #2 due on Monday.**  
Middle of the voice.  
Outside class: Read Chapter 9 (pp.159-188), Calais-Germain  
Practice breathing exercises.  
Journal.

Week Twelve:  
In class: Nasal and Skull resonators  
**Second published monologue showing**

Outside class: Read Chapter 9 (pp.189-218), Calais-Germain  
Practice breathing exercises.  
Journal.

Week Thirteen:  
In class: Range and Articulation, alacrity and dance of the mouth  
Outside class: Read Chapter 9, Rodenburg

Week Fourteen:  
In class: **Third published monologue showings**

Outside class: Read Chapter 10 (pp. 151-287), Rodenburg  
Practice. Journal.

Week Fifteen:  
In class: **Warm-up Demonstrations**  
Outside class: Read Chapter 10 (pp. 287-299), Rodenburg

Week Sixteen:  
In class: **Journal # 3 due on Monday.**  
Final showings of contemporary monologues.
**AGREEMENT**

By signing below, I confirm that I have read the Syllabus for THET 310 Section 0101, had it verbally explained to me and I understand and agree to honor these commitments.

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Sample Voice Journal

Name: Jane Doe
Date: April 1, 2012
Time: 7:30-8:30 am

BEFORE:
I made sure I took a couple of extra minutes this morning to mentally prepare myself for practice. I have trouble visualizing growth in my spine, and I feel like that causes the muscles around my spine to tighten up to force my spine to be long, which just does more damage.

DURING:
I slowly rolled up and down my spine several times, making sure to take note of each imperceptible movement and feel each and every vertebrae stacking on top of one another. I know at what point when my butt clenches (it’s about a third of the way up my spine) and at what point my knees stiffen (it’s right before my vertebrae start stacking on top of one another). Knowing these things helps me prepare for them ahead of time.

In class, we mentioned how when we switch an old habit how unnatural it feels at first, so I played around with my shoulders a little. I realized that I think they are imbalanced because I walk around with a huge back of books on my left shoulder everyday. As a result, my left shoulder is always down. Even after doing the alignment exercises my shoulders still carry a small amount of stress. I shifted my right shoulder down, but didn’t put any extra tension or movement in my left shoulder. There was still a shift.

Patsy Rodenburg talked about how deep habits can be frightening to unwind, and that it’s important not to force yourself through an exercise that feels uncomfortable. I particularly loved her point on p.89, “Our habitual impulse is first consciously and then unconsciously to tell ourselves, ‘If I don’t breathe down there, if I hold it tight and wrap myself around the wound, I won’t be reminded of the horror, the suffering, the guilt.” I don’t know that I agree with her point about a conscious process, but I can definitely see how an unconscious process might be at work in my chest and shoulders. I want to keep exploring this.

To get myself to yield to my body’s natural breathing processes I asked myself on the inhale “What is controlling my breath?” and answered “My mind” right before exhaling so that the breath just flew out. It released. I went back to “fff”-ing and it felt much more natural. It was barely audible, but each “fff” felt like a little puff of release, like each time you spray an exquisite, expensive perfume.

OUTSIDE OBSERVATIONS:
I noticed how softly I speak in classes. I elongate my vowels, speak off my vocal chords, and trail off at the end of sentences. It’s as if I am ashamed to be heard! I am going to challenge myself to try and speak with a fuller voice in class this week. Why spend life afraid to answer the questions?