

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

Department: Theatre and Dance

College: D.S. College of Arts and Letters

Recommended Course Identification:

Prefix TPP Course Number 6715 Lab Code (L or C) _____

(to obtain a course number, contact mjenning@fau.edu)

Complete Course Title: Voice for the Graduate Actor One

Effective Date

(first term course will be offered)

Fall 2014

Credits²:
2

Textbook Information:

Rodenburg, Patsy: The Second Circle: How to Use Positive Energy for Success in Every Situation. New York: W. W. Norton & Co., 2008. ISBN#978-0-393-06279

Grading (Select only one grading option): Regular Satisfactory/Unsatisfactory _____

Course Description, no more than three lines

Vocal training for the graduate actor emphasizing release of physical tension as well as proper use of the vocal apparatus to enhance resonance, projection and the ability to work on impulse

Prerequisites*:

Corequisites*:

Registration Controls (major, college, level)*:

Admission to the MFA in Theatre program

* Prerequisites, corequisites and registration controls will be enforced for all course sections.

Minimum qualifications needed to teach this course: MFA degree in theatre and certification in one or more recognized training system (Fitzmaurice, Linklater, Lessac, etc.)

Faculty contact, email and complete phone number:

Kathryn L. Johnston
Kjohns74@fau.edu
 561-297-3695

Please consult and list departments that might be affected by the new course and attach comments.³

None known

Approved by:

Department Chair: _____

College Curriculum Chair: _____

College Dean: _____

UGPC Chair: _____

Graduate College Dean: _____

UFS President: _____

Provost: _____

Date:

Feb 19, 2014

3/7/14

3/10/14

3/24/14

3/24/14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.




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MEMORANDUM

February 19, 2014

To Whom It May Concern

Dr. Richard Gamble, Chair 
Dept. Theatre and Dance

The Department of Theatre and Dance wishes to waive the typical class/credit paradigm for TPP 6715 - Voice for the Graduate Actor 1. The required meeting hours exceed the typical class/credit paradigm due to the studio/interactive tutorial learning nature of this class.

VOICE FOR THE GRADUATE ACTOR ONE

Instructor: Kathryn L. Johnston

Course # TPP 6715

Required course for MFA candidates

2 credit hours

Class Time: Wed., Fri. 11:00 – 12:20

Location: AL 105 (Dance Studio)

Office: AL 178

Office Hours: (Subject to change due to Departmental obligations.) Mon. 2:00–3:00; Tues. 2:00-3:30; Wed. 2:00-3:00; Thur. 1:00-2:30 and other times by appointment. An appointment is a good idea for my regular office hours as well.

Phone: 561-297-3695

E-mail: kjohns74@fau.edu

COURSE DESCRIPTION

Vocal training for the graduate actor emphasizing release of physical tension as well as proper use of the vocal apparatus to enhance resonance, projection and the ability to work on impulse

COURSE OBJECTIVES

- A voice that is more flexible -- adjusts more easily to a variety of performing circumstances
- The ability to recognize and correct unhealthy use of the voice
- Knowledge of the physical anatomy involved in voice production
- The ability to perform the Fitzmaurice Voicework® series
- The ability to understand Deconstructing and Restructuring in Fitzmaurice Voicework®
- Understanding of and ability to differentiate between First, Second and Third Circle performances as described by Patsy Rodenberg with an emphasis on the ability to perform in Second Circle
- The ability to apply the exercises practiced in class to your own performances

COURSE MATERIALS

- Yoga mat
- Zafu
- Text: Rodenburg, Patsy: The Second Circle: How to Use Positive Energy for Success in Every Situation. New York: W. W. Norton & Co., 2008. ISBN#978-0-393-06279

CLASS RULES

1. **No food** is allowed in the studio. Water is the only beverage allowed -- and encouraged.
2. **Cell Phones:** They are to be silenced or turned off. ("Vibrate" is not acceptable.) **IF YOU ARE CAUGHT "TEXTING" DURING CLASS YOU WILL BE MARKED "ABSENT" FOR THE DAY.**
3. **Late work/ Missed exams:** All assignments are due on the dates announced – if you miss class on the day a written assignment is due you may e-mail it to me by 5:00 on the due date without penalty. Late written assignments will be penalized one letter grade for each day late. You may make up a missed performance presentation, but will be penalized one letter grade.

ATTENDANCE POLICY FOR GRADUATE STUDENTS

1. You are allowed **ONE absence*** before there is a penalty.
2. **TWO absences*** will lower your final grade by one letter.
3. **THREE absences*** will result in automatic failure.
4. **Three tardies** equals one absence.

If you miss a class you are responsible for checking in to see what you have missed. If you arrive to class after roll is taken, it is your responsibility to check in at the end of class to make sure your attendance is recorded. See University policies in the FAU Student Handbook <http://www.fau.edu/handbook/>

MY EXPECTATIONS OF YOU (These items will figure into your final class grade.)

- **Respect for the process:** What may not seem to be “working” for you in the moment, may well work for you at a later time. Further, what may be not be working for you may be working for your colleagues. Stick with it.
- **Ask questions:** This work can be confusing. If you don’t understand something, ask questions! If you have a question chances are one or more of your colleagues have the same one. I truly believe (and so should you) that when it comes to this course **THERE ARE NO STUPID QUESTIONS!!**
- **You are responsible for your own safety!** If something feels unsafe to you either physically or emotionally, it is up to you to stop. Be kind to yourself. Beating yourself up because you don’t seem to be progressing as quickly as some of your colleagues serves no purpose and can slow your growth. Be patient with yourself and trust that you will grow. Celebrate your successes and those of your colleagues.
- **Respect for your colleagues:** Everyone experiences this work in their own way. “Breakthroughs” occur in many ways and in each performer’s time. You are free to discuss what happens to *you* in class, but in order to maintain a safe environment, I ask you to keep your colleagues’ experiences confidential. Further, I encourage you to support your colleagues in their work and to check your judgments at the door.
- A side note about respect: One of the most uncomfortable things I encounter each year is having to address personal hygiene. Actors work closely with each other and I will definitely be working close to you. PLEASE think twice before skipping that morning shower and/or deodorant. Just because no one says anything does not mean that no one’s noticing. Believe me, they ARE and they’re discussing it with me. I HATE having that conversation. Please see to it that I don’t have to have it with you.
- **Feedback:** I encourage and expect feedback from you regarding the work of your colleagues. I believe it encourages listening and furthers your ability to articulate the process. I would like you to keep in mind that voice work can be some of the most vulnerable work an actor performs as it is some of the most personal. Please keep that in mind when offering feedback. Please make it useful and constructive and refrain from issuing a “laundry list.” Make sure your offering is made in an attempt to help rather than to show how well you understand the material.

Touch: Some of the exercises in this class involve touch. I may touch you to assist you through an exercise (I will usually ask your permission before I touch you.) We will also be utilizing exercises that involve you touching your colleagues and their touching you. **If you are asked to touch a colleague, you are to treat that colleague with the utmost respect. Any breach of this may result in your being dismissed from class and marked “Absent” for the day and/or permanent dismissal from the class.** If at any time you do not want to be touched, you are free to refuse it. If this is a chronic issue for you, please discuss it with me as it is the rare actor who never touches or is touched on stage.

****If you have Bi-Polar Disorder or Post Traumatic Stress Disorder:** The floor work I typically utilize is Fitzmaurice Voicework® which involves a series of exercises called “tremoring.” It has been my experience

that trembling can set off a manic cycle for those with Bi-Polar Disorder and flashbacks for those with PTSD. If you are contending with either of these conditions, it is *IMPERATIVE* that you pay close attention to your responses to the work. There are other exercises that will substitute nicely should you find that trembling affects you adversely. If you would like to discuss this with me, it will remain confidential if you wish.

Students with Disabilities: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305) – and follow all OSD procedures.

University Policy on Absences and Incompletes: Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodation will be made for student absences due to religious observance(s). Also, note that grades of Incomplete (“I”) are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

The FAU Code of Academic Integrity: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations:
http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

GRADED WORK

- **Performances 100 pts.:** One monologue will be performed
- **Journal 50 pts.:** You will be expected to make at least two journal entries weekly regarding your voice work in class and production.
- **Vocal Assessment 50 pts.:** A brief paper assessing your progress this semester
- **Department Presentation 200 pts.:** Your final will be an assessment of your vocal performance in the department presentation at the end of the semester
- **Other Considerations 100 pts.:** Attendance, timeliness, attitude, participation, openness to the work, elements in “My Expectations of You”

GRADING SCALE

A	93-100%	C	73-77%
A-	90-92%	C-	70-72%
B+	88-89%	D+	68-69%
B	83-87%	D	63-67%
B-	80-82%	D-	60-62%
C+	78-79%	F	59% and below

SCHEDULE

Week One

Course introduction

Introduction for Fitzmaurice Voicework®

Assignment: Choose a monologue that you wish to work with

Week Two

Destructuring – The Tremors

Week Three

Destructuring – Tremors

Anatomy of Breathing

Intro to The Second Circle

Reading: Rodenburg, chs. 1, 2

Week Four

Destructuring – Tremors

Monologue performances

Intro to Restructuring

Relationship to others

Reading: Rodenburg, ch. 3

Week Five

Destructuring – Tremors

Restructuring

Ball Work

Second Circle

Reading: Rodenburg, ch 4

Week Six

Ball Work

Reading: Rodenburg, chs. 5, 6

Week Seven

Destructuring/Restructuring/Relationship

Reading: Rodenburg, chs. 7,8

Week Eight

Second Circle

Journals due

Reading: Rodenburg, chs. 9, 10

Week Nine

Second Circle

Reading: Rodenburg, chs. 11, 12, 13

Week 10

Destructuring/Restructuring/Relationship/Second Circle

Reading: Rodenburg, chs. 14, 15, 16

Week 11

Destructuring/Restructuring/Relationship/Second Circle

Reading: Rodenburg, chs. 17, 18, 19

Week 12

Destructuring/Restructuring/Relationship/Second Circle

Journals due

Week 13

Destructuring/Restructuring/Relationship/Second Circle

Final scene work

Week 14

Destructuring/Restructuring/Relationship/Second Circle

Final Scene Work

Week 15

Destructuring/Restructuring/Relationship/Second Circle

Final Scene Work

Personal Voice Assessment due

Week 16

Final Scene Work

Final

Your final will be an assessment of your voice work during your final scene presentation before the Department.

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