

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL<sup>1</sup>

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 6717 Lab Code (L or C) \_\_\_\_\_

(to obtain a course number, contact [mjenning@fau.edu](mailto:mjenning@fau.edu))

Complete Course Title: Voice for the Graduate Actor Three

**Effective Date**

(first term course will be offered)

Fall 2015

Credits<sup>2</sup>:  
3

**Textbook Information:**

Linklater, Kristin. Freeing Shakespeare's Voice. New York: Theatre Communications Group, 1993. ISBN# 978-1559360319

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

Course Description, no more than three lines: Graduate voice work with emphasis on vocal variety and flexibility utilizing the works of Shakespeare.

**Prerequisites\*:**

TPP 6716 with a grade of B- or higher.

**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 training in one or more recognized voice training systems (Fitzmaurice, Linklater, Lessac, etc.)

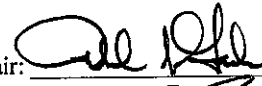
**Faculty contact, email and complete phone number:**

Kathryn L. Johnston  
[Kjohns74@fau.edu](mailto:Kjohns74@fau.edu)  
 561-297-3695

**Please consult and list departments that might be affected by the new course and attach comments.<sup>3</sup>**

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](http://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](http://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](mailto: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.

## VOICE FOR THE GRADUATE ACTOR THREE

**Instructor: Kathryn L. Johnston**

**Course # TPP 6717**

**Required course for MFA candidates**

**3 credit hours**

**Prerequisite: Grade of B- or better in TPP 6716**

**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

Graduate voice work with emphasis on vocal variety and flexibility utilizing the works of Shakespeare.

### COURSE OBJECTIVES

- Increased vocal flexibility
- Application of different vocal training techniques to the performance of works by Shakespeare
- Fuller self-awareness of your own vocal habits
- Deeper understanding of the breath: how it affects creativity and the ability to work on impulse

### COURSE MATERIALS

- Yoga mat
- Zafu
- Text - Linklater, Kristin. *Freeing Shakespeare's Voice*. New York: Theatre Communications Group, 1993. ISBN# 978-1559360319

### 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 tremoring 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](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).

### **GRADED WORK**

- **Performances 200 pts.:** One sonnet (50 pts.) and one monologue by Shakespeare (100 pts.) performed twice (50pts.) See schedule
- **Journal 50 pts.:** You will be expected to make at least two journal entries weekly regarding your voice work in class and production.
- **Voice Assessment 100 pts.:** A 4-5 page paper summarizing your achievements for the 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**

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

## **SCHEDULE (Subject to Change)**

### **Week One**

Review Fitzmaurice Voicework

### **Week Two**

Working with verse text – Yertle the Turtle and Green Eggs and Hamlet

*Reading: Linklater- pp. 121-140*

### **Week Three**

Verse text

*Reading: Linklater pp. 11-18*

*Assignment: Choose one sonnet by Shakespeare to explore over the coming weeks*

### **Week Four**

Sonnets: Romeo and Juliet and one of your choosing

*Reading: Linklater pp. 19-23*

### **Week Five**

Sonnets

*Reading: Linklater pp. 24-29*

### **Week Six**

Sonnet performances

*Reading: Linklater pp. 30-44*

*Assignment: Choose a short (15-20 lines) monologue written in verse.*

### **Week Seven**

Monologues

*Reading: Linklater, pp. 45-56*

### **Week Eight**

Monologues

*Reading: Linklater, 57-78*

**Week Nine**

Monologues

*Reading: Linklater, 79-98*

**Week Ten**

Monologue Performances

*Reading: Linklater pp 99-117*

**Week Eleven**

Extreme Voicework

Monologue Performances #2 – Adjust your character by adjusting your voice.

*Reading: Linklater, pp. 141-152*

**Week Twelve**

Scene work – We will work on the scenes you will be presenting at the department presentation

*Reading: Linklater, pp. 153-172*

**Week Thirteen**

Scene work

*Reading: Linklater, pp. 173-182*

**Week Fourteen**

Scene work

*Reading: Linklater, pp. 185-214*

**Week Fifteen**

Scene Work

*Final Voice Assessment due*

**Week Sixteen**

Final rehearsals for department presentation

**Final: Will be an assessment of your vocal work in the department presentation at the end of the semester**

## BIBLIOGRAPHY

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- Farhi, Donna. The Breathing Book. New York: Henry Holt & Co., 1996.
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- \_\_\_\_\_ : "Standards" in *The Voice and Speech Review*, Vol. 1, #1, premier issue. August 2000.
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- Berry, Cicely. The Actor and the Text. New York: Applause Books, 1992.
- Logan, Gary. The Eloquent Shakespeare. Chicago: The Univ. of Chicago Press, 2008.