**INSTRUCTOR:** TBA

**OFFICE HOURS:** TBA

**PRE-REQUISITES:** Permission of instructor

**COURSE DESCRIPTION:** Students have the opportunity to perform scenes from the opera repertoire and improve skills associated with performing, such as acting, movement, stylistic choices, and working with the Director.

**PREREQUISITE & COREQUISITE:**  Students should have the permission of the instructor.

**COURSE OBJECTIVES**: Through the rehearsal process and final performance of the assigned repertoire, students will be able to

* Demonstrate, their understanding of a character role, the use of space and relationships, and the appropriate performance practices required by each composer.
* Develop physical awareness for preparing the voice and body through warm-up and relaxation exercises.
* Find their personal process of preparation, exploration, discovery and delivery regarding his/her work as a singer/actor.

**COURSE MATERIALS:**

* Music scores as assigned per role
* Required text: Hicks, Alan E. *Singer and Actor: Acting Technique for the Operatic Performer*. New York: Amadeus Press, 2011. ISBN 978-1-57-647-201-5
* Other prepared performance related materials as required for each class.

**COURSE REQUIREMENTS:**

 **Grading %**

Daily Preparation & Participation 40

 Final Project and Performance 50

 Written Character Study 10

 100

 Minus Attendance\*\*

 **Attendance Requirements**

* + Only one excused absence allowed.
	+ Every absence thereafter will be five (5) points off the assigned grade.
	+ Each tardy will be two (2) points off the final grade. Any tardy more than 15 minutes will be three

(3) points. Arriving to class or special rehearsal more than 30 minutes late will be recorded as an absence.

* + If a student is unable to sing or participate for an extended time (more than 6 rehearsals in a semester) then the student needs to seek a Medical Withdrawal from the course. Otherwise a non-passing grade will be issued.

**Written Character Study**: Each Student will submit a detailed character study for each scene and character they are assigned. A template and list of criteria to consider will be listed on Blackboard.

**Grading Scale:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Percent** | **Final Grade** | **Percent** | **Final Grade** |
| 93-100% | A | 89-92% | A- |
| 87-89% | B+ | 83-86% | \*B |
| 79-82% | B- | 77-79% | C+ |
| 73-76% | C | 69-72% | C- |
| 67-69% | D+ | 63-66% | D |
| 60-62% | D- | 59% | F |

**CLASS DATES/COURSE SCHEDULE**

**ADDITIONAL INFORMATION WILL BE POSTED ON BLACKBOARD DURING THE FIRST WEEK OF CLASSES**

|  |  |
| --- | --- |
| Week 1 | Audition Techniques |
| Week 2 | Audition Techniques/Aria Work in Class/ Scenes assigned |
| Week 3 | Self-Staged Aria,  |
| Week 4- 6 | Scenes Coaching BeginSubmission of Character Study |
| Week 6-13 | Staging and rehearsalWeek 10 is “Off-Book Week” |
| Time/ date TBA(Determined by Performance Calendar) | Final Presentation/ Performance |

**Disability Policy Statement:** In compliance with the Americans with Disabilities Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)–in Boca Raton, SU 133 (561-297-3880), in Davie, LA 131 (954-236-1222), in Jupiter, SR 110 (561-799-8585)–and follow all SAS procedures.

**Incomplete Policy**: A grade of Incomplete will be assigned only in the case of extreme emergency or illness*.*

**Academic Integrity Policy Statement:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, 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)

**Religious Accommodation:** In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments. Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences. Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University’s established grievance procedure regarding alleged discrimination. <http://www.fau.edu/provost/files/religious2011.pdf>

**What Singers Should Do**

The Area of Choral and Vocal Studies wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health**. Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly**.
3. **Eat a balanced diet**. Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration**; drink two quarts of water daily.
5. **Avoid dry, artificial interior climates**. Las Vegas has an average daily humidity of 36%, a relatively low amount of moisture. Using a humidifier at night might compensate for the dryness.
6. **Limit the use of your voice**. High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and voiced coughing**.
8. **Stop yelling, and avoid hard vocal attacks on initial vowel words**.
9. **Adjust the speaking pitch level of your voice**. Use the pitch level in the same range where you say, "Umm-hmm?"
10. **Speak in phrases rather than in paragraphs**. Always speak on “fresh breath”
11. **Reduce demands on your voice** - don't do all the talking!
12. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
13. **Take full advantage of the two free elements of vocal fold healing**: water and air.
14. **Vocal athletes must treat their musculoskeletal system, as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

**What All Musicians Should Do**

1. **Stay informed**. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. Musicians might find the following books helpful:

Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)

Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

1. The following links may be useful:

[Associated Board of the Royal Schools of Music](http://www.abrsm.org/) (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

 [Performing Arts Medicine Association](http://www.artsmed.org/) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](http://www.texasvoicecenter.com/), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech](http://www.ncvs.org/) (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

[Vocal Health Center,](http://www.med.umich.edu/) University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

**Health and Safety:** Students are encouraged to access the FAU Department of Music Handbook or our website [www.fau.edu/music](http://www.fau.edu/music) to read the Department’s guidelines towards hearing and performance health and safety. <http://www.fau.edu/music/pdf/HEALTH%20AND%20SAFETY%20INFORMATION%20AND%20RECOMMENDATIONS%20FOR%20STUDENT%20MUSICIANS.pdf>

**Bibliography**

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Hagen, Uta and Frankel, Haskel. *Respect For Acting*. New Jersey: John Wiley & Sons, 1973.

Hicks, Alan. *Actor and Singer: Acting Technique for the Operatic Performer.* New York: Amadeus Press, 2011.

Jones, Robert Edmond. *The Dramatic Imagination.* New York: Theatre Arts Books, 1941.

Lewis, Robert. *Method or Madness.* New York: Samuel French, 1958.

Lewis, Robert. *Slings and Arrows: Theater In My Life.* New York: Stein and Day, 1984.

Moss, Larry. *The Intent To Live: Achieving Your True Potential As An Actor*. New York:

Bantam Books, 2005.

Ostwald, David F. *Acting for Singers: Creating Believable Singing Characters.* New York:

 Oxford University Press, 2005.

Redfield, William. *Letters From An Actor.* New York: Limelight Editions, 1966.

Shurtleff, Michael. *Audition: Everything An Actor Needs To Know To Get The Part.* New York:

 Walker and Company, 1978.

Stanislsavski, Constantin. *My Life In Art*. NewYork: Theatre Arts Books, 1924.