“Voice work is for everybody. We all breathe and the vast majority of us speak. All of us would like to improve the sound of our voice and the way we speak. Doing voice and speech work can be, I think, as energizing and liberating as any other kind of physical exercise... As we open our mouths to let sound and words pour forth, we frequently reveal the deepest parts of ourselves... No wonder it can be such a terrifying act to speak. No wonder it is a right attacked and repressed by those who think they are more powerful or articulate or have the right to control how and what we have to say. ‘The right to speak’ is a right we all have... All that remains is for us to release and employ the right fully.”

- The Right to Speak by Patsy Rodenburg

In this class we will explore breath, vocal anatomy, speech and phonetics. A large portion of our focus will be placed on developing confidence, breaking harmful vocal habits, clear articulation and powerful projection.

Required Reading
The Right to Speak by Patsy Rodenburg

Grading Policy
Engagement / Effort 40%
Assignments / Projects 30%
Monologues 30%

Engagement / Effort: The expectation in this class is that you are fully engaged as an artist for each class session. You must be present and ready to work at the beginning of each class. You are expected to be mentally, emotionally, and physically prepared. You will be asked to engage as a student, artist, and collaborator every day. You should meet or exceed the expectations of the course, the School of Theatre, and the University. Below is a breakdown of those expectations.
A – Student shows a heightened level of attention, commitment, and effort.
B – Student shows an acceptable level of attention, commitment, and effort.
C – Student is present and not disruptive or obviously disengaged.
D – Student is present and mildly disruptive or disengaged.
F – Student is present and significantly disruptive or disengaged.
0 – Student is not present or asked to leave class.

A Note on Memorization: Memorization is a base level expectation for actors. You must memorize early and be ready to work off-book. If you struggle with memorization please let me know, and I will give you tools to help.

Grade Scale: (0-59) F (60-69) D (70-79) C (80-89) B (90-100) A

Classroom Policies
1 NO CELL PHONES for any reason. Any instance of cell phone use during class counts as a tardy.

2 Always come to class with a writing utensil and paper.

3 Disorderly conduct or talking inappropriately in class is not permitted.

4 All Acting, Movement, and Theatre Speech classes at SFA require the wearing of black movement clothing. This is a common practice in many Theatre training programs. It is intended to create a sense of neutrality across the performers, make it easier to step in and out of character, and help the performance classroom feel like a space where art is made. Your clothing should be solid black and not include designs, images or words. Small brand logos are acceptable. Your clothes should effectively cover your body through a range of movement possibilities. Further, no hats may be worn. If you must cover your hair, skullcaps are acceptable. If you are not wearing class appropriate clothing, you will be asked to leave, and receive an absence for the day, as well as, a zero engagement score for the day.

5 This class requires significant physical interaction between students. Please come to class clean, and with nails trimmed.

6 Jewelry should be removed before class. This includes necklaces, long, dangling earrings, watches, body piercings and large rings. This prevents potentially dangerous snags on your own body or other’s bodies.

7 Soft soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet. I would encourage black shoes, but as quality movement shoes are expensive any color is acceptable.

8 Bring a no-spill water bottle to class. Only water is allowed. Fill it before class; you can’t leave class to fill it. No food in class (this includes gum and candy).

9 Hair should be pulled out of the face.
10 Assist in keeping the space clean, organized and ready for the next class.

Attendance/Tardiness
Theatre is an intrinsically collaborative art, and the practical application side of your training occurs largely in the classroom. Therefore, your absence from class impacts not only your learning, but also the learning of the other students. You should not miss class.

• You may miss two classes without penalty. Please email me in advance.
• Each absence beyond two lowers your semester grade by 10%. Exceptions are made on a case-by-case basis in case of serious emergency or illness and will require documentation.
• Three instances of tardiness, cell phone use or leaving class early counts as one absence.
• As stated by School policy: Seven (7) absences in a T/TH class or ten (10) absences in a MWF class will result in an automatic failure of the course.

Late Work
All assignments should be handed in in class by the beginning of class. Any assignment will be marked off 10% for each day it is late.

Academic Integrity (A-9.1)
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating 5 the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Diversity and Inclusion**
This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, gender, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

**Program Learning Outcomes Supported in this Course**
4) The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans)
6) The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)
8) The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty. (BFA)
9) The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

**Student Learning Outcomes Supported in this Course (and supported PLOs)**
- A working understanding of The Voice Workout (PLOs 4, 6, 8, 9)
- An understanding of the physical mechanisms that produce breath and sound (PLO 4)
- A freer, more flexible vocal and physical self (PLOs 4, 6, 8, 9)
- Increased body awareness (PLOs 4, 6, 8, 9)
- A more effective use of breath (PLOs 4, 6, 8, 9)
Course Description: Study of voice and diction for the actor.

The Varying Nature of Assignments
There will be various assignments and projects periodically throughout the semester based on the progression of the class. Not every assignment is listed on this syllabus.

Course Schedule (subject to change):
Week of Aug 26  Syllabus & Intro
Week of Sept 2  Exercises
Week of Sept 9  Exercises
Week of Sept 16 Exercises // Know Thyself Project
Week of Sept 23 Exercises
Week of Sept 30 Exercises
Week of Oct 7  Exercises // Elements Project
Week of Oct 14 Exercises
Week of Oct 21 Exercises
Week of Oct 28 Monologue 1
Week of Nov 4  Exercises
Week of Nov 11 Exercises
Week of Nov 18 Exercises
Thanksgiving Break
Week of Dec 2  Exercises
Week of Dec 9 Monologue 2