Theatre 430: Stage Voice & Speech I-A

Instructor: Michelle Lopez-Rios
Office: Theater 278  Phone: 414-229-3299  E-mail: lopezi@uwm.edu
Meeting time and location: Tues. & Thurs. 10:45-12:15; T7
Office Hours: Weds. 9:00-11:00 & by appointment

Course Description: This course is a foundation for voicework in the BFA program. We will explore the Fitzmaurice Voicework®, as well as other techniques for releasing tension and finding vocal power, vocal variety, and access to free vocal use in authentic impulse moments in performance. Last, you will study the anatomy of the voice and breath in relation to performance.

Course Goals:
1. To become aware of and begin to address the physical and vocal habits which interfere with a free and natural voice.
2. To increase access to pitch, rate, volume and clarity.
3. To understand and realize how the body works to produce optimal sound.

Student Outcomes/Learning Objectives:
1. The student will perform exercises and assignments to expand their vocal capacity and variety.
2. The student will identify and explain the anatomical process of breathing and speaking.
3. The student will create a personal vocal warm-up.

Rationale:
As part of the BFA Acting training this course:
• Is the foundation for healthy, inspired, and unique vocal production;
• Focuses on optimal voice production; and
• Introduces the student to the anatomy of the voice.

Required Readings:
1. Various articles and handouts.
3. Master Voice Teacher book. This book will be used for warm-up and self-evaluation paper.

Recommended Reading:

Expectations:
1. You will be on time and dressed appropriately for class work (Loose fitting, athletic-type attire shoes removed, no jeans, belts, or otherwise restricting clothes). Dress in layers as room temperature and class activities vary a great deal. All piercings of tongue, lips and nose must be removed before class time.
2. You will have a notebook, pencil, mat, zafu, capped bottle of water, and anything else you might need for class with you.
3. Be ready to work, willing to take risks, able to support others in their development, and keep a professional attitude with a great deal of imagination.
4. Keep me updated on your progress and any problems you may be experiencing. Contact me in person, by office phone, or UWM email. My cell phone, facebook, or personal email is a great place to send me information about plays or projects you are involved with—not an appropriate place to discuss class matters.
5. You will bring this syllabus to every class.
6. You will attend all UW-Milwaukee School of Theatre productions.
   Independence Oct. 19-28 King Lear Nov. 14-18
   Uncommon Women Nov. 30-Dec. 9
(Also mark your calendars for: Some Girls, November 8-11)
You are required to see one professional production outside of the university during this semester. Professional companies may include: Youngblood, Milwaukee Repertory Theater, Skylight Opera Theatre, Chamber Theatre, Renaissance Theatreworks, Next Act, APT and First Stage Children’s Theatre. If you choose a company not listed you must receive approval for credit.


Grades: Your grade will be based upon the following criteria:
1. Quizzes, ACB Assignments 25%
2. Paper, Production Reactions 20%
3. Presentations 35%
4. Participation 20%
5. Prompt attendance. This is a participatory learning experience. It is essential that you be present to practice and master the goals set out for this course. It is also important to support and learn from your peers. (Each absence after the second will result in a loss of 10% of your participation grade. Repeat tardies (3) count as absences! If you are tardy, at the end of that day’s class it is your job to make certain your attendance is recorded. Your fifth absence may results in an automatic F for the class.)

Points Grading Scale: There are 200 points possible.

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<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
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<tbody>
<tr>
<td>A</td>
<td>189-200</td>
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<td>A-</td>
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<td>F</td>
<td>0-118</td>
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Written Assignments:
1. Production Evaluations: You will write four short production evaluations (200-250 words) of the voice work in the productions you see this semester. You will choose three of the four UW productions plus one professional production you have seen. Focus on the terminology and experiences you have gained in class to constructively evaluate or comment on what you hear (or don’t hear). How can the work we are doing in class be applied? Were the actors clear? Relaxed? Interesting? What was interesting about the voicework? What was unclear or didn’t make sense to you? I encourage you to write the reaction immediately after you see the show/your show goes up. This is a very short assignment with the goal of observing voicework and describing that work with the terminology introduced in class.

The evaluations will be submitted in the D2L Discussion Forum so that you can share with the class. NO LATE EVALUATIONS WILL BE ACCEPTED.

2. Master Teacher Paper: You will write a 3-5 page typed paper answering the following question: How does the work of this Master Teacher speak to your past or current voice work? Things to consider: What did you take away from the book you read? What was helpful? Any “AHA” moments? What was clear? What was not clear? What exercises did you try?

Paper must have no less than two citations from the book. Your paper must be double-spaced, Times New Roman or Arial font size 12, with one-inch margins and MLA formatting. All papers are due by the start of class on the due date. Papers may be turned in via D2L or hard copy (NO EMAIL). NO LATE EVALUATIONS WILL BE ACCEPTED.

3. End of semester self-eval: Your self-evaluation should include a response to the following question: How do you view your voice and your vocal training in relation to the work you have done in this semester?
**Things to consider:** What are your vocal habits? What have you discovered about your voice in class? in production? in other classes? What exercises have been effective/helpful? How will you continue your voice training?

The evaluations will be submitted via email to all three teachers.

<table>
<thead>
<tr>
<th></th>
<th>EXCEPTIONAL A 100%</th>
<th>ABOVE AVERAGE B 80%</th>
<th>AVERAGE C 70%</th>
<th>SUBSTANDARD D 60%</th>
<th>FAILING F &lt; 60% points</th>
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<tbody>
<tr>
<td><strong>Read &amp; Color Assignments in ACB</strong></td>
<td>Neat, colored page. Ready to discuss the material.</td>
<td>Good attitude and effort with all elements of warm-up included. Plan turned in late/missing elements.</td>
<td>Fair attitude and effort with most elements of warm-up included. Poor plan.</td>
<td>Poor attitude, not prepared with material.</td>
<td>Difficult to follow with little or no elements of warm-up included.</td>
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<tr>
<td><strong>Warm-up</strong></td>
<td>Plan turned in on time. Excellent attitude and effort with all elements of warm-up included.</td>
<td>Good attitude and effort with all elements of warm-up included. Plan turned in late/missing elements.</td>
<td>Fair attitude and effort with most elements of warm-up included. Poor plan.</td>
<td>Poor attitude, not prepared with material.</td>
<td>Difficult to follow with little or no elements of warm-up included.</td>
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<tr>
<td><strong>Political Topics Speech</strong></td>
<td>Excellent and interesting persuasive argument of current political issue with strong evidence and well organized.</td>
<td>Interesting, organized, persuasive argument of current political issue with strong evidence.</td>
<td>Organized and good persuasive argument of current political issue with evidence.</td>
<td>Some argument with little or no evidence, somewhat organized.</td>
<td>Little or no persuasive argument. Poor preparation.</td>
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<tr>
<td><strong>Production Evaluations</strong></td>
<td>Strong analysis of the voicework using observation and voice terminology. No grammar mistakes.</td>
<td>Analysis of voicework using some observation and terminology</td>
<td>Simple analysis with some terminology</td>
<td>Many grammar issues. Unclear thoughts.</td>
<td>Evaluation does not address the assigned topic.</td>
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This is the plan….all dates subject to change.

<table>
<thead>
<tr>
<th>Week</th>
<th>In class activities</th>
<th>Assignments Due</th>
<th>Points Earned</th>
<th>Possible Points</th>
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<tr>
<td>1</td>
<td>Tues Sept. 4 Intro</td>
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<td></td>
<td>Thurs Sept. 6 Relaxation; Breath</td>
<td><strong>Read &amp; Color Mechanism of Respiration (pg 135)</strong></td>
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<td>2</td>
<td>Tues Sept. 11 Breath</td>
<td><strong>Read &amp; Color Nervous System Organization (pg 70)</strong></td>
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<td>Thurs Sept. 13 Breath; Anatomy of Voice.</td>
<td><strong>Read &amp; Color Pharynx &amp; Larynx in ACB (pg 132)</strong></td>
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<td>3</td>
<td>Tues Sept. 18 Breath; Partner work</td>
<td><strong>Read &amp; Color Cervical, Thoracic, Lumbar, Sacral &amp; Coccygeal Vertabrae in ACB (pg 27-29).</strong></td>
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<td>Thurs Sept. 20 Breath</td>
<td><strong>Sonnet 29 Memorized</strong></td>
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<td>4</td>
<td>Tues Sept. 25 Power</td>
<td><strong>Read &amp; Color Muscles of Anterior Abdominal Wall &amp; Inguinal Region in ACB (pg 51)</strong></td>
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<td>Thurs Sept. 27 Power; <strong>One-on-one work</strong></td>
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<td>5</td>
<td>Tues Oct. 2 Power; Articulation; One-on-one work</td>
<td><strong>Read &amp; Color Muscles of Facial Expression in ACB (pg 46)</strong></td>
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<td>Thurs Oct. 4 Power; Articulation; One-on-one work</td>
<td><strong>Quiz #1</strong></td>
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<td>6</td>
<td>Tues Oct. 9 Power; Articulation; One-on-one work</td>
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<td>Thurs Oct. 11 Power; Articulation; One-on-one work</td>
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<td>7</td>
<td>Tues Oct. 16 Power; Articulation; One-on-one work</td>
<td><strong>Warm-Up plan due (voice book complete)</strong></td>
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<td>Thurs Oct. 18 Partner/Research Day</td>
<td><strong>Quiz #2</strong></td>
<td>10</td>
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<td>8</td>
<td>Tues Oct. 23 Begin Partner Warm-up; One-on-one work</td>
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<td>Thurs Oct. 25 Power; Articulation; One-on-one work</td>
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<td>Tues Oct. 30 Dennis</td>
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<td>Thurs Nov. 1 Dennis</td>
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<td>10</td>
<td>Tues Nov. 6 <strong>Political Topics Speech</strong></td>
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<td>Thurs Nov. 8 One-on-one work</td>
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<td>11</td>
<td>Tues Nov. 13 One-on-one work</td>
<td><strong>2 Show Evals Due</strong></td>
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<td>Thurs Nov. 15 Omnish</td>
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<td>12</td>
<td>Tues Nov. 20 Omnish</td>
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<td>Thurs Nov. 22 <strong>NO CLASS THANKSGIVING</strong></td>
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<td>13</td>
<td>Tues Nov. 27 Omnish</td>
<td><strong>Master Teacher Paper Due</strong></td>
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<td>Thurs Nov. 29 Text work/Poetry</td>
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<td>14</td>
<td>Tues Dec. 4 Text work/Poetry</td>
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<td></td>
<td>Thurs Dec. 6 Text work/Poetry</td>
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<td>15</td>
<td>Tues Dec. 11 Final Performances</td>
<td><strong>2 Show Evals Due</strong></td>
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<td>Thurs Dec. 13 Self-Eval Due</td>
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<td>Participation</td>
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<td><strong>TOTAL POINTS</strong></td>
<td>200</td>
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Sonnet #29

When in disgrace with Fortune and mens eyes,
I all alone bewepe my out-cast state,
And trouble deafe heaven with my bootlesse cries,
And looke upon my selfe and curse my fate,
Wishing me like to one more rich in hope,
Featur’d like him, like him with friends possest,
Desiring this mans art, and that mans skope,
With what I most injoy contented least,
Yet in these thoughts my selfe almost despising,
Haplye I thinke on thee, and then my state,
(Like to the Larke at breake of daye arising)
From sullen earth sings hims at Heavens gate,
For thy sweet love remembred such welth brings,
That then I skorne to change my state with Kings.

Theophilus Thistle, the successful thistle
Sifter, in sifting a sieve full of unsifted
thistles, thrust three thousand thistles through
the thick of his Thumb.  Now, if Theophilus
Thistle, the successful thistle sifter, in sifting
a sieve full of unsifted thistles, thrust three
thousand thistles through the thick of his Thumb,
see that thou, in sifting a sieve full of unsifted
thistle, thrust not three thousand thistles through
the thick of thy Thumb.  Success to the successful
thistle sifter.

1. Six small slick shiny seals slurped seaside.
2. strange strategic statistics
3. eleven benevolent elephants
4. philological ability
5. Which wristwatches are Swiss wristwatches
6. rubber baby buggy bumpers
7. red leather blue leather yellow leather
8. three twigs twined tightly
9. Nine kneeling nuns know neither needles nor
   knitting.
10. The bun is better buttered, Billy muttered.
11. girl gargoyle guy gargoyle
12. The sixth sheik’s sixth sheep’s sick
13. slick sleek sexy sleuth
14. pubba tudda kugga tudda
15. The tip of the tongue, the teeth, the lips

I Know Why The Caged Bird Sings

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.
- Maya Angelou

We have missed our opportunity
Of escaping with impunity
So farewell to our felicity
And our maiden domesticity
We shall quickly be personified
Conjugally matrimonified
By a doctor of divinity
Who is located in this vicinity.

What a to-do to die today
At a minute or two to two.
A thing distinctly hard to say,
But harder still to do.
They’ll beat a tattoo at twenty to two:
With a RAT-tat-tat-TAT-tat-tat-TAT-tat-tat-TOO,
And the dragon will come when he hears the drum
At a minute or two to two today
At a minute or two to two!

Fox in Socks, Dr. Seuss

Give me the gift of a grip-top sock,
A clip drape shipshape tip top sock.
Not your spinslick slapstick slipshod stock,
But a plastic, elastic grip-top sock.
None of your fantastic slack swap slop
From a slap dash flash cash haberdash shop.
Not a knick knack knitlock knockneed knickerbocker
sock
With a mock-shot blob-mottled trick-ticker top clock.
Not a supersheet seersucker ruck sack sock,
Not a spot-speckled frog-freckled cheap sheik’s sock
Off a hodge-podge moss-blotted scotch-botched block.
Nothing slipshod drip drop flip flop or glip glop
Tip me to a tip top grip top sock.

1. Six small slick shiny seals slurped seaside.
2. strange strategic statistics
3. eleven benevolent elephants
4. philological ability
5. Which wristwatches are Swiss wristwatches
6. rubber baby buggy bumpers
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10. The bun is better buttered, Billy muttered.
11. girl gargoyle guy gargoyle
12. The sixth sheik’s sixth sheep’s sick
13. slick sleek sexy sleuth
14. pubba tudda kugga tudda
15. The tip of the tongue, the teeth, the lips
The Big Black Bug Bit the Big Brown Bear, and the Big Brown Bear Bled Blood.

tippity-toppity-dippity-doppity-wippity-woppity-kippity-koppity
-ptk (10 times)
-bdg (10 times)
-bdgd-gbd (10 times)

I slit a sheet
A sheet I slit.
Upon the slitted sheet, I sit!

Sudden swallows swiftly skimming,
Sunsets slowly spreading shade,
Silvery songsters sweetly singing
Summer's soothing serenade.

Betty Botter bought some butter
"But," said she, "this butter's bitter,
If I put it in my batter,
It will make my batter bitter.
But a bit of better butter,
Will make my bitter batter better."
So she bought a bit of butter,
Better than the bitter butter,
And it made her bitter batter better.
So 'twas better Betty Botter
Bought a bit of better butter
For it made her bitter batter better.

Paco Peco, chico rico,
insultaba como un loco
a su tío Federico;
y éste dijo: Poco a poco,
Paco Peco, poco pico.

Erre con erre, guitarra;
erre con erre, carril:
rápido ruedan los carros,
rápido el ferrocarril.

No lo apoca poco,
lo no poco que apocopas.

Compró Paco pocas copas y,
como pocas copas compró,
pocas copas Paco pagó.

Buscaba el bosque Francisco,
un vasco brusco muy bravo,
y al verlo le dijo un chusco:
¿Busca el bosque, vasco brusco?
Love the ends of the words.

Mon père est maire, mon frère est masseur.

Tout est bien qui finit bien.

Humuhumunukunukuapua'a

Ego eo cum ego eo.

We have missed our opportunity
Of escaping with impunity
So farewell to our felicity
And our maiden domesticity
We shall quickly be personified
Conjugally matrimonyed
By a doctor of divinity
Who is located in this vicinity.

Paper poppy (4 times) Baby bubble (4 times) Paper poppy/Baby bubble (4 times)

Topeka (4 times) Bodega (4 times) Topeka/Bodega (4 times)

Kinky cookie (4 times) Giggle gaggle (4 times) Kinky cookie Cookie/Giggle gaggle (4 times)

The tip of the tongue taking a trip of three steps down the palate to tap at three upon the teeth ta tah, ta too, ta tee.