“Singing has always seemed to me the most perfect means of expression. . . since I cannot sing, I paint.”
-Georgia O’Keeffe- Artist

“All the best performers bring to their role something more, something different than what the author put on paper. That’s what makes theatre live. That’s why it persists.”
-Stephen Sondheim- Composer

Introduction
What secrets lie in the lyrics of a ballad or an up-tempo? What doesn’t a character say in song? How can a performer balance the technical and the emotional needs of a character? This course will help to hone your skills as a singing actor. Utilizing Estill Voice Training Systems®, Stanislavski based lyrical/libretto analysis, as well as an array of creative emotional exercises, we will work to develop the technical, emotional and psychological aspects of our creative apparatus with specific application to musical theatre singing. Remember to approach your work with enthusiasm and openness. Since this class will be highly participatory in nature, it will require your complete cooperation in all coursework and exercises. Together we can create an extremely fruitful artistic and educational journey.

Course Goals
This semester’s work will revolve around the study and development of practical musical and textual analytical skills. Further, we will work to apply those skills in the creation of emotionally compelling characters within a musical theatre song context with specific focus on vocal development. Throughout this course you will participate in individual song performances, lectures, discussions, and both oral and written evaluation of the work of your peers and yourself. These activities will help you to accomplish several goals:

▪ To review the Estill Voice Training Systems® applications of both technical and artistic principles in the context of singing.
▪ To apply a Stanislavski based method of analysis to musical theatre literature.
▪ To address common song interpretation issues.
▪ To explore dynamically opposite characters.
▪ To develop a consistent process in the creation of believable musical theatre characters.
▪ To begin building a repertoire of songs, primarily, from the musical theatre literature that is appropriate for audition and performance.
▪ To strengthen individual powers of observation, concentration, and imagination.
▪ To develop a comprehensive awareness of the performances of peers and self.

Required Texts and Materials
-Scores and Music as Assigned
-3 Ring Binder (with copies of assigned music)
-Voice Recorder (Can be a digital voice recorder, computer, cell phone, tape recorder, etc.)

Suggested Texts
-The Singer’s Musical Theatre Anthology, Volumes 1 & 2. Editor: Richard Walters. Publisher: Hal Leonard
Course Policies
1. Attendance- Regular attendance is essential to your progress and growth in this class. Your regular attendance and promptness along with sufficient preparation for classes and individual and/or group performances provide the basis for establishing professional trust. With this in mind, you are only allowed two absences. You are encouraged to reserve these for instances of illness, not as an excuse to skip class. If you fail to participate, or are unprepared for class, it will count as half credit for the day. Two incidences of tardiness will be counted as an absence. Missing 10% of class (4 classes) will result in an automatic failure of the course. Exceptions to any of these policies may occur at the discretion of the professor, due to family emergency or serious illness. Written verification of these circumstances may be required. In the event of an absence, you are responsible for all material covered, and the instructor assumes no responsibility to tutor you for classes missed.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays and/or University-sanctioned events whereby a student will be representing UCF. However, the student is responsible for any material covered during the absence(s). You must inform the instructor in writing two weeks prior to being away. Please also notify any classmates who will be affected by your absence(s) so alternate arrangements can be made for the class(es) you will miss.

2. Electronic Devices- Turn off all electronic devices when entering the room. The instructor reserves the right to require all cell phones to be placed in a designated holding area at the beginning of class and picked up the end of class. Any interruption caused by said devices will result in a loss of all points associated with the day’s activities. If you need to record a session during class, you will either need to utilize a voice recorder or receive special permission to utilize your phone in “airplane mode” before utilizing the phone’s recorder function.

3. Attitude- This course requires active participation in discussions, exercises, and the presentation of performance projects. Each day is a chance for you to work hard, concentrate on new information, demonstrate a positive attitude, remain open to new possibilities, and be fully prepared for all classroom endeavors. Your songs will require out-of-class preparation—this will be particularly true of your Opportunities Project and its associated written work.

We can’t grow and change if we don’t try. The old saying —If you always do what you’ve always done, you’ll always get what you always got, rings true. Throughout this class keep a positive attitude, take responsibility for yourself and your work, try new things and remember that phrases like — “I can’t do this” and/or — “That’s too hard” are self-fulfilling prophecies which won’t be tolerated. The instructor reserves the right to ask uncooperative students to leave the classroom and forfeit all points for that day’s activities.

4. University-Wide Academic Participation Verification- As of Fall 2014, all faculty members are required to document students’ academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity, Voice II Verification Quiz, by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 28. Failure to do so will result in a delay in the disbursement of your financial aid.

5. Disability Access- The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Ferrell Commons 185, phone (407) 823-2371, before requesting accommodations from the professor.
Course Policies continued

6. Be prepared: The show must go on. Failure to present your performances on the days they are due will result in a grade of zero. Exceptions will be granted in an emergency situation only to be considered on a case by case basis by the instructor.

Written work will be penalized at the rate of 10% for every day it is late and can be turned in no later than a week after its assigned due date. Any exceptions to this policy will only be considered in an extreme emergency and on a case-by-case basis, and may require further written documentation.

7. You must attend the Main Stage musical this semester. The more theatrical experiences you have, the stronger theatre artist you become. You must see theatre to know theatre. An in-class review of this performance will be required as a follow-up to the performance. To validate your attendance please secure a program and have your ticket signed/stamped by either A.) a faculty/staff member in attendance or B.) a student member of the front of house crew. The program/ticket should be brought to class on the announced due date.


8. Addendums: Any handouts provided to the student with guidelines for written or performance projects are to be considered part of the syllabus. In addition, verbal or written changes to the syllabus as announced during class, or via electronic means, are the responsibility of the student. The instructor reserves the right to change any aspect of this syllabus in response to her perception of the needs of the class.

9. Academic Integrity: As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University’s Rules of Conduct (http://www.osc.sdes.ucf.edu/) as well as The Golden Rule (http://www.goldenrule.sdes.ucf.edu/).

Course Grading

30% - Attendance & Participation
   - Participation includes contributing to class discussions, in-class song rehearsals, in & out of class writings, practice records, and any other educational activity deemed appropriate by the instructor.

30% - Opportunities Project
   - Song Rehearsals- 5% (2 per song)
   - Written Cohort Observations- 5% (5 total)
   - Song Final Performances- 10%
   - Voice/Song/Show/Character Analysis Paper #1- 5%
   - Voice/Song/Show/Character Analysis Paper #2- 5%

10% - Golden Age Song

5% - Audition Cuts

5% - Review of Hair

5% - Extra Song or Outside Project

15% - Final Exam
   - Your final will consist of a performance of one of your pieces for the professor, and possibly a small panel of faculty and/or other guests on Monday, December 14, 2015 from 10:00-12:50 p.m.

◊Opportunities for Extra Credit will be at the discretion of the instructor.
**Class Grading Scale**

A  4.00- excellent work, consistently dynamic and inventive  
A-  3.75  
B+  3.25  
B  3.00- good work, but not consistently dynamic  
B-  2.75  
C+  2.25  
C  2.00- average work, meets minimum requirements  
C-  1.75- results in departmental probation  

(& Below)

**Notes**

PLEASE READ: Since Theatre requires the use of mind, voice, and body, there might be situations that require a certain amount of physical contact between you and the Instructor and other students. If this presents a problem for you, please see the Instructor immediately to assess your chances for success in this course.

On written work: Successful theatre practitioners expend considerable time and effort in making every resume, audition application, grant application, design drawing, portfolio presentation, etc., look absolutely perfect. In an attempt to prepare you for this reality, the instructor reserves the right to deduct a maximum of 10% of the possible points from each major written assignment for punctuation, grammar, structure and spelling errors. General guidelines for the major written assignments are that they should be typed, with margins of no more than 1”- 1.25”, using a standard font, such as Times New Roman, and a font size no larger than 12 point.

**Tentative Class Schedule (Subject to Change)**

<table>
<thead>
<tr>
<th>CG= Cohort Group, G.A.= Golden Age</th>
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<tbody>
<tr>
<td>Week 1 (Aug 24, 26, 28)- Syllabus &amp; Golden Age Song Exploration/G.A. Song Explore/CG 1- G.A. work</td>
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<tr>
<td>Week 2- (Aug. 31, Sept. 2, 4)- G.A.Work- CG2.CG3.CG4</td>
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<tr>
<td>Week 3- (Labor Day-Sept. 7, 9, 11)- No Class-Labor Day/Estill Review #1/Cuts ‘R’ Us</td>
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<tr>
<td>Week 4- (Sept. 14, 16, 18)- Cuts ‘R’ Us Pt. 2/Estill Review #2/G.A. work CG4</td>
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<td>Week 5- (Sept. 21, 23, 25)- CC3 G.A. work, CG 2 G.A. work. CG 1 G.A. work</td>
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<td>Week 6- (Sept. 28, 30, Oct. 2)- Char. Analysis/Type It/Estill Review #3</td>
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<tr>
<td>Week 7- (Oct. 5, 7, 9)- Performances of Golden Age Song/Perf. of G.A. Cont/ Music Analysis</td>
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<tr>
<td>Week 8- (Oct. 12, 14, 16)- Typed Out/CG2- Oppor. Song #1 work/CG4- Oppor. Song #1 work</td>
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<tr>
<td>Week 9- (Oct. 19, 21, 23)- CG1- Oppor. Song #1/ CG3- Oppor. Song #1 /Guest Speaker- Adam Lloyd, M.A., SLP-CCC</td>
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<tr>
<td>Week 10- (Oct. 26, 28, 30)- Hair Review/ CG3- Oppor. Song #1 work/CG4- Oppor. Song #1 work</td>
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<td>Week 11- (Nov. 2, 4, 6)- CG1- Oppor. Song #1 work /CG2- Oppor. Song #1 work/Performances of Oppor. Song #1 &amp; Paper #1</td>
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<tr>
<td>Week 12- (Nov. 9, Veteran’s Day-11, 13)-Finish Perf. of Oppor. Song #1 &amp; CG1- Oppor. Song #2 work/</td>
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<td>No Class- Veteran’s Day/CG2- Oppor. Song #2 work</td>
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<tr>
<td>Week 13- (Nov. 16, 18, 20)- CG3- Oppor. Song #2 work/CG4- Oppor. Song #2 work/Music Prep/Accomp. Etiquette w/Pati</td>
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<tr>
<td>Week 14- (Nov. 23, 25, Thanksgiving-27)- Subtext This/Audition Grab Bag/No Class- Thanksgiving</td>
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<tr>
<td>Week 15- (Nov. 30, Dec. 2, 4)- CG3&amp;4- Oppor. Song #2 work/ CG1&amp;2- Oppor. Song #2 work/ Performances of Oppor. Song #2 &amp; Paper #2</td>
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<tr>
<td>Week 16- (Dec. 7)- Performances of Oppor. Song #2 Cont.</td>
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Final- Monday, December 14th- 10:00-12:50 p.m.