Required Texts:
Freeing Shakespeare’s Voice  (Linklater)
The Actor and the Text  (Berry)
[Shakespeare folio as required for acting class w/ J. Helsinger]

Course Description:
This course will be a continuation of the speech and vocal work begun in Stage Voice I and II, however this course will focus solely on the language and text of Shakespeare. We will incorporate the Fitzmaurice breath and support work with the Lessac system of vocal and body energies; we will continue to concentrate on expanding physical and sensory awareness of speech and voice from within the body, as encouraged by Cicely Berry and Kristin Linklater in the course textbooks. All of the work will be based on a deep respect and regard for the fact that we each have been given a VOICE, the ability to express our thoughts in spoken words. To speak and give voice to our innermost thoughts: this is a gift, a need, and an incredible responsibility as well.

Course Objectives:
- increasing confidence with Shakespeare’s words and eliminating the “intimidation factor”
- finding the rhythms and sounds of Shakespeare’s texts which help to illuminate meaning
- expanding and heightening our vocal choices to meet the demands of Shakespeare’s material
- discovering an appreciation of Shakespeare’s language as a crucial element of character
- embracing a sense of play during the exploration of Shakespearean language

and, as always, the following objectives apply from our past semesters of voice work:
- creating a habitual awareness of the physical sensations of voice and speech production
- freeing the vocal mechanism from unnecessary tension
- speech that is intelligible, musical, and has variety and contrast
- discovering body energies that support free and imaginative vocal exploration
- greater clarity and resonance to the spoken word
- creating a habitual awareness of the physical sensations of voice and speech production
- freeing the vocal mechanism from unnecessary tension

Classroom Conduct:
- Students must follow the University standards for personal and academic conduct as outlined in the Golden Rule. Students are apprised when they are accepted at the University that they must be aware of and follow these policies of conduct. See http://ucf.edu/goldenrule/ for details.
- Street shoes must be removed at the door, and all cell phones and electronic equipment must be turned off.

Instruction / Content
- Theatre training requires the use of mind, voice, and body. This class will definitely 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 the course.
- There are plays and texts which may express adult or controversial themes as well as strong language. If this presents a problem for you, please see the instructor immediately to assess your chances for success in this course.
- Your signature on the form below will acknowledge and absolve the possibility of risk in a physically active studio class.

Attendance Requirements:
- Punctual attendance is MANDATORY. You are a graduate student. This is a professional class. There should be no reason for an absence. If you were in a production, you’d be fired if you missed a rehearsal. The same level of commitment is expected for this class. Should you disregard this advice, a third absence can result in the dropping of one full letter grade, a fifth absence can result in failure.
**Attendance Requirements: CONTINUED**

- Doctor’s notes are required immediately for a medical excused absence. If an absence from class is excused, the student will not be penalized for missing that class. She must, however, make up the work assigned for that day.

The following will be counted as excused absences with no penalty:

- Authorized UCF functions, including participation in sporting events, academic functions, scholarly conferences, etc.
- Illness that is documented by doctor’s note or prescription.
- Observance of religious holy days – **but you must submit in writing the dates and names of any religious holy days you must observe during the course of the semester and hand it into the instructor no later than Tuesday, August 25th**
- Death or serious illness in the immediate family.
- All excused absences require immediate documentation from the student (i.e. doctor’s notes, prescriptions, notification from the athletic dept or other university organization, obituaries, etc) All missed class work (excused or otherwise) must be made-up with a classmate and discussed in journal submissions (see below.)
- Lateness is very disrespectful. It is not tolerated in the professional world, nor in this class. *3 lates = 1 absence.*

If you are unavoidably detained, enter quietly and offer the class an apology at your first opportunity. NEVER enter during a presentation; wait until it’s completed.

- Guests will not be permitted in class (without prior consent of the instructor and the class.)
- Wear comfortable clothes that allow for stretching: sweats, layers. Classes will often include physical work.

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**Grading**

This course will be assessed on the basis of **1000 possible points**, distributed as follows:

- Submission of 3 journals in response to text-book readings (3 X 50) 150 pts.
- 1st Sonnet presentation 50 pts.
- 1st Sonnet written analysis 25 pts.
- Three monologue presentations (100 pts each) 300 pts.
- Three monologue written analyses (50 pts each) 150 pts.
- 1st scene presentation (75) 75 pts.
- 1st scene written analyses (50) 50 pts.
- FINAL Evaluations: return sonnet (oral only) 50 pts.
- return monologue #1 or #2 (oral only) 50 pts.
- NEW monologue! (or scene) 50 pts.
- Written analysis of NEW monologue (or scene) 50 pts.
- Attendance Grade: class attendance earns the possibility of two (2) pts 100 pts.

1 point for attendance, 1 point for participation/development

**The point values will also take into account:**

- open, flexible attitude
- active participation and response in class
- adequate preparation for class
- content of response journal submissions
- supportive interest and awareness of the progress of others in class
- achievement and mastery of vocal energy principles
- progress/development
- commitment to a PROCESS of exploration

This class will observe the plus and minus grade system. Realize that C is considered to be a failing grade for a graduate student.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>3.75</td>
<td>90-93</td>
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<tr>
<td>B+</td>
<td>3.35</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>3.00</td>
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<tr>
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<td>2.75</td>
<td>80-82</td>
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<tr>
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<td>D-</td>
<td>.75</td>
<td>60-62</td>
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<tr>
<td>F</td>
<td>0.00</td>
<td>59 &amp; under</td>
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**Projected Fall 2015 Course Calendar: Subject to Change at the discretion of the professor**

The following course calendar ROUGHLY outlines the progression of the semester.

Some weeks are planned for small-group coaching, during which the entire class will not be required to attend. Those teaching days are TBD. Some classes will include a vocal/physical warm-up led by the instructor.

Most classes will allow a brief time for personal warm-up exercises.
<table>
<thead>
<tr>
<th>Week #1: 8/24-8/28</th>
<th>M-T-W: Introduction to Class and Review of Grad Voice I &amp; II material; <strong>choose sonnet</strong>&lt;br&gt;(all students req’d every day)</th>
<th>Thurs: initial Sonnet Taping #1&lt;br&gt;Fri: Sound/Movement Ex’s; reading discussion&lt;br&gt;*reading due: Berry, Chapter 1 &amp; 2 Linklater, Chapter 1</th>
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<tbody>
<tr>
<td>Week #2: 8/31-9/4:</td>
<td>Mon: full class - Words &amp; Images Exercises –big/little&lt;br&gt;(all students req’d every day)</td>
<td>Tues: partnered work w/ sonnet images&lt;br&gt;Wed: partnered work w/ sonnet images&lt;br&gt;Thurs: NO CLASS; UCF FOOTBALL&lt;br&gt;*reading due: Berry, Chapter 3; Linklater: 2, 3&lt;br&gt;Fri: de-structured sonnets presented ALL</td>
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<td>Week #3: 9/7-9/11:</td>
<td>(students TBA: e.g. which class day)</td>
<td>(9/7: Monday: Labor Day – no class)</td>
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<td>Week #4: 9/14-9/18:</td>
<td>Mon: Elizabethan World View exercise; <strong>choose monologue #1sonnet ion (ALL)</strong>&lt;br&gt;(all students req’d every day)</td>
<td>Tues: monologue discussion, reading discussion and physical/vocal tune-ups&lt;br&gt;Wed: * reading due: Linklater, Chapter 4&lt;br&gt;Thu: begin monologue exercises (ALL)&lt;br&gt;Fri: * reading due: Berry, Chapter 4 pp 82-104 and Linklater, Chapter 5</td>
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<tr>
<td>Week #5: 9/21-9/25:</td>
<td>M-F monologue #1 explorations M-2, T-2, W-2, TH-3, F-3&lt;br&gt;(students TBA: e.g. which class day)</td>
<td>* reading due: Berry, Chapter 4 – pp 104-138; Linklater, Interlude&lt;br&gt;ALL: Fri: due: response journal #2</td>
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<td>Week #6: 9/28-10/2:</td>
<td>Mon-3 monol: open work session&lt;br&gt;(all students req’d every day)</td>
<td>Tues-3 monol: open work session&lt;br&gt;ALL: Monologue #1 Presentations &amp; Monologue #1 Written Analysis due&lt;br&gt;Thu: CHECK-IN – discussion; reading due: Berry, Chapter 5-6-7&lt;br&gt;Fri: continue reading discussion: <strong>choose monologue #2</strong></td>
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<td>Week #7: 10/5-10/9:</td>
<td>M-T-W-Th-F: monologue #2 explorations M-2, T-2, W-2, TH-3, F-3&lt;br&gt;(students TBA: e.g. which class day)</td>
<td>Fri: reading due: Linklater Chapter 7</td>
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<td>Week #8: 10/12-10/16:</td>
<td>M-T-W-Th- Monol #2 explorations –&lt;br&gt;Tues: discussion/feedback monologue #2&lt;br&gt;Wed: <strong>choose monologue #3 – discussions –CHECK-IN</strong>&lt;br&gt;Thu - Fr: work/play sessions: bring monologue #3 - ALL&lt;br&gt;Fri: review &amp; discuss: Berry, Chapter 6 &amp; 7 and apply to monologues</td>
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<td>Week #9: 10/19-10/23:</td>
<td>Mon: Monologue #2 - Presentations Monologue #2 &amp; Written Analyses Due&lt;br&gt;Tues: discuss/feedback monologue #2&lt;br&gt;Wed: <strong>choose monologue #3 – discussions –CHECK-IN</strong>&lt;br&gt;Thu - Fr: work/play sessions: bring monologue #3 - ALL&lt;br&gt;Fri: due: response journal #2</td>
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<td>Week #10: 10/26-10/30:</td>
<td>M-T-W-Th-F: work sessions: monologue #3 - TBD&lt;br&gt;Fri: reading due: Berry, Chapter 8</td>
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<td>Week #11: 11/2 – 11/6:</td>
<td>M-T-W-Th-F: monologue #3 work/play sessions</td>
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<td>Week #12: 11/9-11/13 :</td>
<td>M - Monologue #3 Presentations &amp; Monologue #3 Written Analysis due&lt;br&gt;T - monologue #3 discussion - choose scene #1 - CHECK-IN&lt;br&gt;(Wed: 11/11: Veteran’s Day – no class)&lt;br&gt;Th-F: continue scene #1 table work sessions&lt;br&gt;(Fri: review/re-visit reading Berry, Chapter 8)</td>
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   (Thu: 11/19  UCF closes @ 3:00 – football – no class)
   Fri: continue scene #1 explorations - reading due: Linklater, Chapter 8

Week #14: 11/23 –11/27  M: continuing scene work explorations
   T: mini-presentations of scene s #1 shared with group
   (11/26-27 - Thanksgiving Break – no class)

Week #15: 11/30 – 12/4  M: scene work - reading due: Linklater, Chapter 9 - due: response journal #3
   T: scene work
   W: scene work
   Th: ALL: Presentations & Scene #1 Written Analysis due
   F: CHECK-IN open review/prep for final presentations

Week # 16: 12/7  M: last day of classes - continue prep for final presentations

Grad Voice III  TPP 6717C Final Exam = 12/9 1:00-3:50 PM
I understand the course guidelines listed for this course, and the method of assessment used in this course.

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