

## TPP 3272C- Estill for Artistry

Spring Semester 2020, University of Central Florida  
Monday/Wednesday/Friday 1-1:50 p.m., 2 credit hours  
Room: M263- PAC-Mus., Instructor: Tara D. Snyder, MFA, EMCI/EMT, AC  
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Office Hours: By Appt./As Posted

*"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

### Catalog Description

Prerequisite(s): "C" or better in TPP 2742C. Technical, emotional and psychological aspects of voice applied to musical theatre singing. Music and Lyrics as script. *Spring*.

### 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.

#### Fundamental Concepts:

Everyone has a beautiful voice.

The study of voice is 3 disciplines- craft, artistry & metaphysics.

Vocal health is paramount.

Vocal artistry is informed by stylistic conventions & health considerations.

Muscles need training and consistent practice to gain physical mastery. (Your voice is a muscle.)

### Course Purpose

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:

## Course Purpose continued

- 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 Materials

-Scores and Music as Assigned

-3 Ring Binder (with copies of assigned music)

-Journal

-Duplicate copies for accompanist and instructor due week following assignment of piece

-Voice Recorder (Can be a digital voice recorder, computer, cell phone in airplane mode, tape recorder, etc.)

## Suggested Texts

-*The Singer's Musical Theatre Anthology*, Volumes 1 & 2. **Editor:** Richard Walters. **Publisher:** Hal Leonard

## Vocal Health

Just as learning to identify and fix vocal “problems” is essential to a singing performer’s development, a clean bill of health is as an important measure of readiness to progress as a student and, eventually, a professional. To that end, the School of Performing Arts and the Department of Communication Sciences & Disorders have joined as partners to provide access to vocal health screenings each semester. Musical theatre students are **strongly encouraged** to take advantage of this partnership during their 1<sup>st</sup>, 5<sup>th</sup> & 8<sup>th</sup> semesters of vocal study, but additional screenings will be arranged as the need arises for a student at any point in the program.

## Course Policies

**1. 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, **Verification Quiz**, as soon as possible after adding the course, but no later than **January 10th**. Failure to do so will result in a delay in the disbursement of your financial aid.

**2. Accessibility Services-** The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with [Student Accessibility Services](#) (Ferrell Commons, 7F, Room 185, [sas@ucf.edu](mailto:sas@ucf.edu), phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

**3. Attendance-** Regular attendance is essential to your progress and growth in this class. Your regular attendance and promptness along with sufficient preparation for class is essential to your ultimate success in this course (especially since the information in this course is sequential!). With this in mind you are allotted a

## Course Policies continued

maximum of **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, it will count as half credit for the day. Two incidences of tardiness (5 min. late & beyond) will be counted as an absence. Missing three classes will result in an **automatic failure** of the course. The professor will make all efforts to notify students prior to an absence that will result in class cancellation. This notification will also include instructions on any material that was to have been due that day. Class cancellation by the professor or university will not count against the students' allowed absences.

Exceptions to 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.

### 4. Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

**5. Campus Safety-** Statement Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/AEDlocations-UCF>.
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu) and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

**6. Electronic Devices-** Turn off all electronic devices when entering the room. The professor **may** require all cell phones to be placed in a designated holding area at the beginning of class and picked up the end of class. If you need to record a session during class you will either need to utilize a voice recorder or receive special permission to remove your phone from the holding area or your bag and place it in "airplane mode" before utilizing the phone's recorder function. **Any** interruption caused by your cell phone, or other non-approved

## Course Policies continued

electronic device, will result in a 10% reduction in the points for that day's activities. You are allowed to record a lecture or your work in class, but be apprised of the following academic integrity statement from the University of Central Florida about the use of recording devices:

"Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed *only* with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with *anyone* without the separate written approval of the instructor."

**7. Social Media-** Students are not allowed to post images/video/audio of class/lesson activities without permission from those featured in the media (student or instructor). Any discovery of this material without the subjects' permission will result in **automatic failure of this course** and **probation from the Musical Theatre program**.

**8. Attitude-** 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 course 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 or studio and forfeit all points for that day's activities.

**9. 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. 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 alterations to this policy will only be considered in an extreme emergency, on a case-by-case basis, and may require further written documentation.

**10. 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 show will be required as a follow-up to the performance. Special theatre student priced tickets are available until 5 p.m. on the Monday of the week the show opens.

***Urinetown: March 26-April 5, 2020***

### **11. Academic Integrity**

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

<http://www.academicintegrity.org/ica/assets/FVProject.pdf>

**UCF Creed:** Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.

## Course Policies continued

5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <<http://wpacouncil.org/node/9>> and has been adopted by UCF's Department of Writing & Rhetoric.

**Plagiarism:** In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

**Misuse of Sources:** A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

**Responses to Academic Dishonesty, Plagiarism or Cheating:** UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

**Unauthorized Use of Class Materials:** There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

**Unauthorized Use of Class Notes** Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

**12. 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.**

## Course Tasks & Criteria

**TASK-** Attendance & Participation

**Criteria-** Participation points will include contributing to class discussions, progress on assigned repertoire and identified vocal/character issues during in-class song rehearsals, turning in any accompanying written work by announced dates, evidence of outside rehearsals with accompanist and by self, and any other educational activity deemed appropriate by the instructor.

**35% of course grade**

## Course Tasks & Criteria continued

### **TASK-** Opportunities Project

**Criteria-** This project will require you to perform two songs that represent dynamically opposing characters and vocal qualities. You will also complete analysis papers to explore the technical and artistic elements of each of these songs and their associated characters. One of these pieces should highlight your type in both voice and character, the other should counter/contrast this in all aspects of type. One piece will be selected by the student with final approval from the professor. The other piece will be assigned by the professor. One piece should be from the Golden Age canon (1943-1963 approx.), the other may be from any period of musical theatre history. These pieces will be rehearsed in semi-private class sessions at least 2 times per piece. Progress should be demonstrated in rhythmic, lyrical and musical accuracy, showing evidence of synthesis of technical and artistic issues identified by professor and self, developing style appropriate to the material, and incorporating character development in support of the technical, artistic and stylistic demands of each piece. The project will be broken down into the following sub-tasks:

- a. In Class Song Rehearsals- 10% (2 per song)
- b. Written Cohort Observations/Individual Practice Records- 8% (4/4): These should address the issues mentioned above and may be written in a journal format.
- c. Song Final Performances- 12%
- d. Voice/Song/Show/Character Analysis Papers- 10%- See Separate Guidelines

**40% of course grade**

### **TASK-** Audition Cuts

**Criteria-** You will work collaboratively with a partner to identify acceptable audition cuts in your mutual existing repertoire during in-class work sessions. These cuts will be performed in class and examined for content, functionality and audition purpose.

**5% of course grade**

### **TASK-** In Class Roundtable Review of *Urinetown*

**Criteria-** Make notes on the voice/character relationship of the cast of the spring musical to bring to an in-class round table discussion. Issues to consider include (but are not limited to)- technique, voice and character agreement, vocal health, rehearsal versus performance (if you are in the cast you can bring this insight to the discussion).

**5% of course grade**

### **TASK-** Final Exam

**Criteria-** 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, April 27 from 1 p.m.-3:50 p.m. Room TBD**. Final performances will be evaluated for growth on the technical/artistic elements identified on the piece's last in-class performance. Additionally, students should be dressed for a performance in audition-appropriate clothing and have provided legible pieces of music for the class accompanist.

**15% of course grade**

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◊ Opportunities for Extra Credit will be at the discretion of the instructor.

## Class Grading Scale

A (94-100)	4.00- excellent work, consistently dynamic
A- (90-93)	3.75
B+ (87-89)	3.25
B (84-86)	3.00- good work, but not consistently dynamic
B- (80-83)	2.75
C+ (77-79)	2.25
C (74-76)	2.00- average work, meeting minimum requirements
*C- (70-73)	1.75- results in departmental probation
*(& Below)	

## Class Cohort Groups

Group 1: Sean, Maura, Stevie, Haley, Joshua C.

Group 2: Joshua H., Jackson, Emilie, Kayla, Hannah

Group 3: Janiece, Makenna, Jared, Jordan

## 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.

**It is recommended that all students retain musical theatre voice syllabi for future reference.**

**The instructor reserves the right to change any aspect of this syllabus in response to her perception of the needs of the class. Students are responsible for all written or oral changes to the syllabus.**

## Tentative Class Schedule (Subject to Change)

### CG= Cohort Group

Week 1 (No Class Jan. 6 MTEA Conf., 8, 10)- No Class so Review Syllabus Online/Estill Review #1/Audition Cuts Pt. 1

Week 2- (Jan. 13, 15, 17)- Audition Cuts Pt. 2/Perform Audition Cuts/Estill Review #2 & Oppor. Song 1 choice due

Week 3- (No Class Jan. 20 MLK Day, 22, 24)- No Class/Oppor. Song #1- CG1/Oppor. Song #1- CG2

Week 4- (Jan. 27, 29, 31)- Oppor. Song #1-CG3/Estill Review #3/Character Analysis

Week 5- (Feb. 3, 5, 7)- Type It/ Music Analysis/ Oppor. Song #1- CG2

Week 6- (Feb. 10, 12, 14)- Oppor. Song #1- CG3/Oppor. Song #1- CG1/Music Prep & Accomp. Etiquette

Week 7- (Feb. 17, 19, 21)- Typed Out/ Open Coaching Day/**No Class- Tourist Trap Prep**

Week 8- (No Class Tourist Trap Wrap Feb. 24, 26, 28)- No Class, Perf. of Oppor. Song #1 & Paper #1/ Conclude Oppor. Song #1 Performances

Week 9- (Mar. 2, 4, 6)- Oppor. Song #2-CG3, Oppor. Song #2- CG1, **No Class Spring Break Prep**

Week 10- (**Spring Break Mar. 9, 11, 13**)- **Spring Break- No classes**

Week 11- (Mar. 16, 18, 20)- Oppor. Song #2- CG2/Subtext This/Guest Speaker

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

Week 12- (Mar. 23, 25, 27) Oppor. Song #2- CG1/ Oppor. Song #2- CG2/ Oppor. Song #2- CG3

Week 13- (Mar. 30, Apr. 1, 3)- Open Coaching/Open Coaching/Guest Speaker

Week 14- (Apr. 6, **No Class- UCF Celebrates- 8-10)- Urinetown Roundtable Review/No Class Wed-Fri. UCF Celebrates Reh.**

Week 15- (**No Class UCF Celebrates Wrap-Apr. 13, 15, 17)-No Class/ Perf. of Oppor. Song #2 & Paper #2/ Conclude Oppor. Song #2 Performances**

Week 16- (Apr. 20) Finals Song Review

**Final: Monday, April 27 from 1 p.m.-3:50 p.m. Room TBD**

## TPP 3272C- Estill for Artistry

Spring Semester 2020, University of Central Florida, 2 credit hours  
Room: Webcourses & Zoom, Instructor: Tara D. Snyder, MFA, EMCI/EMT, AC  
Email: [tara.snyder@ucf.edu](mailto:tara.snyder@ucf.edu) Office: T228- PAC-Th.  
Office Hours: By Appt. Online

Changes due to UCF's transition to online only education because of the COVID 19 Virus the following changes are made to this course syllabus:

### **TASK-** Attendance & Participation

In-person ended with Zoom class on 3/18/20

**26% of Grade** (previously 35%)

### **TASK-** Opportunities Project

- a. In Class Song Rehearsals- 10% (2 for 1<sup>st</sup> song, 1 for 2<sup>nd</sup> song)
- b. Written Cohort Observations/Individual Practice Records- 8% (3/3): These should address the issues mentioned in syllabus and may be written in a journal format.
- c. Song Final Performance- 6% (Only for Song 1)
- d. Voice/Song/Show/Character Analysis Papers- 10%- See Separate Guidelines

**34% of course grade** (previously 40%)

### **TASK-** In Class Roundtable Review of *Urinetown*- Canceled

### **TASK-** Online Assignments

Detailed explanations will be provided in each Webcourse Assignment

**35% of course grade** (New category)

### **TASK-** Final Exam

Students will upload a single take video of their 2<sup>nd</sup> opportunity song using a recording of their accompaniment in lieu of live accompaniment.

**5% of course grade** (previously 15%)