

THFM-4131-001 (12 credit hours)

### **ACTING III: HONOURS**

Fall/Winter 2016/2017

MWF

2:30-3:20 pm – Voice, Room 0T19

3:30-5:15 pm – Class, Room 0T19

Acting Instructor/Production Director:

Rick Skene

Office: 4T05 Phone: 204-786-9486

E-Mail: [rickskene@shaw.ca](mailto:rickskene@shaw.ca)

Office Hours: M 12:00-2:00 & by appointment

Public Exercise: see schedule below

Voice Instructor (W): Shannon Vickers

Office: 4T10 Phone: 204-786-9287

Email: [vickers.shannon@gmail.com](mailto:vickers.shannon@gmail.com)

Office Hours: MW 12:30-1:20 pm or by app't

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### **COURSE DESCRIPTION**

This course is designed to provide students with an opportunity to study selected principles of modern acting and actor training through practical application in rehearsal and performance settings. It will build upon and expand work done in prior acting courses in the department. Students will participate in the preparation and rehearsal of a staged public presentation in 3rd Quarter (January to mid-February).

Students will be expected to fully commit themselves to preparatory work outside of class and to rehearsal periods in the 2nd and 4th Quarters (see the schedule below) and in 3rd Quarter (January to mid-February) when they will be scheduled for rehearsal five evenings a week for six weeks prior to performance week. This is in addition to regularly-scheduled class time.

During the first twelve weeks students will participate in workshops designed to explore specific acting techniques, principles, and vocabulary. These workshops will consist of discussions, practical exercises, rehearsals, and student presentations including monologue and scene work.

Work in the Winter Term will build upon the techniques established in the fall and will concentrate on developing effective rehearsal skills as the fundamental underpinning of the actor's position as a collaborative artist. In the 4th Quarter these skills will be applied to scene work, and to audition preparation.

Students will receive three hours of voice work each week (see below).

The program of studies for Acting III: Honours will include the following:

1. Three hours a week of voice workshops throughout the course.
2. Six hours a week of general acting workshops and scene work in the 1st, 2nd, and 4th Quarters of the course plus additional invited group and individual work. Full participation in scene rehearsals and presentations in the 1st, 2nd and 4th Quarters, to be staged as scheduled below.
3. Full participation in rehearsals and presentation of a full-length play in the third quarter, to be staged as a public exercise in February.
4. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor. Students should be prepared to allocate 4-6 hours to the course outside of class time on a weekly basis.
5. Continuation of a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course. A schedule of readings is included below.
6. Assumption of responsibility for one's own advancement in insight and technique, including keeping personal notes on homework and critiques offered, and keeping a journal to make that assumption more coherent and effective.

**TEXTS****Required**

The Right to Speak by Patsy Rodenburg

3rd Quarter Play: TBA

3rd Quarter Readings TBA

Outdoor footwear must be removed before entering the classroom. We suggest you bring suitable dance shoes or slippers to wear in class.

**Please note:**

During the Fall term, students are responsible for finding their own monologue material.

**EVALUATION****Fall Term (1st and 2nd Quarters)**

Class Work and rehearsals (preparedness/ development/ demonstrated level of skill) .....	5%
Monologue (Oct. 26) .....	5%
Monologue translation (Oct 5).....	Pass/Fail
Monologue First Pass (Oct 19) .....	Pass/Fail
Monologue Rhetorical breakdown/Coaching .....	Pass/Fail
Scenes (Nov 30) .....	20%
Scene translations (Oct 28, 31, Nov 2) .....	Pass/Fail
Scene First Passes (Nov 4-8).....	Pass/Fail
Scene Rhetorical breakdowns/Coachings .....	Pass/Fail
Voice .....	10%

**3rd Quarter**

Show Rehearsals .....	15%
Show Performance (Feb 10-17).....	15%
Script Analysis (Feb 15) .....	Pass/Fail
Voice (application of voice work in rehearsal and performance of 3rd-year Honours production) .....	5%

**4th Quarter**

Scene Presentation (Fri. March 31) .....	15%
Monologue Presentation (Mon.. Apr. 3) .....	5%
Scene First Pass (week of Mar. 8-13).....	Pass/Fail
Scene Rehearsal with instructor (between Mar. 15-27).....	Pass/Fail
Monologue First Pass (week of 8-13) .....	Pass/Fail
Monologue Rehearsal with instructor (between Mar. 15-27).....	Pass/Fail
Voice (studio work including end of term essay) .....	5%

**TOTAL .....** **100%**

Constituent Grades and Final Grade will be reported in authorized letter grades: A+, A, A-, B+, B, C+, C, D, F.

Practical work in the 3rd Quarter involves the preparation for, the rehearsal of, and the presentation of the chosen play. The evaluation of the work will take into account the student's application of effective rehearsal technique, script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, and will have equal weight in terms of evaluation.

Regarding Pass/Fail: In the First Term the monologue and scene performance projects include three Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for the

assignment. Failing two will result in a **20% reduction**, and failing all three will result in **failure** of the entire assignment – a grade of 40% (F). In the 4th Quarter, both the scene performance project and the monologue project include two Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for that performance assignment. Failing both components will result in the **failure** of that assignment – a grade of 40% (F).

Evaluation Criteria for Pass/Fail elements:

**Scene Work:** prepared, rehearsed, off book, applying (fundamentally) character/ text/working-off techniques.

**Scene Rehearsal with Instructor:** prepared, collaborative/engaged in process, making offers and not just waiting for direction.

**Monologue Work:** prepared, rehearsed, off-book, applying (fundamentally) character/text/loop techniques.

**Monologue Rehearsal with Instructor:** prepared, collaborative/engaged in process, making offers and not just waiting for direction.

### LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations.

Other late assignments will be penalized at the rate of 2% of the value of the assignment per day.

### CLASS WORK

Class work will be evaluated on the student's level of performance in daily labs and assignments. Ability to take direction, demonstrate preparedness along with constructive interest in the development of the ensemble of actors will be factors in grading.

### CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

### DEFINITIONS OF GRADING DESCRIPTIONS

**A+ Exceptional.** Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

**A Superior.** Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

**A- Excellent.** Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

**B+ Very Good.** Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

**B Good.** Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

**C+ Competent.** Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

**C Fairly Competent.** Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

**D Barely Passing.** Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

**F Failing.**

### **MONOLOGUE AND SCENE GRADING CRITERIA**

1. Are you working off what your partner gives you?
2. Are you "getting yourself off"?
3. Are you playing action, i.e. is your character doing something to the other character(s)?
4. Are the actor's voice, body, and inner impulse in harmony? (Unity)
5. Is the actor using her/his body effectively to carry the action of the scene? (Relaxation focus concentration and physical responsiveness. Physical character, blocking and physicalization of action.)
6. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
7. Is your character reacting with a point of view and an attitude? (Vulnerability)
8. Does the character have a logical "through line" where required?
9. Are you meeting particular demands of the script? For example:
  - special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
  - special style requirements (depth of character for realism and naturalism, stepping in and out of character for didacticism, massive variety and the surprise use of pauses for absurdism, ease in breaking the fourth wall for feminism, etc.)
10. Is there sufficient commitment to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse and stakes)
11. Are the numerous shifts in action occurring clearly?
12. Are you taking advantage of the ironies available in the scene?
13. Is there progression in the scene, i.e. does something change?
14. Is the tension (leading to conflict) strong and clear?
- 15.. Can we hear you comfortably?
16. Are the stakes sufficiently high to make the scene exciting?
17. Is the physical world in which the scene takes place used to strengthen the action? (environment)
18. Are you making effective use of the instructor/director/coach's directions? In other words, does your work effectively incorporate the direction received from the instructor/director/coach?

**NOTE:** The list above is a summary of the key considerations which regularly arise when qualified people evaluate scene work. At various stages of training, some of these considerations may be weighted above others. However, it is difficult, at any point, to ignore any of the above criteria, particularly when some of the performers are achieving mastery in an area where others are not.

## **PROTOCOL**

Teacher and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

Any student, who repeatedly misses rehearsals, comes late, or fails to rehearse adequately may be asked to withdraw from the course. This includes all classes and out of class rehearsals. This provision has been established to protect the educational interests of scene partners and other classmates. Professional conduct is expected. Frequent absenteeism, lateness, or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated. Attendance will be taken. This is part of the final grade. If you are to be absent, you must notify the instructor. Grades for practical work will be affected for anyone missing more than three classes per term.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used. Marks will be adversely affected by destructive behaviour of university property.

Students must clear all personal property (props, costumes, makeup, etc.) from the assigned prop closet by the end of the Winter term. This also applies to any term projects that take place in the Theatre Building (public exercise, painting projects); personal property must be removed within 24 hours of completion of your assignments. This is in order to accommodate the other classes that use this space. Anything left **will be discarded** and the University assumes no responsibility for such items.

Work submitted for evaluation must be either typed or text processed.

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## **ACCESSIBILITY STATEMENT**

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or [theatre@uwinnipeg.ca](mailto:theatre@uwinnipeg.ca).

## **ATTENDANCE AND LATENESS (for 2nd- through 4th-year Performance classes)**

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and at out-of-class rehearsals are of the utmost importance. Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance. Unexcused lateness for lectures, labs, or rehearsals will be penalized at a rate of 1% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course. After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

In performance courses in which casts rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences

the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3110 Screen Acting; THFM-3201 Styles in Design, and THFM-3801 Production II.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

### **NOTES FOR PERFORMANCE COURSES**

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- students **MUST NOT** move existing furnishings from their current locations.

## **2016 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 14, 2016, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

## **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials**, and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join TAFSA to find out more at its organizational meeting: Mon Sept 19, 12:30-1:20, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

## **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

## **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy AND Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

## **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>

Students are strongly advised to read the section of the *Academic Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

**THURSDAY, JANUARY 19, 2017** is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 Fall/Winter Term).

## **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

## **COURSE CONTENT NOTE**

### All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.



### Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.

Professor: Shannon Vickers  
 Office: 4T10  
 Phone: 204-786-9287  
 email: vickers.shannon@gmail.com  
 Office Hours: M/W 12:30-1:20 & by appointment

**ACTING III: HONOURS – Voice Component**

**Room: 0T19**  
**M/W/F: 2:30-3:20 pm**  
 Additional Information

**COURSE DESCRIPTION**

This course will work on voice and speech basics for the performer and the professional voice user. The aim of this course is to lay the groundwork for the development of a free, flexible, and expressive voice and clear, understandable speech. The course includes the dismantling of restrictive habits and processes of communication, and the embracing and use of new ones.

**This course aims to:**

1. help the actor recognize and identify personal strengths and weaknesses in his or her vocal and speech choices, as well as to develop a working method that encourages full and free vocal usage.
2. develop a level and quality of participation that nurtures a classroom environment conducive to personal growth and good work.
3. make discoveries and progress tangible and non-ethereal by writing and speaking about these with clarity and courage.
4. introduce the speaker to a variety of exercises that provide experience in release of energy, responsiveness, flexibility, and strength. The following areas will be the focus: the spine, breath, opening the channel for sound, easy initiation and forward release of tone, the resonators, range, and articulation. This will lead each student to create a personal voice warm up which can be used in future acting and speaking endeavors and prior to the Honours Acting Production.

**In addition to the above objectives, this course specifically aims to enable you to:**

- be able to relax actively
- have a cognitive and experiential understanding of how the voice works physiologically
- have the knowledge to care for your voice, including how best to develop it (warm ups and ongoing development) and how to protect against abuse
- express thoughts and emotion without tightening your body
- root the breath and sound in the body
- relate the spine and alignment to the release of sound
- identify and release physical tensions that inhibit the free flow of sound vibrations
- explore/encourage resonance and vibration and the development of the “resonating chambers”
- encourage the development of new ways and habits of learning
- develop personal work habits that both stimulate discovery of the voice and contribute to a positive work environment
- discover and use the chest, facial, and skull resonators
- develop range without extraneous tension
- work with sensitivity of the center through image and impulse
- develop the articulators to facilitate response to the nuance of clear thought
- link words to text to acting through exploration of sounds.
- develop growth in personal vocabulary and demonstration of clear language use for personal expression

**Some indirect skills that this course aims to develop include:**

- time management
- practicing
- habit changing
- discipline
- focus
- ensemble skills
- listening
- clear reflective writing

**METHODS**

- Daily warm-ups and exercises in voice and speech. You are responsible for knowing and practicing all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises.

- A class journal/notebook is required for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. Students are expected to complete the day's journal entry for homework. These journals will form the basis of your reflective paper at the end of the year. Specific citations from your ongoing journal will be expected in this paper.

**TIME**

Students are expected to come to class prepared and **ready to work when class begins. This includes having fulfilled all personal requirements of eating and using the washroom.** Exceptions will of course be made should the need arise, but **it is the expectation that students will remain present throughout the 50 minute class.** A bottle of water is highly encouraged, please drink freely!

**EVALUATION**

**Fall Term**

Studio Work.....	5%
Application of voice/speech/text work in rehearsal and performance.....	5%

**Winter Term**

Studio Work.....	5%
Application of voice work in rehearsal and performance (includes end of year paper) .....	5%