University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication and the Arts Mission Statement:
Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.

Department of Theatre Arts Mission Statement:
Our mission is to educate and train undergraduate and graduate students to incisively examine and effectively communicate, through intellectual analysis and the realization of live performance, the great truths of the human condition as perceived through the lens of a Christian world view.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 735.02 (3 CREDIT HOURS) - COHORT B
VOCAL PRODUCTION FOR THE ACTOR II
SPRING 2011

COURSE LOCATION: ON-CAMPUS
TUESDAY/THURSDAY – 10:30-11:55 AM
COM 128/COM 101
SECTION 1 – OVERVIEW

INSTRUCTOR INFORMATION

Instructor: Eric Harrell, Associate Professor of Theatre
Phone: 757.352.4211
Fax: 757.352.4279
E-mail: eharrell@regent.edu
Office Hours: Monday/Wednesday 10:00-10:30 am
Tuesday/Thursday 1:30-4:00 pm
Office Location: COM 216

INSTRUCTOR QUALIFICATIONS/BIOGRAPHY

Professor Harrell joined the Regent theatre faculty in 2005 as Head of the MFA Program in Acting. In 2008, he assumed the role of Department Chair. A member of both Actors Equity Association and the Screen Actors Guild, his professional acting and directing credits span regional and academic theatres across the country. He holds a B.A. degree in Theatre Arts and Secondary Education from Abilene Christian University and a MFA degree in Acting from the University of Nebraska-Lincoln/Nebraska Repertory Theatre. He has had the privilege of studying under such notable artists as Uta Hagen, Robert Cohen, Michael Lugering and the Urban Bush Women.

As a voice and movement specialist, he advocates a psycho-physical approach to the acting process, drawing heavily from his expertise in the Linklater and Alexander techniques, the Lugering Method and the work of the Atlantic Theatre Company (Practical Aesthetics). He travels frequently teaching his “Kinesthetic Actor” workshops in integrated voice and movement techniques at multiple conferences and theatres each year.

BEST TIMES AND METHODS FOR CONTACTING THE PROFESSOR

I am glad to meet with students any time though my office hours represent my most available windows. I recommend you call or email to schedule an appointment, even during office hours, to ensure my availability. However, you are always free to stop by during posted office hours, and if I am not previously engaged, I will be more than happy to meet with you. Students are also welcome and encouraged to contact me via email or at my office extension with any questions or concerns related to the course.

COURSE DESCRIPTION

For an actor, it is necessary to acquire specific vocal techniques which refine and enhance the development of a free, available voice. The actor must possess skills in the area of phonetics, speech and dialects in order to fulfill a wide range of vocal demands. This course will focus on the study and application of such skills. Previous work with the Linklater Technique from Vocal Production I will be expanded upon and further applied to scripted text. The International Phonetic Alphabet will be introduced as a tool in the correction of individual speech problems and as a basis for the study of major performance dialects. The later part of the semester will be devoted exclusively to dialect study.
Course Format

Class activities will focus on further application of the Linklater work from *Vocal Production I* to the performance of both play texts and classical poetry in both native and foreign dialects. Written tests/quizzes, text scores and phonetic transcriptions will measure competency in the theoretical understanding and application of phonetics and speech construction, primarily in relation to the International Phonetic Alphabet and study of performance dialects.

Early in the semester we will work on enriching vocal variety in performance before moving on to an introduction of the International Phonetic Alphabet and study of five major performance dialects (including but not limited to Standard British, Cockney, Irish, American Southern and one of student’s choice). Each dialect will be introduced and explored in class through both IPA work and ear training. Students will then apply the dialect to a monologue performance. The intent is that students will not only gain mastery of key dialects but also utilize written and recorded materials in the confrontation and correction of individual diction and dialect problems.

Integration of Faith

Underscoring all of the work this semester is the continuing assumption that the vocal instrument operating in its God-designed fashion is a more rich and effective tool for the actor than a voice heavily manipulated to “sound” a certain way. In the words of Ms. Linklater, “The basic assumption of the work is that everyone possesses a voice capable of expressing, through a two-to-four octave natural pitch range, whatever gamut of emotion, complexity of mood and subtlety of thought he or she experiences.” For the believer-artist this is to accept that God’s original design of the vocal instrument allows for more compelling vocal work in performance than heavily manipulated “elocutionary” training. However, as we age, the complexity and richness of the natural voice is robbed of its more dynamic qualities by a host of psychological and cultural influences. Once the actor learns to remove secondary habits in the vocal process, the natural voice is set free for more dynamic communication. As such, this course seeks to unleash the God-instilled capacity of each human voice by diminishing the debilitating countermands developed through years of vocal misuse. From that basis then, the study of dialects explores the diverse uses of the human voice.

Degree Program Outcomes

The MFA in Acting degree program has five primary student learning outcomes. At the end of this program, it is our expectation that every MFA student will:

- Demonstrate mastery of objective-driven acting technique at a professionally competitive level.
- Demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
- Articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
- Demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
- Effectively integrate and apply biblical principles of the Christian faith to both academic and creative work.
COURSE OUTCOMES

It is expected that at the conclusion of the semester all students will be able to do the following:

• Enhance vocal variety in performance through intentional speech construction
• Discern and correct individual speech problems through continued application of the Linklater Technique and use of the International Phonetic Alphabet
• Apply the IPA system of substitutions in the development of authentic dialect work
• Demonstrate command of select dialects in performance through both IPA and ear training
• Develop greater comfort in vocal free play leading to self discovery about the uses and limits of the individual voice

These outcomes will be evaluated through the assessment tools/course requirements outlined below.

SECTION 2 – COURSE REQUIREMENTS

REQUIRED COURSE MATERIALS

  ISBN # 0-87129-331-5

COURSE REQUIREMENTS AND GRADING WEIGHTS

• Written work (text scores, phonetic transcriptions, IPA quizzes etc.) 30%
• Performance work, oral assignments (poetry and dialect performances) 50%
• Final Exam (one monologue performed in multiple dialects) 10%
• Participation 10%

For each dialect, you will perform a monologue of your choice. You may select monologues from plays which call for that particular dialect, but this is not a requirement. In fact, it is often interesting to explore a dialect in a monologue for which it is less “appropriate.” For example, Shakespeare performed in a Cockney dialect. However, do not choose a monologue you have performed before in that particular dialect (though certainly you may choose monologues you have previously performed; in fact, it is recommended that you do so that memorization issues do not distract from the dialect work). Monologues should be a minimum of 90 seconds but no more than 2 minutes.

GRADING SCALE

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SECTION 3 – POLICIES, PROCEDURES AND RESOURCES

EVALUATION, GRADING AND SUBMISSION OF ASSIGNMENTS

Grades will be assessed based upon the student’s execution of the skills demonstrated and discussed in class and in the text. The goal behind each exercise or performance will be explained at the time the assignment is made. Evaluation will then be based on how successfully the student has met the goal. Individual feedback from the instructor will provide the necessary insights for continued improvement as the semester progresses.

All assignments, both written and performed, must be presented on the assigned date. As a general policy, no work will be postponed or accepted late. It is imperative for an actor seeking a career in the theatre to learn how to deliver a quality product regardless of personal circumstance. Theatre is a calendar-driven art form and business. There is only one opportunity to perform once the curtain has gone up. As such, the no-late work policy of this course attempts to help students cultivate this important discipline, better positioning them for professional success. That being said, exceptions to this policy may be made at the instructor’s discretion when mitigating circumstances arise. However, such exemptions should not be expected.

University Withdrawal - Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

Incomplete Grades Policy - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

In Progress Grades - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

ATTENDANCE AND PARTICIPATION

Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular
attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

A participation grade will be assessed by the instructor based upon the student’s daily commitment to growth and positive contributions to classroom work. Contributing factors include promptness, concentration, the ability to incorporate feedback into work, volunteering, progress, attitude and willingness to take risks. The student’s approach and commitment to classroom exercises and work sessions with the instructor are integral to the assessment of this grade. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in a movement class and the value placed on daily participation in the explorative exercises. Therefore, it is particularly important and expected that students attend all classes.

**Students are allowed two absences from class for illness and other emergencies with no grade penalty. Subsequent absences lower the student's final grade by one full letter grade per absence.** However, if you are unable to attend class on any given day I would appreciate a call in advance of class to let me know you will not be attending. This will allow me to make other arrangements if necessary. I can be reached at my office extension. If I am not in the office, please leave a message on my voice mail explaining the reason for your absence and a phone number where you can be reached. This is not a requirement, but it is a courtesy I appreciate. I am always concerned about your welfare and want to stay apprised of any way in which I can be of assistance to you.

**Three late arrivals constitute an absence.** After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you are interrupting by your late arrival.

**UNIVERSITY ACADEMIC HONOR CODE**

Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead or misrepresent, and therefore are a form of lying representing actions contrary to the behavioral norms that flow from the nature of God. As such, use of another author’s material must always be properly documented and clearly cited. It is also expected that all work turned in during the semester will be the result of that semester’s scholarship. Academic dishonesty, in any form, may constitute failure of the course. Every student is responsible for protecting the integrity of learning, scholarship and research.

Students are expected to be familiar with the university’s policy on academic integrity found in both the University **Student Handbook** and School of Undergraduate Studies **Catalog** (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.
STUDENT CONTACT INFORMATION

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS.
http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm

DISABILITY STATEMENT

The student is responsible for contacting Director of Student Life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes.
http://www.regent.edu/disabilities

ADDITIONAL RESOURCES

Please review the following links for additional information regarding University policies and other helpful resources:

- **Academic Calendar and Registrar Information:**
  http://www.regent.edu/admin/registrar/academiccalendar.cfm
- **University Bookstore:**
  http://www.cbamatthews.com/regent/
- **Plagiarism Policy:**
  http://www.regent.edu/acad/schedu/pdfs/honor_code.pdf
- **Regent Library:**
  http://www.regent.edu/lib/
- **Student Services:**
  http://www.regent.edu/admin/stusrv/
- **Technical Support/University Handbook:**
  http://www.regent.edu/it/helpdesk/

SECTION 4 – COURSE SCHEDULE AND EVALUATION

COURSE SCHEDULE - The following calendar is subject to change.

**Tuesday, January 4**
Introduction to the course
**Assignment:** Be prepared to work with a monologue you know well and have previously performed. Bring the text to class with you on Thurs.

**Thursday, January 6**
Phonetic explorations

**Tuesday, January 11**
Phonetic explorations

**Thursday, January 13**
Working with vowels

**Tuesday, January 18**
Working with vowels

**Thursday, January 20**
Working with consonants
Tuesday, January 25
Zoo Woe Shaw Chart
Assignment: Begin working on group poetry presentations.

Thursday, January 27
Group work on poetry presentations

Tuesday, February 1
Group work on poetry presentations
Assignment: Perform group poetry presentations next class period.

Thursday, February 3
Poetry presentations
Assignment: Read Stage Dialects chapter 2.

Tuesday, February 8
Working with the International Phonetic Alphabet

Thursday, February 10
Working with the International Phonetic Alphabet
Assignment: Read Stage Dialects chapter 1. There will be a quiz over the reading next class period.

Tuesday, February 15
Working with the International Phonetic Alphabet
Introduction to dialects and quiz
Assignment: There will be a test over IPA next class period.

Thursday, February 17
International Phonetic Alphabet Test
Assignment: Read Stage Dialects chapter 6 in preparation for working with the Standard British dialect.

Tuesday, February 22
Working with dialects: Standard British

Thursday, February 24
Working with dialects: Standard British
Assignment: Prepare the phonetic transcription and performance of your chosen monologue for Standard British; due next class period.

Feb. 28-March 4 - Spring Break

Tuesday, March 8
Standard British monologue presentations
Standard British phonetic transcriptions due
Assignment: Read Stage Dialects chapter 7 in preparation for working with the Cockney dialect.

Thursday, March 10
Working with dialects: Cockney
Tuesday, March 15
Working with dialects: Cockney
Assignment: Prepare the phonetic transcription and performance of your chosen monologue for Cockney; due next class period.

Thursday, March 17
Cockney monologue presentations
Cockney phonetic transcriptions due
Assignment: Read Stage Dialects chapter 8 in preparation for working with the Irish dialect.

Tuesday, March 22
Working with dialects: Irish

Thursday, March 24
Working with dialects: Irish
Assignment: Prepare the phonetic transcription and performance of your chosen monologue for Irish; due next class period.

Tuesday, March 29
Irish monologue presentations
Irish phonetic transcriptions due
Assignment: Read Stage Dialects chapter 5 in preparation for working with an American Southern dialect.

Thursday, April 31
Working with dialects: American Southern
Assignment: Prepare the phonetic transcription assigned in class for Thurs.

Tuesday, April 5
Working with dialects: American Southern
Assignment: Prepare the phonetic transcription and performance of your chosen monologue for American Southern; due next class period.

Thursday, April 7
American Southern monologue presentations
American Southern phonetic transcriptions due
Assignment: Prepare the phonetic transcription and performance of your chosen dialect.

Tuesday, April 12
Working with dialects: student’s choice

Thursday, April 14
Student-choice monologue presentations and phonetic transcriptions due
Assignment: Prepare for final exam monologue.

Tuesday, April 19
Practice session for final exam monologue.

Thursday, April 21
Final monologue presentation with all four dialects.

Please note: If necessary, we may use class sessions on April 26 and 28 to make-up any missed classes.
**Student Course Evaluations**

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: [http://eval.regent.edu/regentsurvey/students.cfm](http://eval.regent.edu/regentsurvey/students.cfm). If you have questions about the online evaluation please contact [evaluation@regent.edu](mailto:evaluation@regent.edu).
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VOCAL PRODUCTION FOR THE ACTOR II
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All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Please sign here to indicate that you have read and understood the requirements outlined in this syllabus.

_____________________________  ____________________
Student signature        Date