

Theatre 445a Developing your Speaking Voice
Spring 2022 Friday 10 a.m. to 12:50 p.m.
Section: 63158R Room MCC 111
Instructor: Kathleen Dunn-Muzingo
Join Zoom Meeting: Found on Blackboard Menu
Office Hours: TH/F 2 to 4. Confirmed by email:
Contact Info: kdunn@usc.edu

MEDIA SUPPORT AND WORKSPACE: You will be working through two platforms, Blackboard and Zoom. Familiarize yourself and practice with these platforms before classes begin and reach out to me with any questions. Please notify me of conflicting time zones, or how to manage your space for this class. We will be moving, lying down, and voicing for this class and you may need to modify what you are able to do. Again, reach out with any questions or concerns.

Blackboard: all content, announcements, assignments, and grading are exchanged via this site.

ZOOM: for CLASS and office hours. Refer to your blackboard for links

Technical Hardware and Software: A computer that has a webcam, internet access and Microphone

Course Description and Overview

THR 445a: This course is designed for YOU and the development of the best version of you. It will help you address your unique vocal needs as you become aware of physical tensions that impede breath, vibration, clarity, and expressiveness.

Using the body's natural relaxer energizers, you will learn how to physically free your voice and develop a warm-up that is both freeing and energizing. You will learn that within you there are three basic physical sensations of the voice: tone (resonance), consonant energy and the musical dynamics of the vowels (Structural energy). You will have the opportunity to apply and cultivate these vocal sensations in daily life, in class explorations, self to other communication explorations, and graded explorations which will culminate in three voice projects.

This work is based on Lessac Body and Voice Training. (THE USE OF THE HUMAN VOICE, 3RD BY ARTHUR LESSAC). I am delighted to work with you, and I am available to you. Voice work is a personal journey and during this time, during COVID, I hope you will gain new perspectives on who you are through your voice.

As voice teachers at USC's School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of BLACK LIVES MATTER and the voices of our BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students' health and well-being both as individuals and collectively. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery

Learning Objectives: upon completion the student will be able to

1. Identify and apply the natural relaxer energizers of the body to increase physical awareness and a freer voice.
2. Perceive small shifts in the dynamic alignment of the spine and its relationship to breath and voice.
3. Recognize and differentiate between the three body energies that create change in the body and overall energy. Utilize these energies outside of class to restore balance enhance and communication.
4. Differentiate between the three vocal sensations of Consonant (clarity) , Tone (resonance) , and Shaping of the Vowels(Pronunciation) and apply these sensations to build a flexible and dynamic voice that is uniquely yours.
5. Apply the vocal energies in daily life for optimum health, self to other dynamic communication, and performance.
6. Create a warmup embodying the vocal and body concepts experienced in class.

Prerequisite(s): none Co-

Requisite (s): none

Concurrent Enrollment: n/a

Recommended Preparation: This is not a course on English Grammar; however, it may help if you have passed and adhered to the University's policy or fulfilled the equivalent:

<http://www.usc.edu/admission/undergraduate/firstyear/prospective/international.html>

RECOMMENDED Readings and Supplementary Materials:

The Use and Training of the Human Voice by Arthur Lessac 3rd Edition. This is available through USC online library. I recommended that you read Chapters one, two and four.

Submission of written Assignments: All written assignments, markings, and journals must be uploaded in Assignment Sections in Blackboard.

Journals can be in word doc format, personalized artwork, or handwritten entries. If handwriting or creating artwork for your journals, either scan or take a photo and send as a JPEG that is email friendly.

Text markings are done by hand and can either be scanned and uploaded into Blackboard assignments, or a phototaken and sent as a jpeg. **All handwriting and markings must be legible.**

Assessment of Assignments

UNITS ONE AND TWO: RHYTHM OF THE CONSONANTS (CONSONANT ENERGY) AND SHAPING OF THE VOWELS (STRUCTURAL ENERGY)

Participation in Exercises and Voice Warm Up (Learning Objective 1,2,3,6) (5 pts total each unit): It is important that you arrive online 3 minutes early to get yourself present in the space. Warmups serve many functions: 1. to review what has been covered, 2. to ask questions, and to 3. check in on progress and understanding with the group. 4. Printed copies of text are required for voice class as well as a copy of the Kinesensic Workbook found in Menu portion in Blackboard. 5. No shows with no prior communication of personal illness/conflict will result in a one-point deduction.

Text Identification on Material (Learning Objective 4, 5) (10pts total each unit): For two of the vocal units, (Consonant Energy and Structural Vowel Energy), there will be text identification (called scoring your text). Double space your copy of the text and identify by marking the vocal energy being explored. This scoring (marking) will demonstrate skill in identifying vocal opportunities. Which are just that! -opportunities and not something you must execute or feel obligated to do while performing, but they serve as vocal choices. You will be given one attempt to re-do your work. This is an assignment of awareness and practice (10pts) or incomplete (0points).

Rehearsals (shared explorations) (Learning Objective 3,4,5) (10 pts each unit) There will be rehearsals for the two vocal units (Consonant Energy and Structural Vowel Energy). Think of rehearsals as shared explorations where you bring a version of your text with the specific vocal energy informing meaning and behavior. Students will have the opportunity to rehearse in class. In- class (synchronous) rehearsals cannot be made up unless advance notices have been arranged or if there is a time zone conflict, then videos will be accepted. Rehearsals are an important part of life. Preparation helps us in our interviews, daily communication, and relieves nerves in performance.

Performance (Learning Objective 3,4,5) (10 pts each unit) There will be three Vocal Units: Consonant energy, Vowel Energy and Final Project. Think of performances as graded explorations that are a deeper level of integration of voice, body, and communication. This allows the student to learn to take notes, adjust and apply new notes in performance. The ability to adjust is a life skill and talent for collaboration.

Journal Submissions (Learning Objectives 1-5) (10 points each unit) (*Learning Objectives 1-5*) This journal is an ongoing reflection of how you are carrying over body and vocal awareness and sensations in daily life. You might set yourself up with an awareness task of talking to a friend on the phone and apply a sense of one of the vocal energies. Incorporating the vocal and body energies in situations with people you do not know and journaling on how you feel afterwards, is another example of an entry. Journal submissions can be in the form of personal drawing, writing, photos, or a combo. Entries are short reflections of a moment of awareness where you felt a slight shift in a physical /vocal energy and noted the change afterward. If you are writing: the length is a quarter of a page, in times new roman 10-12. Please submit via blackboard in Assignments, Journal.

Group Reflection and Feedback (Learning Objectives 1-5) (5 pts each unit) : After the completion of each unit, we gather and 1. reflect on individual growth, 2. where we would further encourage each other to grow. Giving and receiving feedback graciously is a part of group reflection.

Note of the Material for the Vocal Unit Projects:

There will be a total of three vocal units during the semester. For your first assignment, choose a Haiku. For your second assignment, choose a short selection that is 10 lines minimum: poem, famous passionate speech, or monologue. You will find suggestions for Haiku and your second assignment in Blackboard under Content. Your third unit is a personal choice: either personal passionate story telling or applying what you learned physically and vocally to your life's work, such as: broadcasting, acting, teaching, or business presentation. (These are just some ideas).

Grading Breakdown of Units One and Two: Consonants and Vowels

<i>Warm up, Class Explorations, Participation</i>	<i>5 pts.</i>
<i>Text Identification</i>	<i>10 pts.</i>
<i>Rehearsal</i>	<i>10 pts</i>
<i>Performance</i>	<i>10pts</i>
<i>Journal Submissions</i>	<i>10 pts</i>
<i>Group Reflection/Feedback</i>	<i>5 pts.</i>
<i>Total points</i>	<i>50pts</i>
<i>Consonant Unit</i>	<i>(50 pts)</i>
<i>Structural Vowel Unit</i>	<i>(50 pts)</i>
<i>Totaling</i>	<i>(100 pts)</i>

RUBRICS FOR CONSONANT AND VOWEL UNITS

Participation and Voice Warm up: (5 pts) for each unit. There are three units.

Areas Assessed	1 pt. each	Comments
On Time and having your space ready		
Taking part in the Check-ins and Discussions at the top of class		
Building your own practice of the warmup progression		
Materials handy: workbook, journal, and hard copy of text		
Willingness to explore and participate in class and apply the work outside of class in daily life		

13-15 pts. Excellent at time management and preparing yourself to show up

11-12 pts good work. Perhaps one area needs attention.

9-10 pts Needs more practice in time management.

Text Identification of the leading vocal energy (10 pts) for each unit. There will be two units.

Areas Assessed	10 pts total	Comments
On Time Double Spaced legible (2 pt.)		
Marked for the Leading Vocal Energy in Image and action words (4 pts)		
Identified with the specific marking guide (2pts)		
Identified Image and action words (2pts)		

9 to 10 points Excellent identification and understanding of the leading vocal energy

7 to 8 points good identification. There might be a specific sound that needs some attention and practice.

6 points Identification needs more practice

Rehearsals (Shared Explorations) (10 pts) for each unit. There will be one rehearsal for each unit.

Areas Assessed	2 pts. each	Comments
Starting with body-breath -impulse to speak (a desire to voice)		
Communicating with the leading vocal energy		
Allowing the leading vocal energy to inspire behavior, meaning, and minimal shifts in movement		
Know the words by heart (spent time with the text and what it means to you and the story)		
Openness to give and receive feedback		

23-25 pts. Excellent work of communication being supported by the specificity of voice and body.

21-22 pts. Work of good quality, perhaps a bit careful or one area needs attention

19-20 pts. More than one area needs more attention.

Performances (10 pts) for each unit. There are two units. (Consonant versus vowels)

Areas Assessed	2 pts each	Comments
Starting with desire-impulse to speak		
Communicating with leading vocal energy		
Communicating according to the set of circumstances		
Allow leading vocal energy to inspire new meaning, Behavior, and minimal shifts in movement		
Supportive in feedback and discussion		

23-25 pts. Excellent work of communication being supported by the specificity of voice and body.

21-22 pts. Work of good quality, perhaps a bit careful or one area needs attention

19-20 pts. More than one area needs more attention.

Journal Submissions (10 pts) Journals will be picked up twice during the semester.

Areas Assessed	2 pts each	Comments
Addresses awareness of a stressor, then utilizes “dynamic alignment of the spine” or one of the body energies to reduce stress		
Describes the slight shift in sensation after applying the vocal energy that is being studied		
Discoveries in meaning and behavior when exploring the energies in text work.		
Self -Reflection of what area of the voice/body needs more growth		
On Time		

18-20 Excellent awareness of being your own inner teacher: perceiving inner sensations and giving organic instructions to yourself (via dynamic alignment and the energies) to relieve tension, and effectively communicate self to other.

16-17 Good awareness. Perhaps one area/energy has yet to be addressed.

14-15 Some areas of awareness are missing, or your journal submission was late.

Unit Three: Final Voice Projects

The voice project is an opportunity to apply your knowledge and experience of the vocal and body sensations to personal or professional projects. The only criterion in selection is that you feel passionate about what you have selected. This unit's is cumulative in nature as it is challenging you to utilize what you have learned thus far. The total for this unit is 50 pts.

APPLICATION OF THE ENERGIES TO PASSIONATE STORY TELLING OR LIFE'S WORK: (25 pts) **(Learning Objectives 5) You have two choices for this project:** You are invited to share a personal story that you feel passionate about and safe to share. It could be a life lesson, someone who inspired you, a funny moment in time, or a difficult moment that you had to overcome. The second choice is applying what you have learned vocally and physically to your life's work or major. The purpose of this exercise is to apply the physical sensations of voicing to loosely scripted passionate storytelling. (3-minute monologues or 8 minutes maximum for personal story telling)

Areas Assessed	5 points each	Comments
Awareness of settling and seeing the other before beginning		
Use of flexible breath and dynamic alignment of the spine (body language)		
Use of forward tone and awareness of three levels of communication (theatrical-engaged self to other speaking-intimate)		
Creative use of the three vocal energies in support of the story and emotional life		
Allowed for subtle physical shifts that are supported by the communication (free of actor tensions).		

46-50 Excellent detail and dynamics, there might need a little reminder of less carefulness or awareness to dynamic alignment, a clarity moment, or a structural vowel opportunity.

44-45 Specific voicing and communication. Perhaps there is a residue of carefulness or lack of one of the energies that still need attention and cultivating.

35-39 More than one area of voice and body need cultivating and attention as you continue to progress.

VOCAL FLEX QUIZ (10 pts.) (Learning Objectives 5) This is a vocal quiz.

It is an opportunity to review all elements of voicing we have experienced thus far, with a partner. You and your partner will explore communicating three versions of the text: each time with a different vocal energy leading. These simple scenes will be open ended scenes so it will be easy to memorize and hopefully fun to explore. You must be available to meet at least one time (outside of class time) with your partner.

Areas Assessed	2 pts each	Comments
Allow for new changes in meaning and behavior in the three versions		
Specificity in leading vocal energies		
Body energies are shadows and serve as a support in intention/ affecting the other		
Engaged in self to other-active listening (sending and receiving)		
Openness to adjusting to feedback and deepening your communication		

23-25 pts. Excellent work of communication being supported by the specificity of voice and body.

21-22 pts. Work of good quality, perhaps a bit careful or one area needs attention

19-20 pts. More than one area needs more attention.

SELF-GUIDED WARM UP (10 pts). (Learning Objectives 6)

It will be around 20 minutes and you will be warming up simultaneously in your own space. This will be near the end of the semester. Areas to include: 1. Physical loosening and use of some of the relaxer energizers. 2. Breath awareness into dynamic spine alignment. 3. Humming/tapping into resonance and tonal energy 4. Use of structural vowels to release and free up face and tongue 5. Consonant awareness. What exercises you use to demo each area will be your personal choice. First Pass will conclude with notes to incorporate into a final pass the following period.

Areas Assessed	2 pts each	Comments
Physical awareness (Relaxer energizers into dynamic alignment of the spine)		
Breath awareness is being felt with awareness of back rib support		
Tonal energy-easy humming into resonating		
Incorporating work with the vowels –awareness and understanding of the Parent Vowels versus the neutral vowels		
Ending with personalized Consonant work		

23-25 Excellent awareness of being your own inner teacher: perceiving inner sensations and giving organic instructions to yourself

21-22 Good awareness. Perhaps one area to be addressed.

19-20 Two areas of the warmup are missing.

Text Identification on Final Project (Learning Objective 4, 5) (10pts total): You will be marking your final project for consonants and vowels. Make two copies of your material and double space. One copy will be marked for Consonant Energy. The second copy will be marked for Structural Vowels.

Group Reflection and Feedback (Learning Objectives 1-5) (5 pts each unit) : After the completion of final projects, we gather and 1. reflect on individual growth, 2. where we would further encourage each other to grow. Giving and receiving feedback graciously is a part of group reflection.

GRADES AND WHAT THEY MEAN:

A indicates work of excellent quality—crafted, utilized the vocal opportunities, connected to body and communicating. Free of Carefulness. Actively Clear and Engaged.

B indicates work of good quality- Perhaps a bit too careful, take your time, or allow more energy. You might need more practice with a speech feature. Overall, it is generally very clear and is still communicating.

C of average quality; --unclear communication, more practice with a vocal energy.

D of below average quality- not prepared

F is a No Show

ADDITIONAL POLICIES THAT IMPACT GRADING:

If the GPA falls between two grades, the final grade will be weighted toward the positive end if the student has demonstrated excellent/good attendance & class participation and toward the negative end of the scale if the student has average/poor attendance & participation. It is not uncommon in the professional world, when two applicants/actors of equal ability are up for the same position, the applicant who shows professional attitude, work ethic and engagement will increase their chances of being hired.

“Participation” is defined as:

1. To every class, please bring Kinesensic Workbook, yoga mat, water bottle double space copy of text.
2. No use of electronic devices, however journals are welcomed in class for notes and exercises
3. Wear appropriate warm up attire: no flip flops or shorts. No short shorts, below the knee is fine.
4. Openness to new methods of working and engaged learning.
5. Support of every member’s work
6. Assignments are on time; text is memorized, and you are available to work with your partner outside of class.
7. Please be dressed and ready three minutes to start time.
8. Please mute yourself at the top of class until we are in the Zoom Room ready to warm up.
9. Please keep your camera on as this is a voice class and requires support from each other and for you to be ready to engage in communication in real time.
10. Come with curiosity, be mentally alert, ready to play, and to engage in exploration of your voice.

Assignment Submission Policy: All written assignments (text markings and journals) are to be emailed on the due date via blackboard or email. There will be a one-point deduction each day past the due date. Paperwork will not be accepted after the third day past the due date. By the third day, the assignment is of C quality: (70 % points).

OVERALL GRADE AND HOW TO CALCULATE

The Three units will be averaged into a final grade and will be based on the grading scale below.

GRADING BREAKDOWN FOR UNIVERISTY OF SOUTHERN CALIFORNIA:

94-100	A	4.0	74-76	C	2.0
90-93	A-	3.7	70-73	C-	1.7
87-89	B+	3.3	67-69	D+	1.3
84-86	B	3.0	64-66	D	1.0
80-83	B-	2.7	60-63	D-	0.7
77-79	C+	2.3	0-59	F	0

Final Note from the Instructor:

If something is unclear or you feel your needs are not being met, please reach out to me as I would love the opportunity to resolve this issue. You are your own advocate for your personal wellbeing and your creative process. As you go forward, be brave in reaching out to me with matters that pertain to this class and your well-being in general. In doing so, you will gain invaluable practice of being pro-active in your personal life. Looking forward to exploring all things voice with you, Kathleen P.S. Below are some helpful suggestions in navigating conversations and services for your personal wellbeing and success.

Some Helpful Tips for Giving Supportive Feedback on rehearsal/performance work

The following is based on a popular method: <https://lizlerman.com/critical-response-process/>

This is to help the classroom artist in giving supportive and creative feedback to fellow artists. This document was created by the Area Heads of SDA School of Acting, Kenneth Noel Mitchell and Anita Dashiell-Sparks.

Liz Lerman's Critical Response Process

This widely recognized method nurtures the development of artistic works-in-progress through a four- step, facilitated dialogue between artists, peers, and audiences.

The Process engages participants in three roles:

1. **The artist** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **Responders**, committed to the artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist; and
3. **The facilitator** initiates each step, keeps the process on track, and works to help the artist and responders use the Process to frame useful questions and responses.

The Critical Response Process takes place after a presentation of artistic work in any discipline. Work can be short or long, large, or small, and at any stage in its development.

The facilitator then leads the artist and responders through four steps:

1. **Statements of Meaning:** **Responders** state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. **Artist as Questioner:** The **artist** asks questions about the work. After each question, the **responders** answer. **Responders** may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.
3. **Neutral Questions:** **Responders** ask neutral questions about the work. The **artist** responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. **Opinion Time:** **Responders** state opinions, subject to permission from the **artist**. The usual form is "I have an opinion about _____; would you like to hear it?" The **artist** has the option to decline opinions for any reason.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

This is a tentative schedule and changes according to our needs. As per University Policy. For every unit of in class contact, the student is expected to fulfill one hour of reading, writing, practicing, or applying what they are learning. In this case, please put in your calendars, at least 90 minutes of practice, awareness, application and writing per week.

Warm Up: Sensing and Feeling	Class Work	Preparation Practice Application	Due for Next Class
Introductions and Syllabus	Experiencing the Sensations of Voice and Body Concepts in Vocal Health and Training	Read: American Theatre Magazine Article: Quest for the Origins. Be ready to discuss your thoughts on the article. Practice: Tape a version of Consonant NRG reading (pg. 32) save it to your computer or phone. Text: choose a Haiku Journal Entries: 1. Application of one of the Natural Relaxer Energizers in daily life. 2. Application of dynamic alignment	Upload in Assignments your recording of the Consonant NRG Reading Upload in Assignments your Haiku Choice Keep Journal Entries and add to them weekly (due date is 2/19)
Week 2 1/21 Body: Relaxer Energizers into Body Energies. Voice: Humming into Resonating	Group Discussion on Voice Articles. Continue experiences voice and body concepts and sensations Introduce Consonant Energy	Practice: Choose two poems from pages 1-17 and work it up as a voice over for children's books. Text Work: Write out your Haiku on slips of paper, one word per piece of paper, put them in a baggy for next class. Journal Entries: 1. Write about a moment where you used consonants in communication 2. Use of buoyancy energy	Prepare two poems as a voice over for a children's book. Be creative with the various consonants in communicating a story. Don't forget to bring your bag of words
Week 3 1/28 Physical and Breath Awareness of the Relaxer Energizers into Humming, Scatting and Resonating	Share your Poetry Exploring the words of your Haiku Group Markup of a Haiku Group Voice Work L, NG R and TH	Practice: with a classmate, work through all the poetry pgs. 18 to 23. Choose one poem to create a memorized scene. Identification Work: Mark your Haiku for Consonants Journals: 1. Use/observation of consonant energy in your Haiku, what meaning are you	With a Classmate, prepare one poem as a scene, memorized. DUE: Upload your Consonant Markings in Assignments Memorize your Haiku for class exploration

		discovering through the consonants. 2. Use/observation of Radiance Energy in a life event.	
Week 4 2/4 Progressive warm up into consonant energy and introducing tonal energy	Shared Poems as Scenes Group Work: finishing the consonants. Exploring your Haiku	Practice: Work up a memorized rehearsed version of your Haiku Journals; 1. Discoveries in meaning in your exploration with consonants leading. 2. Use/Observation of Potency in daily life	Memorized Version of your Haiku Bring a hard copy of Consonant NRG Reading (Pg. 32) to class.
Week 5 2/11 Warmup into consonant energy to tonal energy	Haikus Shared (memorized) Class Mark up and work through of Consonant NRG Reading	Re-work and deepen your Haiku Exploration for Final Pass Rerecord Consonant NRG Reading and upload in Assignments Journal Entry: Write a reflection on what you have learned about your voice and what you want to improve.	Haiku: Final Pass Due: Upload your final pass recording for Consonant NRG Reading Due: Journals Due (9 entries) Uploaded to Assignments.
Week 6 2/18 Progressive Warm up Continues	Haikus Final Pass Group Mark Up Wrap up and Discussion	Text Work: Choose a longer piece (8 to 10 lines) for Vowel Explorations. No Journals!	Upload your text choice for Assignment 2
Week 7 2/25 Progressive Warm up	Introduction to the shaping and music of the vowels	Voice Practice: Read two pages of your favorite book aloud, exploring the structural vowels. Journal Entry: 1 Write about your discoveries with the structural vowels. 2. Find a photo of structural vowels in action (sports or performance) add it to your journal Text Work: work up a sight reading of your piece with structural vowels leading	Be ready to sight read your Assignment 2 for Structural Vowels.
Week 7 3/4 Warm up: adding the sensation of the Structural Vowels	Class explorations with Structural versus the Neutral Vowels Sight reads of Assignment 2 with Vowels Leading Group Mark up of a Selection with Vowels Leading	Text Work: Mark up your text with Structural vowels Leading Voice Practice: Work up a version of your text with Vowels Leading Journal Entries: 1. Write about discoveries in meaning via the Vowels leading. 2. Read aloud for one minute keeping a sense of forward tone through your voicing. Relax and speak in a conversational mode. Note any discoveries about your voice.	Due; Upload Vowel Markings on Assignment 2 Be prepared to share a version of Assignment 2 memorized with the discoveries you have made via the vowels. Bring your favorite book to class (we will be reading to each other)

Week 9 3/11 Check-in Full Body and Voice Warm Up	Share a version of Assignment 2 with vowels leading Exploring Varying Distances: Reading your favorite Book Exploration Discussion and Selection of Final Voice Projects	Work up a final version of Assignment 2 Journal Entries: 1. Note any changes in your voicing when vowels lead. 2. What elements of the voice warm up are still fuzzy? Address any questions you have in next class.	Final Pass of Assignment 2
Week 10 3/25 Check-in Full Body and Voice Warm up Check in and Ask Questions	Final Pass of Assignment 2 Wrap up and Discussion Trinity Explorations Tonal Energy; Call Voice Applications	Solidify your final voice project and upload a copy to content Journal Entry: 1. Do a Trinity Explorations on a few lines of text, note any discoveries in meaning and voicing.	Upload a copy of your final voice project
Week 11 4/1 Check-in Warm up on your own with notes and reflections	Working on Variety and Flexibility: Using what you know. Playing with Trinity Explorations on short selections Tonal Energy: Call Voice Applications	Explore four lines of your final project. One time for consonants and Second time for tone and vowels. Then do a mix up. Bring a version to class. Journal Entry: Write about your discoveries about these tools of speech.	Due: Final Set of Journals Due (8 entries) upload them to Assignments Bring in Four lines of text from your Final Project
Week 12 4/8 Check-in Full Warm up	Share four lines of text from your final projects More work on the trinity explorations and markings Vocal Flex Quiz Assigned	Work on Vocal Flex Quiz with your partner Bring in a sight read of your Final Project	Due: prepare for your vocal flex quiz with your partner. Prepare a Sight read of your final project. Due;
Week 13 4/15 Check-in Warm up with notes	Vocal Flex Quiz with Partners Group Mark Up for Vowels vs Consonants Sight Reads of Final Projects Address Mark Ups for Final Projects	Prepare a rehearsal of your Final Project Mark up of your Final Projects.	Prepare an off-book rehearsal of Final Project Due: Mark up of your Final Projects. Uploaded to Assignments Graded Version of Warm up
Week 14 4/22 Graded Warm up	Off Book Rehearsals of Final Voice Projects		
Week 15 4/29 Warm up	Off Book Rehearsals of Final Voice Projects		Final Pass of Final Voice Projects
FINAL MAY 6 th 10 to 12 p.m.	Final Pass of Final Voice Projects		