

Liverpool John Moores University

Title: VOICE 1
Status: Definitive
Code: **4500ACT** (109131)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Institute for Performing Arts
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Abigail Langham	Y

Academic Level: FHEQ4
Credit Value: 12.00
Total Delivered Hours: 100.00
Total Learning Hours: 120
Private Study: 20

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Practical	80.000
Seminar	10.000
Tutorial	10.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Continuous	80.0	
Report	FUSION	Fusion Project	20.0	

Aims

To introduce students to the fundamentals of voice work for the actor with a specific focus on vocal science and its practical application.

Learning Outcomes

After completing the module the student should be able to:

- 1 Apply vocal science to speaking and singing;
- 2 Employ the phonetic analysis of the spoken word;
- 3 Use the International Phonetics Association System as a means of effecting technical development and apply Received Pronunciation and Standard American in appropriate contexts;
- 4 Identify personal vocal issues and formulate an individual voice warm up and plan designed to target these;
- 5 Recognise and practically apply appropriate vocal transitions between speaking and singing.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

CONTINUOUS ASSESSMENT	1	2	3	4	5
FUSION PROJECT	1	5			

Outline Syllabus

*Exploration and development of students' own Vocal Limber
Development of a clear tone and explore onset and resonance changes
Explore breath and links to intention, text and connections to the physical and imaginative work of the actor
Develop individual technique allied to exploration of narrative text subsequently developed through specific practical application
The application of Phonetics Analysis to aid the acquisition and understanding of a neutral RP
Recognise and practically apply appropriate vocal transitions between speaking and singing
Reflect on development and practice*

Classes begin with an introduction to vocal science; the course then draws on this base and encourages students to explore its appropriate and practical application to speaking and singing. Breath, support, muscle power and the development of flexibility and the function of the diaphragm, abdomen, ribs and back in the areas of both release and control are explored. The muscularity of the word and shaping the sound in relation to the breath are added to exploration of pitch, range and inflection. Specific disciplines of bodywork (Alexander, Laban) will be used to support and extend vocal dynamics. The phonetic analysis of sound will be practically taught weekly to acquaint students with the IPA alphabet and its use as a tool in accent and character work for the actor.

The work is then applied to a variety of texts, defining vowel and consonant sounds, addressing common errors of speech, verbal dynamics, sight reading, prepared readings in both verse and prose, testing diction in read and memorised texts for the purpose of specifics in articulation. Continued exercises aim to strengthen breath, tone and resonance in tandem with storytelling, rhetorical devices, narrative and

dramatic texts to test and confirm the connection between the body and the voice, language and imagery, text and structure.

CLASS EXERCISES INCLUDE:

- Development and delivery of a vocal warm up;*
- Presentation of a Narrative text;*
- Presentation of a Political Speech;*
- A written Phonetics test;*
- Fusion Scene Project;*
- Presentation of Personal Voice Journal at summative feedback tutorial.*

Learning Activities

- Workshops including a 'Fusion' project
- Tutorials
- Seminar
- Analysis of own experiential learning
- Independent study and research

The 'fusion' project which is team-taught intensively by voice and movement tutors exploring the synthesis of the two disciplines in service of a scene which includes both spoken and sung text.

References

Course Material	Book
Author	Berry, C
Publishing Year	1973
Title	Voice of the Actor.
Subtitle	
Edition	
Publisher	New York: Wiley Publishing Inc.
ISBN	

Course Material	Book
Author	Berry, C
Publishing Year	1981
Title	Your Voice and How to Use It Successfully.
Subtitle	
Edition	
Publisher	London: Harrap Ltd.
ISBN	

Course Material	Book
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Author	Berry, C
Publishing Year	1987
Title	The Actor and His Text.
Subtitle	
Edition	
Publisher	London: Harrap Ltd.
ISBN	

Course Material	Book
Author	Estill, J.
Publishing Year	2005
Title	The Estill Voice Training System Level One. Compulsory Figures for Voice Control.
Subtitle	
Edition	
Publisher	USA: Estill Voice Training Systems International.
ISBN	

Course Material	Book
Author	Houseman, B
Publishing Year	2002
Title	Finding Your Voice.
Subtitle	
Edition	
Publisher	London: Nick Hern Books.
ISBN	

Course Material	Book
Author	McCallion, M
Publishing Year	1988
Title	The Voice Book.
Subtitle	
Edition	
Publisher	London: Faber and Faber Limited.
ISBN	

Course Material	Book
Author	Roach, P
Publishing Year	1983
Title	Voice and Speech in the Theatre.
Subtitle	
Edition	
Publisher	London: Pitman Publishing.
ISBN	

Course Material	Book
Author	Wells, JC & Colson, G

Publishing Year	1971
Title	Practical Phonetics.
Subtitle	
Edition	
Publisher	London: Pitman Publishing Ltd.
ISBN	

Notes

ASSESSMENT STRATEGY:

The module is structured as a 'long' module, spread over two terms in order to best facilitate the deep learning of technique in the body without the influence of the wrong sort of pressure to perform in order to gain grades. This to enable students to take appropriate and monitored risks (safely) in the acquisition and exploration of the many vocal techniques required by the actor working today.

The first element of assessment comprises a series of 'performance' tasks at intervals throughout the module including a written phonetics test, the presentation of a narrative text, and a political speech - all of which will be assessed at the point of performance. Should a student for any reason be unable to complete these tasks at the scheduled time (for example through injury or illness) they will be given the opportunity, where practically feasible to do so, at another time. Failing this an alternative method of assessment for this task that meets the learning outcomes will be negotiated.

The second element of assessment comprises the students participation in a 'fusion' scene. The same provisos regarding alternative assessment times or alternative methods of assessment will also apply to this element.

Oral formative feedback will be given on completion of each of these tasks with an indication of grade banding. Assessing tutors' notes and these indicative bands will be used by the module tutors to provide a final summative assessment mark and written feedback on completion of the module.

FURTHER NOTES:

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.