Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
See http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/ for a complete description of the rules
governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
Attach a syllabus, except if dropping a course.

SUBMITTED BY:
Department: Theatre
Prepared by: Carrie Baker
Email Contact: ccbaker@alaska.edu

College/School: College of Liberal Arts
Phone: 474-7754
Faculty Contact: Carrie Baker

1. COURSE IDENTIFICATION: As the course now exists.
Dept: THR Course # 220 No. of Credits: 3

COURSE TITLE: Voice and Speech for the Actor

2. ACTION DESIRED: Check the changes to be made to the existing course.
Change Course [x] If Change, indicate below
Drop Course

NUMBER [x] TITLE [ ] DESCRIPTION [ ]

PREREQUISITES [x] FREQUENCY OF OFFERING [x]

*Prerequisites will be required before a student is allowed to enroll in the
course.
Reference the registration implications below due to Banner coding of these terms:
Prerequisite: Course completed and grade of "C" (2.0) or higher prior to registering for
the course that requires it.
Concurrent: Course may be taken simultaneously (and allows for a course to have been
previously completed).
Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a
course was previously completed!

CREDITS (including credit distribution)
ADD CROSS-LISTING [ ]
See #8 if intent is to stop an existing cross-listing.
STACKED (400/600) [ ] Include syllabi.

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee
and by the Graduate Academic and Advising Committee. Creating two different syllabi-
undergraduate and graduate versions—will help emphasize the different qualities of what are
supposed to be two different courses. The committees will determine: 1) whether the two
versions are sufficiently different (i.e. is there undergraduate and graduate level content
being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being
undertaxed? In this context, the committees are looking out for the interests of the students
taking the course. Typically, if either committee has qualms, they both do. More info online -
see URL at top of this page.

OTHER (please specify)

3. COURSE FORMAT
NOTE: Course hours may not be compressed into fewer than three days per credit. Any course
compressed into fewer than six weeks must be approved by the college or school's curriculum
council and the appropriate Faculty Senate curriculum committee. Furthermore, any core course
compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply) 1 2 3 4 5 [x] 6 weeks to full semester

OTHER FORMAT (specify all that apply) Mode of delivery (specify lecture, field trips, labs, etc)

Lecture
4. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  x  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?

YES  NO  x

IF YES*, check which core requirements it could be used to fulfill:

0 = Oral Intensive,  W = Writing Intensive,  *Natural Science, __*

Format 6 also submitted  Format 7 submitted  Format 8 submitted

4.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES  NO  x

5. COURSE REPEATABILITY:

Is this course repeatable for credit?

YES  NO  x

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TEN

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

6. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made.

Example of a complete description:

PS F450 Comparative Aboriginal Indigenous Rights and Policies (s)
3 Credits
Offered As Demand Warrants
Case study Comparative approach in assessing Aboriginal to analyzing Indigenous rights and policies in different nation-state systems. Seven Aboriginal situations Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (s)

THR F220320 Voice and Speech for the Actor
3 Credits  Offered Alternate Years
Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance. Special fees apply. Prerequisites: THR F121 or permission of instructor.

7. COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:

THR F320 Voice and Speech for the Actor
3 Credits  Offered Alternate Years
Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance. Special fees apply. Prerequisites: THR F121 or permission of instructor.

8. IS THIS COURSE CURRENTLY CROSS-LISTED?

YES/NO  No  If Yes, DEPT  NUMBER

DROPPING A CROSS-LISTING:

YES  DEPT  NUMBER

Changing or dropping requires written notification of each department and dean involved. Attach a copy of written notification.

9. GRADING SYSTEM: Specify only one.

LETTER:  x  PASS/FAIL:  
10. ESTIMATED IMPACT
WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

None.

11. LIBRARY COLLECTIONS
Have you contacted the library collection development officer (klijensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

| No | Yes | Current course that uses existing library materials.

12. IMPACTS ON PROGRAMS/DEPTS:
What programs/departments will be affected by this proposed action?

Include information on the Programs/Departments contacted (e.g., email, memo)

Just Theatre. Our performance students will be getting upper division credit for upper division content.

13. POSITIVE AND NEGATIVE IMPACTS
Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

None.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

1. Changing the course number: This course has been at the 200 level for some time and we have felt that the content in the course really was at an upper division level and requires the performance student to be at a higher level within the degree program than a 200-level class requires. The course as designed was already more ambitious than most 200-level classes, hence the departmental decision to change the course number from 200 to 300 level.

2. Frequency of Offering: Was not specified in the course description and should be as it is only offered every other year. Also, brings the course description in line with other course offering verbiage we plan to use in the department. We would rather state “Offered Alternate Years” than specify which semester and/or “odd or even number years.” We only have 4 faculty members in Theatre and only one faculty member teaches this course, so if that faculty member has a shift in workload, we don’t want to have painted ourselves into a box with the specificity of the frequency of offering. We need to let students know that the course is only offered every other year, BUT with only one faculty member who can teach this course we need to maintain some flexibility. We think the wording “Offered Alternate Years” accomplishes both of these objectives.

3. Credit distribution: For the last 7 years, this class has been a lecture, instructor led class. We were surprised to see it still listed as (2+2). All the work in the class is led by the professor; there is no lab time when students are working independently. It should be listed as (3+0) as all the rest of the Acting classes now are.
APPROVALS: (Additional signature blocks may be added as necessary.)

[Signature, Chair, Program/Department of: Theatre]
Date  9/28/12

[Signature, Chair, College/School Curriculum Council for: CLA]
Date  10/01/12

[Signature, Dean, College/School of:]
Offerings above the level of approved programs must be approved in advance by the Provost:

[Signature of Provost (if applicable)]
Date

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

Signature, Chair
Date

Faculty Senate Review Committee: ___Curriculum Review ___GAAC
___Core Review ___SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

[Signature, Chair, Program/Department of:]
Date

[Signature, Chair, College/School Curriculum Council for: CLA]
Date  10/01/12

[Signature, Dean, College/School of:]

[Signature, Chair, Program/Department of:]
Date

[Signature, Chair, College/School Curriculum Council for: CLA]
Date

[Signature, Dean, College/School of:]
VOICE AND SPEECH FOR THE ACTOR: Fall 2012
University of Alaska Fairbanks, Theatre Department
Course: THR F320 F01
CRN: 77254, 3 credits
Required Prerequisites: THR F121 Fundamentals of Acting
Location: Fine Arts Building, THEA 101 (Green Room)
Dates: August 30- December 11, 2012
Time: Tuesday & Thursdays 11:30-1 PM

CARRIE BAKER, Associate Professor of Theatre, Theatre Department Head
ccbaker@alaska.edu
Office Phone: 907-474-7754
Office: THEA 109A
Office Hours: Mondays & Wednesdays 2-3:30PM or by appointment

I. Course Description:
Vocal training for actors through introduction to Fitzmaurice and Linklater techniques. Course will include basic vocal anatomy, introduction to the International Phonetic Alphabet and monologue performance.

II. Course Goals:
The goal of this course is to expose students to vocal training for the stage through the Catherine Fitzmaurice technique of vocal production, destructuring, and structuring. Students will be introduced to basic vocal anatomy, Linklater centering and release work, and the International Phonetic Alphabet. Students will perform and workshop a Shakespeare monologue.

III. Student Learning Outcomes:
- To learn to relax the body in order to communicate more freely.
- To gain a practical understanding of Catherine Fitzmaurice’s destructuring work.
- To discover vibrations through all your senses.
- To develop vocal resonance.
- To discover and access your full vocal range.
- To learn how to protect and care for your vocal instrument.
- To achieve a greater facility with articulators that shape sound and to explore the physical actions of consonants and use of articulators.
- To gain a preliminary understanding of vocal anatomy and the International Phonetics Alphabet (IPA).
- To apply all of the above in performance.

IV. Instructional Methods:
This class is very active. You will constantly be up on your feet participating in exercises; lying on the floor for meditation and relaxation exercises; and engaging the body in modified yoga positions that can be physically strenuous. The class will also include
discussions, two exams, a performance critique, a monologue performance, and journal writing.

V. Required Reading: This text is on 2-hour reserve in the library.
- Various handouts to be passed out during the semester.

VI. Required Equipment:
- Each student must bring a personal yoga mat to class each day. If you do not own one, they are available for purchase at the bookstore, Beaver Sports, or any other sporting goods store in town.
- You may reserve a locker through Student Drama Association to store your mat. Please do not leave them in the classroom.

VII. Recommended Reading: This text is on 2-hour reserve in the library.
  ISBN: 0-87830-055-4

VIII. Audition:
All *Voice and Speech for the Actor* students are encouraged to audition for the Theatre Department fall show (The Flu Season) Saturday September 1 in the Lee H. Salisbury Theatre starting at 1pm. Find more information about the auditions and season at www.uaf.edu/theatre/. If you attend the audition, you will receive extra credit for this class.

IX. Absence Policy:
Attendance to all classes is mandatory. Exercises, improvisations, discussions, and scene work cannot be made up for the simple reason that they happen in class. If you miss classes, you are missing the course.

Students are permitted two unexcused absences. Excused absences must be supported with written documentation (such as a doctor's note) presented when you return to the following class. Each unexcused absence will reduce your final grade. Missing a class in which you are scheduled to perform is unacceptable and will further reduce your grade. When possible, notify me via email or phone before class if you will be absent. All handouts and assignments will be given in class; if you miss a class, you are responsible for getting all handouts and assignments. All course paperwork (syllabus, assignments) will also be posted on Blackboard (online).

Please arrive to class on time. Being late will reduce your grade. Three lates will equal one unexcused absence and reduce your grade accordingly. Come to class everyday and be on time. I expect the highest level of professionalism and responsibility from each of you.
X. Grading Policy:
Please note: Grading will be based on a +/- system this semester. A minimum grade of 'C' (2.0) is required for all prerequisites and major courses.

<table>
<thead>
<tr>
<th>100 Total Points:</th>
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<tbody>
<tr>
<td>Participation</td>
<td>20 points</td>
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<tr>
<td>Voice Journal</td>
<td>20 points</td>
</tr>
<tr>
<td>Exam 1</td>
<td>15 points</td>
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<tr>
<td>Exam 2</td>
<td>15 points</td>
</tr>
<tr>
<td>Production Critique</td>
<td>10 points</td>
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<tr>
<td>Final Monologue/ Assessment</td>
<td>20 points</td>
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</table>

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>97-100: A+</td>
<td>87-89: B+</td>
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<tr>
<td>93-96: A</td>
<td>83-86: B</td>
</tr>
<tr>
<td>90-92: A-</td>
<td>80-82: B-</td>
</tr>
<tr>
<td>77-79: C+</td>
<td>73-76: C</td>
</tr>
<tr>
<td>67-69: D+</td>
<td>63-66: D</td>
</tr>
<tr>
<td>60-62: D-</td>
<td>Under 60: F</td>
</tr>
</tbody>
</table>

A. Class Participation (20 points): Your attendance, level of participation, enthusiasm, energy, and willingness to risk in this class is of the utmost importance. The work we will be doing is physical and demanding. I expect each of you to be committed to creating a positive, supportive, respectful atmosphere. I have zero tolerance for mocking, ridiculing, or in any way insulting a classmate. This classroom is a safe and respectful space. You are graded each class for participation and attitude.

Some Important Points:
- Wear workout clothes to this class: SWEAT PANTS AND T-SHIRTS ONLY!! ABSOLUTELY NO JEANS OR REGULAR PANTS. NO EXCEPTIONS.
- Bring your yoga mat everyday to class.
- Store your mat in a reserved SDA locker, not in the classroom.
- Shut off cell phones.
- Bring a bottle of WATER to class every day.
- Please arrive to class on time, DRESSED PROPERLY, and ready to work, armed with an open mind and spirit. This means you need to arrive to class early if you need to change your clothes before class starts.

B. Voice Journal (20 points):
Write at least one double spaced typed page once a week reflecting on your work in class (one page for each week). I will collect journals FOUR times during the semester. This voice journal should focus only on the work we are doing in class, readings for class, and vocal challenges that you may be facing in rehearsals or performances. This is a voice journal about your experience with the work in class, rehearsals, and performances; it is NOT a personal journal about your life outside of class. Although the personal and professional inevitably intersect in acting, please focus this journal on responding to the destructuring work, the articulation exercises, the readings, and your vocal challenges, discoveries, and progress in class and how the work relates to your acting.

Baker/ Voice and Speech for the Actor
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C. **Exams (30 points):**
   There will be two in-class exams during the semester, one on vocal anatomy and
   one on the IPA and the Linklater reading:
   October 2, 2012: ANATOMY EXAM
   November 1, 2012: IPA/ LINKLATER EXAM

D. **Production Critique (10 points):**
   You will attend one play this semester: The Flu Season November 9-18, 2012
   presented by Theatre UAF in the Lee H. Salisbury Theatre. You receive one free
   ticket for the show because you are in this class. Simply give your name to the
   box office when getting your ticket and inform them that you are in this class.
   Preview night, the night before opening, is also free for everyone and no tickets
   are required. You will write a 2 page vocal critique of one actor in the production.
   If you are cast in The Flu Season, write two double spaced typed pages reflecting
   on your acting/ vocal experience and assessing your own vocal work in the show.
   I will handout Critique Guidelines later in the semester. CRITIQUE DUE:
   Tuesday November 20, 2012.

E. **Final Monologue/ Assessment (20 points):**
   Your final project for the class will be to present a Shakespeare monologue in the
   Salisbury Theatre Tuesday December 11 at 2PM. You will show this monologue
   twice, once in class and once as the final exam. I will handout Monologue
   Guidelines with more details at a later date.
   **Final Assessment:** Two typed pages. Due at the final exam. Assess your own
   work and vocal development as an actor during the semester.

X. **Important selections from the UAF Student Code of Conduct:**
   "UAF requires students to conduct themselves honestly and responsibly, and to respect
   the rights of others. Conduct that unreasonably interferes with the learning environment
   or that violates the rights of others is prohibited.... Honesty is a primary responsibility of
   you and every other UAF student. The following are common guidelines regarding
   academic integrity:
   - Students will not collaborate on any quizzes, in-class exams, or take-home exams
     that will contribute to their grade in a course, unless permission is granted by the
     instructor of the course. Only those materials permitted by the instructor may be
     used to assist in quizzes and examinations.
   - Students will not represent the work of others as their own. A student will
     attribute the source of information not original with himself or herself (direct
     quotes or paraphrases) in compositions, theses and other reports.
   - No work submitted for one course may be submitted for credit in another course
     without the explicit approval of both instructors."

**If you cheat or plagiarize in this class, you will FAIL the assignment or exam and
possibly the entire class.**
XII. Disabilities Services:
The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services to provide reasonable accommodation to students with disabilities. http://www.uaf.edu/disability/. Location: 208 Whitaker, Phone: 474-5655.

XIII. Support Services:
- UAF Student Support Services http://www.uaf.edu/sssp
- UAF Writing Center http://www.uaf.edu/english/writingcenter/index.html

XIV. Tentative Semester Overview (always subject to change):
NOTE: For the most part, this class will be split into two parts each day: 60 minutes of voice work and 30 minutes of speech work. “Weekly Reading” should be done by the Tuesday class each week.

Week 1:
8/30 Enrollment, Business, Course Objectives, Grading Policy, Handouts, Linklater spine

Week 2:
Weekly Reading:
- Article: Breathing is Meaning by Catherine Fitzmaurice
- Article: In the Cause of Freer Speech by Dudley Knight
9/4 Discussion of Reading/ Relaxation & Stretching techniques/ Destructuring: Child’s Pose, Leg Tremor & Half Plow
9/6 Anatomy: Spine & Breast/Rib/ Destructuring: Bow & Camel

Week 3:
Weekly Reading:
- Linklater: Introduction p.7-27
- Article: Silence and Sound by Dudley Knight
- Handout: Care of Performer’s Voice
9/11 Anatomy: Skull/Jaw & Sinuses/ Destructuring: Cobra & Pelvis Lift
9/13 Anatomy: Lungs & Breathing Muscles/ Destructuring: Side-Reach Leg Tremor & Arm Tremor

Week 4:
Weekly Reading:
- Linklater: Part One: The Touch of Sound p.29-117
9/18 Anatomy: Larynx / Destructuring: Dying Roach
9/20 Anatomy: Articulators & Points of Articulation/ Destructuring

Week 5:
Weekly Reading:
- Linklater: Part One: The Touch of Sound  p.117-185
JOURNALS (weeks 2,3,4) DUE TUESDAY 9/25

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9/25 Destructuring/ Anatomy Review: Hand Out: Terms to Know
9/27 Destructuring/ Anatomy Review

Week 6:
Weekly Reading:
- Linklater: *Part Two: The Resonating Ladder* p. 185-263
10/2 ANATOMY EXAM
10/4 Destructuring/ Articulator Isolations/ Resonance/ Tongue Twisters

Week 7:
Weekly Reading:
- Linklater: *Part Two: The Resonating Ladder* p. 263-325
- IPA Handouts & Practice Sheets
10/9 Destructuring/ Articulator Isolations/ Resonance/ Tongue Twisters
10/11 Destructuring/ IPA consonants (stop-plosives, nasals, fricatives)

Week 8:
Weekly Reading:
- Linklater: *Part Three: The Link to Text and Acting* p.325-357
- IPA Handouts & Practice Sheets
JOURNALS (weeks 5,6,7) DUE TUESDAY 10/16
10/16 Destructuring/ IPA consonants (affricatives, approximants)
10/18 Destructuring/ IPA vowels (front vowels)

Week 9:
Weekly Reading:
- IPA Handouts & Practice Sheets
10/23 Destructuring/ IPA vowels (back vowels)
10/25 Destructuring/ IPA vowels (diphthongs)

Week 10:
Weekly Reading:
- IPA Handouts & Practice Sheets
- ALL MONOLOGUES DUE to CARRIE 10/30
10/30 Destructuring/ IPA, Linklater Review
11/1 IPA/ LINKLATER EXAM

Week 11:
11/6 Destructuring/ Restructuring / Monologues (2)
11/8 Destructuring/ Restructuring / Monologues (1)

Week 12:
JOURNALS (weeks 8,9,10,11) DUE TUESDAY 11/13
11/13 Destructuring/ Restructuring / Monologues (2)
11/15 Destructuring/ Restructuring / Monologues (1)

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**Week 13:**
*Flu Season* VOCAL CRITIQUE DUE: Tuesday 11/20
11/20 Destructuring/Restructuring/Monologues (1)
11/22 THANKSGIVING

**Week 14:**
11/27 Destructuring/Restructuring/Monologues (2)
11/29 Destructuring/Restructuring/Monologues (1)

**Week 15:**
JOURNALS (weeks 12, 13, 14) DUE TUESDAY 12/4
12/4 Destructuring/Restructuring/Monologue Work on Salisbury Stage
12/6 Destructuring/Restructuring/Monologue Work on Salisbury Stage

**FINAL EXAM:** Tuesday December 11th @ 2PM: Public Performance in Salisbury Theatre * FINAL MONOLOGUE PERFORMANCE/FINAL ASSESSMENT DUE