



## Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

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**Semester:** Spring

**Year:** 2025

**Course Prefix:** THEA

**Course and Section #:** 1113 001

**Course Title:** Voice & Speech I

**Credits:** 3

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### *Course Description*

Provides student actors with tools for increasing vocal ease and expressivity, with an emphasis on cultivating free and spontaneous breath impulse. Introduces the range of human speech sounds experientially, as a prelude to detailed phonetics and accent work. Provides a framework for developing a personal practice of voice and speech outside the classroom and applying learning through in-class performance. Please note, this is a course in acting, not public speaking.

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### *Course Attributes*

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: *Click here to enter text.*

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### *Instructor Information*

**Instructor Name:** Steven Rimke

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### *Student Learning Outcomes*

|   |                                                                                                 |
|---|-------------------------------------------------------------------------------------------------|
| 1 | Speak audibly, intelligibly, and engagingly onstage.                                            |
| 2 | Allow breath and voice to respond freely and spontaneously to acting impulses.                  |
| 3 | Describe and execute the sounds of human speech.                                                |
| 4 | Vary the level of linguistic detail in their speech according to varying performative contexts. |

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### *Course Materials and Texts*

**Materials, Fees and Technology Tools**

Movement clothing.  
notepad.  
Journal.  
Folder to keep handouts and notes in.

Printed copy of your selected poem and the Pencil and  
contentless scene.  
A straw (a drinking straw or a singing straw).

### Required textbooks

*Actions: The Actors Thesaurus* by Marina Caldarone.

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## Course Requirements

### Course Assignments, Assessments, and Grading Policy

#### Course Assessment:

- |                                                        |                   |
|--------------------------------------------------------|-------------------|
| 1. Attendance, Participation and Professional Practice | 25 points         |
| 2. SOVT exercises (three assignments)                  | 15 points total   |
| a. 5 points each submission                            |                   |
| 3. Exercise: Contentless Scene I with a vocal lens     | 15 points total   |
| a. 10 points for presentation                          |                   |
| b. 5 points for written reflection                     |                   |
| 4. Poetry Presentation                                 | 15 points total   |
| a. 10 points for presentation                          |                   |
| b. 5 points for written reflection                     |                   |
| 5. Journal                                             | 8 points          |
| 6. Vocal Performance                                   | 15 points         |
| 7. Respond to a video on vocal health                  | 5 points          |
| 8. Filling out the SRI                                 | 2 points          |
| 9. Watch a play (extra credit)                         | 2 points for each |

#### Assignment descriptions:

#### Attendance and Participation and Professional Practice (25 Pts)

**This is evaluated throughout the semester.**

Please come in comfortable, movable clothes. Please bring a pencil and notepad to every class. As the course is experiential and sequential, students are permitted no more than two (2) absences without penalty. Any more than two absences will result in a lowered letter grade for each absence. The Department policy on late arrival to class is that three (3) “tardies” will equal one (1) absence. More than four absences and you will be unable to pass this course. Arriving more than 15 minutes late is considered an absence and up to the instructor as to whether you will receive attendance credit. I do my best to change absence markings to tardies, however it is not my job to disrupt class to mark you tardy and there is a chance I will forget. **It is the student's responsibility to make sure a late arrival is changed to a tardy and not left as an absence.**

If you have to miss class due to illness: If you are too ill to attend class, please notify the instructor in writing (via email) prior to the class meeting. Clear and timely communication will help increase the likelihood of being able to excuse you from class or to Teams you into a class when possible. If you go about this with this protocol, you will likely find compassionate faculty who are willing to excuse an absence for illness.

You are required to practice for 15 to 30 minutes a day. On days when you do not have class you are still expected to practice. The class time spent in class is not enough to effect a change without daily practice. Practice may include but not limited to practicing straw phonation work (SOVT), warmup exercises, memorizing text, and reading materials.

### **Professional practice: (Included in the 25 pts above)**

Professional practice is the practice of what is expected behavior in the professional world. This practice includes classes, auditions, rehearsals, and performance. We practice this here, so it becomes a habit.

1. Arrive on time and a manner where you can engage in the work at hand. This means that you have done your homework, are open and willing to be focused on the work at hand and ready to change and redirect your focus as the tasks develop.
2. Careful listening to your classmates is an important part of learning and the work of an actor. You can learn a lot by trying to understand what is or isn't working for your classmates. Please do not talk while another actor is asking a question or performing, or while the instructor is giving feedback or instruction.
3. If you know you are going to miss a class, it is professional to let the instructor know ahead of time. If you are going to be absent or miss a class, it is up to you to gain the missed information. If you miss a performance or a day where an assignment is due, it is expected that you discuss this with the instructor as soon as possible.
4. Silence your cell phone. Don't check it in class. If you need to check it for a specific reason such as an emergency, tell the instructor before class.
5. Your class is an ensemble. Be generous and patient with others growth, struggle, process and journey. If you can help, do so! The "real world" you are training for is very competitive. Help and support each other now.
6. Acceptance and respect of everyone in the class.
7. Willingness to explore vulnerability.
8. Please take out your headphones/air pods at the beginning of class.
9. No chewing gum in class. We will be doing work that is like singing.

### **SOVT assignment (5 pts for three separate assignments totaling 15pts)**

#### **DUE Weeks 4, 8, and 13.**

You will be asked to submit a video recording of you humming through a straw each whole note beginning with F below middle C through to F above middle C (F3 – F4). It is expected that each number grows throughout the semester with your practicing. The instructor will record your scores. If the numbers do not grow, you will be asked to schedule a meeting with the instructor to check in. Failure to do so will result in a failure for that assignment. If any number is below 6 seconds on assignment #2 or #3, you will be asked to schedule a meeting with the instructor.

\*If you do not have access to a piano, a piano app like <https://virtualpiano.net> works great. \*\*If you choose to use this app, you should play the following: q, w, e, r, t, y, u, i. You also have access to pianos that are in classrooms if you [book the space](#) in advance.

### **Presentation of Contentless Scene with a vocal lens (10 pts)**

#### **DUE Week 7.**

We will perform the contentless scene (found on the last page of this syllabus) with a vocal emphasis. You will be graded on the following: memorization, if you applied breath, established a relationship to the other, established a clear moment before, and were apply vocal flexibility to the scene through at least 5 of the 7 ways of emphasis: rhythm, repetition, pitch, elongation, articulation, resonance, and inflection. You are not expected to rehearse these outside of class but are encouraged to.

### **Written Reflection of Contentless Scene (5 pts)**

#### **DUE Week 7.**

You will write a 100-word response submitted through Canvas on the elements of the project you enjoyed, on elements you would like to continue practicing, and any questions you might have on next steps. Focus on your growth, struggle, process, and what you want to practice.

### **Presentation of a Poem (10 pts)**

#### **DUE Weeks 15.**

Students will have practiced and memorized a poem of their choosing. Each student should have a personal connection to the poem, and no two students should have the same poem. The poem should be longer than 30 seconds read out loud. The poem will not include any slurs of any kind. The poem should be chosen by **Week 8**. The poem must be memorized and off book by **Week 14**. There are many places one can find poetry; I recommend starting with: <https://www.poetryfoundation.org/poems>. If you select poetry that is self-written and any of the material suggests that you have been part of dating or domestic violence, sexual assault, or stalking, as well as discrimination, harassment, or retaliation; your instructor is a mandatory reporter and by law, must report it.

### **Written Reflection of Poem: (5 pts)**

#### **DUE Week 15.**

You will write a 100-word response submitted through Canvas on the elements of the project you enjoyed, on elements you would like to continue practicing, and any questions you might have on next steps. Focus on your growth, struggle, process, and what you want to practice.

### **Journal: (8 pts total; .5 pts per entry)**

DUE the Friday of every week

You are asked to reflect on each week, submitting a 50-word submission on discoveries, exercises, coaching sessions, observations of your peers, questions you have about the process or work, successes, failures, and/or areas you want to see yourself grow. These submissions are due every Friday by 5PM until Week 16.

### **Response to Videos on Vocal Health (5 pts)**

#### **DUE any time before your final performance in Week 17**

Please watch two of the three videos below and write a minimum of 100 word response to the video. You are asked to watch and respond to the following videos related to smoking and vaping, and vocal health. The first video is <https://www.youtube.com/watch?v=QQ6830trCjc>, or <https://www.youtube.com/watch?v=cHEOsKddURQ> discussing smoking and vaping. The second video is [https://www.youtube.com/watch?v=zaxTMO-qec0&list=PLGx2QnYdrnfFT\\_9SkF3R8J2JXmzeECn&index=8](https://www.youtube.com/watch?v=zaxTMO-qec0&list=PLGx2QnYdrnfFT_9SkF3R8J2JXmzeECn&index=8) which looks at 5 ways to strengthen the speaking voice.

### **Vocal Performance (15 pts)**

#### **DUE Week 17**

You will pick one focused component of your voice that you would like to improve. This can include: Alignment, Breath, Channel (Jaw, Tongue, Soft Palate), Phonation (healthy theatrical phonation), Resonance, Pitch, Loudness, Articulation, and Ownership. Once you have decided which one component of the voice you would like to work on, you will demonstrate, in any way you like, how you are practicing and improving in this area. These demonstrations should be about 1 minute in length.

Examples:

1. You could pick Channel: Then demonstrate by performing a text or warmup with greater flexibility in the Channel.
2. You could pick Articulation: Then demonstrate by performing a rap or patter song with clarity.
3. You could pick Loudness: Then demonstrate by playing with sounds or a text and grow in loudness safely.
4. You could pick Ownership: Then demonstrate a monologue, poem, slate/presentation, scene by owning your space, voice, body, and time.
5. You could pick Breath: Then demonstrate the reading of 12 lines of Shakespeare on one breath.
6. You could pick Phonation: by not adding additional vocal tension, still maintaining heightened vocal emotions like shouting, crying, etc...
7. You could pick Breath: If you find yourself processing and have been told “you are sitting on impulses”, you do a monologue or better, a scene with another actor who also struggles with this, and when you breathe in, you trust you have enough practice and knowledge to make your next choice effectively.

**Filling out an SRI (2 points)**

Complete the SRI for this course and submit a screen shot by the end of the semester.

**Play Attendance (Extra Credit) 2 points each show for a total of 6 possible points**

Please consider watching our productions. The cost of tickets may be seen as additional "textbook" costs. You can purchase tickets [here](#) or at the box office in the Noorda lobby. Show your student ID to get \$2 tickets!

Exact dates and times for the productions can also be found at the school of the arts website or on your Canvas Calendar.

Shows and dates are as follows:

Mainstage:

The Whole Story: February 21 – March 1

Little Women: April 4 – April 12

Tye Center:

Scaredy Cat: March 21 – March 22

**Grading Policy**

|    |        |                             |
|----|--------|-----------------------------|
| A  | 95-100 | W = Withdrawl<br>AU = Audit |
| A- | 90-94  |                             |
| B+ | 87-89  |                             |
| B  | 83-86  |                             |
| B- | 80-82  |                             |
| C+ | 77-79  |                             |
| C  | 73-76  |                             |
| C- | 70-72  |                             |
| D+ | 65-69  |                             |
| D  | 60-64  |                             |
| F  | 0-59   |                             |

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**Required or Recommended Reading Assignments**

See below

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## **General Description of the Subject Matter of Each Lecture or Discussion Schedule**

### Week 1 : Introduction

Tuesday, January 7<sup>th</sup>  
Thursday, January 9<sup>th</sup>

Introduction, Course Outline  
Boundary work

### Week 2: SOVT and Vocal Anatomy

Tuesday, January 14<sup>th</sup>  
Thursday, January 16<sup>th</sup>

SOVT introduction (online?)  
Vocal Anatomy

### Week 3 : Linklater breath and touch of sound

Tuesday, January 21<sup>st</sup>  
Thursday, January 23<sup>rd</sup>

Linklater breath, Applying anatomy  
Touch of Sound

### Week 4 : Seven forms of emphasis & SOVT

Tuesday, January 28<sup>th</sup>  
Thursday, January 30<sup>th</sup>

7 forms of emphasis  
Exploring 7 forms of emphasis  
**SOVT assignment #1 DUE**

### Week 5 : Contentless scene rehearsal

Tuesday, February 4<sup>th</sup>  
Thursday, February 6<sup>th</sup>

Contentless scene rehearsal  
Contentless scene rehearsal

### Week 6 : Contentless scene rehearsal & Presentations

Tuesday, February 11<sup>th</sup>  
Thursday, February 13<sup>th</sup>

Contentless scene rehearsal  
Contentless scene rehearsal

### Week 7 : Contentless scene presentations

Tuesday, February 18<sup>th</sup>  
Thursday, February 20<sup>th</sup>

**Contentless scene presentations**  
**Contentless scene presentations**  
**Contentless scene paper DUE**

### Week 8 : Alexander and Poetry

Tuesday, February 25<sup>th</sup>  
Thursday, February 27<sup>th</sup>

Introduction to Alexander work  
Reading poems in class (Check in about final)  
**SOVT assignment #2 DUE**

### Week 9 : Voice work

Tuesday, March 4<sup>th</sup>  
Thursday, March 6<sup>th</sup>

Forward voice (Cat/Cow), Roll up/Roll down  
Soft Palate, Tongue stretches, Jaw

### Week 10 : Spring Break

Tuesday, March 11<sup>th</sup>  
Thursday, March 13<sup>th</sup>

NO CLASSES  
NO CLASSES

|                                                                                                            |                                                                                                                                     |
|------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Week 11: <u>Voice work</u><br>Tuesday, March 18 <sup>th</sup><br>Thursday, March 20 <sup>th</sup>          | Resonance (Nasal, Head, Chest, Teeth), Lip work<br>Linklater Vocal workout, Resonance ladder                                        |
| Week 12 : <u>Voice work</u><br>Tuesday, March 25 <sup>th</sup><br>Thursday, March 27 <sup>th</sup>         | Rib reserve, sternum lifting, rib swing, breath equal to the thought, calls<br>Articulation / Tying the voice work together to text |
| Week 13 : <u>Text work</u><br>Tuesday, April 1 <sup>st</sup><br>Thursday, April 3 <sup>rd</sup>            | Operative Words<br>Vowels and consonants, Alliteration, Assonance, hey exercise<br><b>SOVT assignment #3 DUE</b>                    |
| Week 14 : <u>Poetry rehearsal</u><br>Tuesday, April 8 <sup>th</sup><br>Thursday, April 10 <sup>th</sup>    | Poetry rehearsal<br>Poetry rehearsal                                                                                                |
| Week 15 : <u>Poetry performance</u><br>Tuesday, April 15 <sup>th</sup><br>Thursday, April 17 <sup>th</sup> | <b>Poetry performance DUE</b><br><b>Poetry performance DUE</b><br><b>Paper on Poem DUE</b>                                          |
| Week 16 : <u>Slates and cold reads</u><br>Tuesday, April 22 <sup>nd</sup>                                  | Slates / Ownership / Cold reads<br><b>Response to Videos on Vocal Health DUE</b>                                                    |
| Week 17 : <u>Final performance</u><br>Thursday, April 24 <sup>th</sup> 11AM-12:50PM                        | <b>Vocal performance DUE</b>                                                                                                        |

## ***Required Course Syllabus Statements***

### **Generative AI**

#### **AI Statement**

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you. The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and

- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty. *AI statement from Hilary Hungerford. Adapted from Temple University statement on AI in classes*

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### **Using Remote Testing Software**

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

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## ***Required University Syllabus Statements***

### **Accommodations/Students with Disabilities**

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu) or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at [DHHservices@uvu.edu](mailto:DHHservices@uvu.edu)

DHH is located on the Orem Campus in BA 112.

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### **Academic Integrity**

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions



of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

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### **Equity and Title IX**

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – [TitleIX@uvu.edu](mailto:TitleIX@uvu.edu) – 800 W University Pkwy, Orem, 84058, Suite BA 203.

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### **Religious Accommodation**

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu). If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.