SYLLABUS

1. Course title:

Voice technique IV Course subtitle: Character's voice

2. Code:

VT IV

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed prerequisites and the semester's work IV

7. Class restrictions:

Exclusively for the students of the acting department

8. Duration / semester:

1 4

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 1

9.3. Laboratory/Practice classes:

10. Faculty:

The Academy of the Dramatic Arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Character's voice
- Adjusting voice consonants to a character sketch
- Character voice adjusting
- Voice technique elements in the function of developing a character sketch

16. Learning outcomes:

Learning a skill of finding a character's voice and adjusting it to its psycho- physical characteristics. Breathing, voice dynamics, registers and pauses- all of these imply flexibility in searching for and denouncing a standard and safe voice, with the goal of finding a new one, which brings us closer to a balance between an actor's and character's voice.

17. Course content:

Module I: Adjusting voice consonants to a character's sketch
1. Respiration (with or without text in all body positions).
2. Tone articulation and voice dynamics
3. Adjusting one's own form of breathing to the breathing of a character
4. Voice, movement and speech synchronization
5. Voice dynamics and its influence on a character's body. Whisper. Transiting from a whisper to phonics. A quite tone (piano). Loudness gradation. Forte. Forte fortissimo.

Semester exam I
Presentation, analysis and evaluation of the selected Module I program (in study conditions), before the professor and college associates

Module II: Voice adjusting to a character

6. Flexible resonators. Oral cavity. Nasal cavity.
7. Fixed resonators. A skull, a forehead bone, cheekbone, nasal cavity, pate and i nape (head resonators).
8. Natural resonators. Thorax.
9. Natural resonators. Cost-abdominal belt.
10. Voice adjustment and the use of resonators for a character's needs. Activating chest resonance, we get warmer, darker tones- the emotional personality of a character. Activating head resonance we get colder, lighter tones- a more rational personality of a character.

Semester exam II:
Presentation, analysis and evaluation of the selected Module II program (in study conditions), before the professor and college associates
Module III: Voice technique elements in the function of building a sketch for a character

11. A synchronized form of a character's voice- body relationship. A character's voice is absolutely conditioned (subordinate) by a posture, character's constitution and an attitude.

12. Desynchronized form of a character's voice and body. Sometimes a character's voice can be completely different, even surprisingly different from the a character's body.
13. Working on certain tasks that students practice through their major subject (Acting). Adjusting breathing to psycho- physical character's traits. Adjusting a speech's rhythm and tempo to a character's sensibility. Adjusting pitch and loudness to a thinking interpretation content. Adjusting the intensity to a thinking-emotional density level

14. Working with students who have acquired some bad habits in the way they breathe or speak
15. Technical exercises to the accompaniment of the piano
Semester final exam
Public performance, analysis and evaluation of the program choice from the semester's syllabus in professional theatrical conditions, before an audience committee with video recording

18. Learning methods:

1. Lectures and office hours
2. Practical classes
3. Students' individual work
4. Continuous assessment of knowledge and skills

Mentoring principle of performance:

-Interactive teaching and training process between student-assistant-professor.

-Planned and organized individual work of students in optimal, study the spatial conditions. For the purposes of intensity, specificity and accuracy of observation of changes on students in the research process, students need to be constantly present at professional-artistic subjects lectures and practical classes.

19. Assessment methods:

The semester's final exam

- Public performance, analysis and evaluation of the selected program (from the subject's semester syllabus) in professional theatrical condition, before the committee constituted audience with video recording

Assessment methods;

- Partial semester work assessment I i II.
- Public smester final exam- work assessment in optimal, professional, theatrical and spatial conditions.

Semester make-up exams I i II.

20. Assessment components:

Quantity measure:
- Exercises
- Student selected etude, in the length of 3-5 minutes

Work load measure:
- A student does 3-5, differently formed, études exercises in one semester (for each given topic)

Professional-artistic pedagogical process:
- the foundation and the formation of classes as the study group
-the organization of work and norming of quantitative, qualitative, ethical and aesthetic requirements of research
- the acquisition of psycho-physical fitness

21. Required reading list:

1. Antonin Arto : POZORIŠTE I NJEGOV DVOJNIK, Beograd, 1971.
2. Bruna Špiler : UMJETNOST SOLO PJEVANJA, Sarajevo, 1972.
3. Bertolt Breht : DIJALEKTIKA U TEATRU, Beograd, 1966.
4. Cicely Berry : GLUMAC I GLAS, Zagreb, 1977.
5. Ivo Lhotka-Kalinski: UMJETNOST PJEVANJA, Školska kniga, Zagreb, 1975.
6. Ježi Grotovski: KA SIROMAŠNOM POZORIŠTU, Izdavačko informativni centar studenata, Beograd, 1976.
7. Ljiljana Erenrajh-Grujić : GLASOVNO OBRAZOVANJE GLUMCA, Univerzitet umetnosti, Beograd, 1995.
8. Marina Marković : GLAS GLUMCA, Beograd, 2002.
9. Marina Marković : GLUMAC I GLAS (Prilozi), Zbornik radova, Fakultet dramskih umetnosti, Beograd, 1977.
10. Marina Marković : GLASOVNE TRANSFORMACIJE U ELEKTRONSKIM MEDIJIMA, Zbornik radova, Fakultet dramskih umetnosti, Beograd, 1999.
11. Michael Chexhov: TO THE ACTOR, Harper and Brothers, New York , 1953.
12. Nikola Cvejić: SAVREMENI BELKANTO, Univerzitet umetnosti, Beograd, 1980.
13. Peter Brook: PRAZNI PROSTOR ,Vidici, Split, 1972.
14. Edward Bairstow : SINGING LEARNED FROM SPEEC, Macmillan, London, 1946.
15. Cicely Berry : VOICE AND THE ACTOR, Harrap, London, 1973.
16. Dušan & Biserka Cvejić : UMETNOST PEVANJA – ART OF SINGING, Privatno izdanje, Beograd, 1994.
17. D.Cvejić, M.Kosanović, Z.Milutinović : PRILOG REHABILITACIJI ODNOSNO LEČENJU GLASA I GOVORA, Zbornik Medicinskog fakulteta, Otorinolaringološki institut Kliničke bolnice grada, Beograd, 1984.
18. George Dodds : THE CONTROL OF THE BREATH, Oxsford University press, London, 1935.
19. Aleksandar Dragojlović : VOKALNA LIČNOST RADIJA, Radio Beograd, Beograd, 1985.
20. W.S.Drew : VOICE TRAINING. THE RELATION OF THE THEORY AND PRACTICE, Oxford Universiti press, London, 1924.
21. Branko Gavela : GLUMAC I KAZALIŠTE, Sterijino pozorje, Novi Sad, 1967.
22. Petar Guberina : ZVUK I POKRET U JEZIKU, Matica Hrvatska, Zagreb, 1952.
23. Fridrih Niče : ROĐENJE TRAGEDIJE IZ DUHA MUZIKE, BIGZ, Beograd, 1983.
24. “SRPSKA MUZIČKA SCENA“, Zbornik radova, Muzikološki institut SANU, Beograd, 1995.
25. D.Savić, D.Cvejić, M.Kosanović : OTORINOLARINGOLOGIJA, Naučna knjiga, Beograd, 1986.

The professor of the subject ''Voice Techniques I-VIII'' suggests and sets literature priorities in accordance with the semester's syllabus.

22. Web sources:

23. Applicable starting from the academic year:

2016/17

24. Adopted in the Faculty/Academy session:

11.05.2016.