SYLLABUS

1. Course title:

Voice technique VIII Course subtitle: Genre and collective graduate work

2. Code:

VT VIII

3. Cycle of study:

1

4. ECTS credits:

3

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed exam prerequisites; semester work evaluation: VT VIII

7. Class restrictions:

Exclusively for the students of the acting department

8. Duration / semester:

1 8

9. Weekly contact hours:

9.1. Lectures: 1

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:

- Genre and collective graduate work
- Voice adjustment to the genre
- Using voice techniques in collective graduate work

16. Learning outcomes:

- to bring to consciousness the regular way of breathiing, postures, phonics, resonators uses and to develop the biggest possible number of voice constant varieties and modulations
- to (generally) broaden voice range and to master techniques which will contribute to a more sonorous and a more flexible articulationof voice within the scope of voice education
- to get introduced to individual musical voice potentials and educating a voice for the scenic singing

17. Course content:

Module I: Voice adjustment to genre

1. The use and the combination of the voice consonants and modulations, dependent on the genre. Pitch. Loudness. Tempo. Rhytm. Intensity.
2. Voice in the function of musical theatrical genres. Varieties, cabaret, musicle and operetta in function of musical theatrical genres (and other programs)
3. Voice adopted to children theatre genres. Fairytails, phantasmagorias, a puppet theatre, a real children play
4. Voice adjustment to a character's personality, dependent on the emotional, temporal, and psychological factors

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

Module II: Using voice techniques in collective graduate work
5. A practical use of the acquired knowledge and experience within the frames of collective graduate work
6. Voice adjustment to a character's personality, dependent on a genre
7. Voice articulation and dynamics in the function of a genre
8. Voice modulation in the function of a character's development- the genre
9. Working on a given song in a play, a collective graduate work
10. Exclamation, scream, crying and a laughter as a voice sound with a subtext
11. Recapitulation, analysis and synthesis. Exercises for the remaining part of the material recapitulation from I-VIII semester.

Semester final exam
Public performance, analysis and evaluating a program's choice from the semester's syllabus, in professional conditions, before an audience 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:

Semester 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(max. 1550 characters)

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./2017

24. Adopted in the Faculty/Academy session:

11.05.2017