

-SQA-SCOTTISH QUALIFICATIONS AUTHORITY

**Hanover House
24 Douglas Street
GLASGOW G2 7NQ**

NATIONAL CERTIFICATE MODULE DESCRIPTOR

-Module Number- 0061261 -Session- 1986-87
-Superclass- LC

-Title- VOICE

-DESCRIPTION-

Purpose A Specialist Module which will normally be taken as part of an integrated programme of Drama/Theatre Arts Modules. It is a core module which should be incorporated in all programmes. Its aim is to improve vocal performance and provide an understanding of the vocal process. Students will be required to practise voice exercises in their own time.

Preferred Entry Level Acting and/or theatre skills and motivation, to be assessed through audition and interview. Experience gained through General Modules in Drama/Theatre Acts (01284-01291) or equivalent would be useful.

This module will normally be taken as part of an integrated programme of Drama/Theatre Arts Modules. (see Programme Guidelines).

Learning Outcomes

The student should:

1. know the physiology of articulating and producing vocal sound;
 2. know and use the basic vocabulary of voice production;
 3. know and use the breathing processes in voice production;
 4. deliver a vocal interpretation of a dramatic text;
 5. demonstrate an improvement in vocal performance.
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Content/
Context

Corresponding to Learning Outcomes 1-5:

1. Through demonstration, diagrams and example the student should understand the simple physiology of the production of vocal sound. This is a necessary foundation for practical vocal work.
2. Students should know the basic vocabulary of voice production, eg. respiration (inspiration, expiration), relaxation, breath control, larynx, pharynx, vocal chords, epiglottis, tongue, lips, teeth, palate, diaphragm.
3. Students should learn and practise breathing exercises, on a regular basis, as preparation for performance.
4. The student should analyse dramatic texts of different requirements and difficulty from the point of view of vocal interpretation. They should modulate their delivery in terms of pitch, pace, tone, inflection. Concentration is on voice as an instrument to convey mood, meaning and emotion.
5. Role(s) played in each of the Production Modules should provide the content and will therefore vary according to the nature of the production and role.

NOTE This module focuses on the special vocal skills required for stage performance and successful communication with an audience. It should respond to the particular needs of each student. Wherever possible, the content of other specialist Drama/Theatre Arts modules should provide learning opportunities for vocal work (eg. specific texts, context for improvisation, characterisation).

Suggested
Learning and
Teaching
Approaches

Teaching and learning should be practical, based on the principle that speech is a physical activity. The students should learn and develop vocal skills as a result of the experience of practical activities.

Learning Outcomes 3 and 4 should be developed through individual and pair work based upon frequent (but brief) exposition and demonstration. Theory and practice should be continuously integrated. Practical activity conducted in pairs will allow students to discuss and observe the voice process of the other. This self and peer assessment should be a continual teaching/learning aid.

Whole class warm-ups and concluding group activities should be used to create a good working atmosphere and help motivation. No exercise should be entered cold and the same type of exercise should not dominate a session. Where appropriate, concluding activities should place a new vocal skill in a dramatic context.

Learning Outcome 4 should proceed as above, but with added emphasis on small group work to allow for discussion preparation, performance and peer assessment.

The tutor should work closely with the director and students during productions to identify and meet demands on the group (eg. size of the hall, style of production, etc.) and on the individual. Accent work, for example, may be crucial to one production, and extra work on vocal projection may be needed in another.

Assessment Procedures

Formative assessment should operate as an integral part of learning and teaching in the module. It may include self-assessment, assessment by peers and assessment by the tutor.

The performance criteria which follow provide tutors and students with a statement of the minimum performance which is judged to be acceptable in the key aspects of each learning outcome. Many students, given the opportunity and encouragement, may go well beyond the minimum performance. A decision on whether or not a student has achieved the criteria should be taken only after he/she has had the benefit of additional teaching support in areas of weakness and opportunity to revise, redraft or rework unsatisfactory efforts.

Each student should keep a record of work during the module, e.g. notebook or log-book, especially for voice theory.

Learning Outcome 1

Assessment Procedure

by observation, written test, labelled diagrams

Performance Criteria

The student describes and illustrates how vocal sound is articulated and produced.

Learning Outcome 2

Assessment Procedure

by observation and written material where appropriate, e.g. logbook

Performance Criteria

The student makes opposite use of relevant terminology.

Learning Outcome 3

Assessment Procedure

by observation and written material where appropriate

Learning Outcome 4

Assessment Procedure

observation of individual and group exercises

Performance Criteria

The student modulates his/her delivery for phrasing and effect suitable to character, mood and language.

Learning Outcome 5

Assessment Procedure

observation of performance in Production modules

Performance Criteria

The student shows a development in voice production, consistent with his/her natural ability.