

Course Unit Descriptor

<b>Study Programme:</b> Acting in Serbian		
<b>Course Unit Title:</b> Vocal Technique 2		
<b>Course Unit Code:</b> TGL2		
<b>Name of Lecturer(s):</b> Vitkay-Kucsera Agota , Goran Strgar and David Klem		
<b>Type and Level of Studies:</b> Undergraduate academic studies		
<b>Course Status (compulsory/elective):</b> Compulsory		
<b>Semester (winter/summer):</b> Winter/Summer		
<b>Language of instruction:</b> English		
<b>Mode of course unit delivery (face-to-face/distance learning):</b> Face-to-face		
<b>Number of ECTS Allocated:</b> 4		
<b>Prerequisites:</b> A pass grade in the exam of Vocal Technique 1		
<b>Course Aims:</b> Freeing the body, developing musical ear, freeing the jaw, becoming aware of resonating cavities, relating the elements of acting to vocal exercises, connecting musical and spoken elements, division of attention to a number of elements, etc.		
<b>Learning Outcomes:</b> The body is freed, the breath and vocal apparatus are used economically, and students gain good basis for further work on their vocal performance.		
<p><b>Syllabus:</b> Vocal Technique 2 follows the sequence of vocal and physical exercises done in the course Vocal Technique 1, focusing now on expanding the vocal range, the volume with the use of more ‘aggressive’ elements such as laughter, crying and screaming, the elements that can damage the cords if technically imperfect. At the end of the second semester, students take the exam.</p> <p>Revision of some breathing exercises and their advancement:</p> <ol style="list-style-type: none"> <li>1. Exercises in pairs with free movements (improvised) and given melody. The exercises aim at developing musical ear, expanding the vocal range, developing a sense for the partner, freeing the body.</li> <li>2. Introduction and technical determination of the three elements important for stage performance: laughter, crying and screaming. Students are to use the three elements in an acting task, i.e. they will independently prepare a short scene in unarticulated language using the syllables: ba, da, ga, ka.</li> <li>3. The same exercises are used primarily as a technique practice for connecting a vowel with a consonant and becoming aware of the air flow and the place of articulation of the consonants.</li> <li>4. Individual scene – a stage activity with specific vocal exercises.</li> <li>5. Group exercise – working on poetry – combination of melodic, rhythmic, harmonic and vocal elements. Depending on the group’s ability, the activity may be enriched with elements of movement.</li> </ol>		
<p><b>Required Reading:</b> Ljiljana Grujić-Erenrajh: <i>Glasovno obrazovanje glumca</i>, Beograd, 1985.            Bruna Špiler: <i>Umjetnost solo-pjevanja</i>, Sarajevo, 1972            M. A. Čehov: <i>O tehnicima glumca</i>, Beograd, 2005.            M. Marković, <i>Glas glumca</i>, Beograd, 2002.            Vitkay-Kucsera: <i>Karakteristike glasa i metodički pristupi razvoju glasa u funkciji profesionalnih aktivnosti</i>, Novi Sad, 2013.</p>		
<b>Weekly Contact Hours:</b> 2	<b>Lectures:</b> 1	<b>Practical work:</b> 1
<b>Teaching Methods:</b> Theoretical and practical classes. Working in groups, small groups and one-to-one.		
<b>Knowledge Assessment (maximum of 100 points):</b> 100		

<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class participation	32	written exam	
Practical work		oral exam	46
Preliminary exam(s)	22	.....	
Seminar(s)			
The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.			