Vocal Awareness

SCENE 17

During this workshop we focused on Vocal Awareness and used Scene 17 to exercise different methods and approaches to various vocal techniques.

We employed Cecily Berry’s “Resistance and Pull” exercise. When a character had higher status such as …. (character) on the line … (quote line) – vocally we ……. to communicate to the audience … **(say what was communicated BE REALLY SPECIFIC / INDIVIDUAL AND DETAILED HERE)**
We looked at the use of Etienne Lombard’s – Lombard Effect which is when your portrayal of a line shows an awareness of the surrounding environment or the aural responsiveness of the recipient. In scene 17 Alan is … (describe Alan’s mental state) and therefore not always aurally responsive, so vocally when we played Dysart we had to …..

THEN STICK IN AN EXTRACT FROM SCENE 17 AND ANNOTATE IT – SAY WHAT YOU DID VOCALLY ON ALL OF THE LINES ….

* Pitch
* Range
* Pace
* Pause
* Tone
* Volume
* Articulation
* Sociolect
* Accent
* Resonance Area

IN one colour underline all the GLOTTAL sounds.
(**K, G, R are glottal or velar sounds made using the root of the tongue and the glottis.)**

**(State Colour) = GLOTTAL SOUNDS, vocally we performed these sounds by … (say what you did specifically on these words AND WHY)**

IN one colour underline all the PLOSIVE sounds.
**(P and B are plosive and they are made by the articulation of the lips against each other)**

**(State Colour) = PLOSIVE SOUNDS, vocally we performed these sounds by … (say what you did specifically on these words AND WHY)**