

University of Florida – College of Fine Arts – School of Theatre and Dance
TPP 4288, Section 2H49
Voice, Speech and Body Training for the Actor 2
Spring 2017
Tues: Period 2 (8:30am-9:20am)*TBD and Thurs: Period 2-3 (8:30am-10:25am)
CON G14
Instructor: Nichole Hamilton. Email: nhamilton@arts.ufl.edu
Office Hours by Appointment

This syllabus is a contract. If you read this information and return to class, then you have agreed to the terms provided and are expected to abide by them. Do not ask for special exceptions to be made.

COURSE DESCRIPTION

“Designed to recover and free the voice and integrate the body, mind and emotions of the actor in finding clear and honest expression in performance.”

The course will deal with building the voice through organic instruction, searching, discovering and *doing*. It deals with finding one’s own natural voice, training oneself to feel the sound, organically cultivating the body's vocal energy states, and re-enforcing and expanding one’s communication skills and personality as a versatile and diverse actor.

The student actor will explore the musicality and dynamics of the consonants, structural (open vowels), and tonal, feeling it genuinely, organically, with a sense of purpose and aim, and embodying it with inner imaging

COURSE OBJECTIVES

-To learn and practice the techniques of alignment, relaxation, breath support, resonance, projection, and articulation for personal and professional benefit

-To develop a daily habit, regime and system of practice, exploration, refinement and vocal 'problem solving' which will carry into the students' professional life

-To apply the vocal techniques to a variety of scenes, texts, and roles and to leave the class with a better understanding and appreciation of the vocal instrument and its capabilities both intellectually and sensorially

-To consciously and behavior-ally apply the vocal/speech tools as an aid in the actors' search for truth and believability

-To exhibit a bravery in exploration, rehearsal and performance

TEXT

REQUIRED READING LIST:

Arthur Lessac, Voice and Speech, The Use and Training of the Human Voice (McGraw Hill Higher Education, ISBN-13: 978-1-55934-696-2, 1997).

SUGGESTED READING LIST:

Speak with Distinction by Edith Skinner (Applause Publishers ISBN 1-55783-053-3); Voice and the Actor by Cicely Berry (Harrap ISBN 0245 52012); Freeing the Natural Voice by Kristin Linklater (Drama Publishers ISBN 0-89676-071-5).

CLASS EXPECTATIONS

Work ethic is required in the professional workplace and so it will be in the classroom. Assignments will be completed in a timely, thorough fashion. They will meet a level of sophistication fitting for the college student.

Participation takes many forms in this class and is unquestionably your most important overall contribution. Please note: **Attendance is not the same as participation**. You are expected to be not only physically present, but mentally. You will be expected to demonstrate your understanding of class concepts by the comments and criticisms you make. Speak thoughtfully and often.

The first essential condition of making the class useful and pleasurable for yourself and others is to be in the classroom on time, and to take a few minutes of concentration, meditation, or warm-up before class starts, so that you are ready to work. Your participation as audience, listener, (constructive) critic, and friend is important even if you are not presenting or performing on a given day.

Content: The 15 week schedule of topics and content will include: tonal and call exploration, experimentation, development, and discovery through contemporary and high style examples; consonant and open vowel explorations, experimentations, development, and discovery through contemporary and high style examples; assigned readings; natural breathing experiments; body esthetics, breathing, and posture; alignment; body/voice and motion; voice/body and action; body energy states; the dynamics of relaxation, tension-relieving experiments; voice quality and placement; consonant orchestra - the music of the voice; structure - mold, form, voice box, musical vowels; tonal - conduction, vibration, resonance; linking: consonant energy in connected speech; the four neutrals & the neutral diphthongs.

Methods:

Part lecture, discussion, explorations, and application of work and discoveries

Assigned readings

Solo, partner and group work

Vocal and physical explorations: Be prepared to move in class (sometimes floor work).

Experiments and Drills

Preparation (de-construction and marking) of selected scenes, monologues, and other text materials

Performance based application of vocal work chosen from classical plays

Throughout the semester, at the discretion of the instructor, a class, or classes, may be devoted to special projects, assignments, independent study or one-on-one sessions.

Other notes of Importance:

* Required Dress: Loose, comfortable clothing for physical movement and some floor and mat work on days designated by the instructor. You are welcome to bring a yoga mat or towel.

*Be certain to credit sources when applicable.

*Please make sure that you understand the University's Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.

*Please be sure to turn off/silence all electronic devices when entering the classroom.

*Food, drink, and gum are not allowed in class. Water in a sealed container is permissible.

Binder: Binders and Journals.

Note taking and journaling of class-work and home study (includes observations, questions, discoveries, and daily work out regime) is a requirement of the course and will help you in creating your process as an actor.

The **Journal** should not be a personal diary (or only inasmuch as personal experiences are directly connected to your life as a performer). Rather, record your reactions to each class session and your work in preparation for performances. Your reactions the critics of your own work in class, as well as that of others may be part of the journal of the notebook. The journal is confidential, so you should be frank.

The **Binder** is to be a detailed and organized record of your process through the course and should include (but not limited to) source material, copy, analyses, markings, in class notes, outside observations, journal entries, etc. You are documenting your personal work that will reflect your growth in addition to being a resource upon your completion of undergraduate work and moving into the professional arena. Assignments will be given throughout the week. Word lists, devising of sentences and selections chosen from classical texts will be handed in for grading and instructional purposes.

The first part of your Binder/Journal is due to me a week before your midterm. The rest is due one week before the last day of classes.

Performance Critiques.

Students are required to see all UF mainstage shows and be prepared to discuss and/or write a one to two page analysis, giving special focus to the character’s vocal life through the actor’s work. This is an opportunity to apply Voice 2 vocabulary and concepts to what is heard in production. **DO NOT INCLUDE A SYNOPSIS.** The Dance Performances are included for your information only. You are encouraged to seek out other theatrical productions available to you in the Gainesville area: Florida Players, Acrosstown Repertory, Actors’ Warehouse, Gainesville Community Playhouse, UF Performing Arts Center touring productions, etc.

Performance Critiques will be included in your binder review and included in midterm/final grade.

UF Theatre Productions Spring 2017 (You will write a critique on those listed in bold below).

| | | |
|---------------------|--|-------------------|
| Jan 27-29 & Feb 3-5 | The Divine | Constans Theatre |
| Feb 23-March 2 | Dance 2017 | Constans Theatre |
| March 17-26 | Pity for the Wild: Three Grotesques by Tennessee Williams | Black Box Theatre |
| March 29- April 2 | Spring BFA Dance Showcase | Studio G-6 |
| April 7-15 | King Lear | Constans Theatre |

GUIDELINES AND POLICIES

ATTENDANCE POLICY: *Attendance is mandatory.* Your absence is costly to everyone. The professional theatre does not make allowances for illness. Actors do not have the luxury of getting sick. Be proactive about your health. Your body and your breath are your greatest tools as an actor. Protect them. In an attempt to create a disciplined environment that simulates the demands of the actor’s work place, I will enforce an attendance policy that allows little room for you to exert any personal control over the business of being an actor. Sometimes you must work tired or work sick. Sometimes you fake it. Sometimes it is during these times that you do your best work (being too tired to put energy into all your old bad habits.)

If you have to miss a class for personal reasons, please talk to me beforehand, if possible, and certainly as soon as possible afterwards. Also keep any scene partner(s) apprised. The instructor **will** factor any absences into a final grade, see below. A grade of “A” will be reserved for absolute excellence in all areas of student’s work, including attendance, discipline, enthusiasm and quality of work.

***Absence due to illness must be documented. Other activity resulting in absence must be documented in advance. Excused absences will be considered (see UF Undergrad Catalog Attendance Policies) and includes the following:

- 1) Documented medical reason; 2) Documented university obligation that has been submitted in advance; 3) Documented family emergency; 4) Religious Holiday.

-You are allowed two unexcused absences. Each additional unexcused absence results in a reduction of one half a letter grade.

***In the same way, tardiness will also be penalized. It has no place in rehearsal, at auditions, or performance and it has no place in the classroom.

-You are allowed two tardy arrivals. Each additional tardy results in an unexcused absence.

Simply put: Do the math, show up for class, stay healthy, and develop a discipline that will keep you working.

**** THERE ARE NO MAKE UP DAYS FOR PERFORMANCE DAYS!****

If you miss your assigned performance day, you forfeit the points for that day. In cases of emergency, it is up to the discretion of the instructor to allow for rescheduling of a performance.

POLICIES REGARDING MAKE-UP WORK AND LATE WORK:

Assignments must be complete—complete constitutes the total execution of the directive given by the instructor regarding each individual assignment- whether that be in-class performances/exercises or written work.

Excused absences do not make one exempt from class obligations. Written work must be made up in a timely fashion, at the discretion of the instructor, typically in the week follow the student’s return to class.

Written assignments turned in after the due date resulting from unexcused absences will receive **ZERO points**. It is your responsibility to keep track of due dates as laid out on the timetable which accompanies this syllabus.

GRADING Grades will be based on attendance, professional work ethics, active participation in discussion and exercises, a demonstrated progress and accomplishment of voice and speech skills in everyday and performance situations, a strong effort to explore one’s vocal instrument in all its many facets, completion of home-study assignments including fully memorized monologues and/or scenes, partner and group ensemble work in class, and subjective evaluations of intangibles such as experimentation, participation, discipline, enthusiasm, etc.

Recognizable Progress/Improvement 30%
Binder review..... 30%
(Journals – 10% which reveal experimentation and exploration. Binder – 10% midterm and 10% final)
Performance Presentation 30%
Participation 10%

Note: Students may have varying degrees of talent and experience: therefore, the students are graded on an individual basis. Consideration will be given to the student’s improvements and efforts that are demonstrated. Application of the skills learned must be applied to one’s everyday voice and speech in order to progress. Improvement generally occurs over a long period of concentrated effort. It requires the student to invest considerable time in order to achieve results and to discover the very best voice one has. Progress will be reflected by the amount of time one is willing to invest outside of class. At least forty-five minutes to an hour of concentrated work, everyday, is a necessity. Ninety percent of the student’s progress and discovery is a direct result of the practice, exploration, and experimentation performed at home.

Grading Scale

| Letter Grade | % Equivalency | GPA Equivalency |
|-------------------|---------------|-----------------|
| A | 100-94 | 4.0 |
| A- | 93-90 | 3.67 |
| B+ | 89-87 | 3.33 |
| B | 86-84 | 3.00 |
| B- | 83-80 | 2.67 |
| C+ | 79-77 | 2.33 |
| C | 76-74 | 2.00 |
| C- * | 73-70 | 1.67 |
| D+ | 69-67 | 1.33 |
| D | 66-64 | 1.00 |
| D- | 63-60 | .67 |
| E, I, NG, S-U, WF | 59-0 | 0.00 |

- **Please note that a C- is no longer an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.**

UF grading policy website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa>

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Student Honors Code: We, the members of the University of Florida community, pledge to hold

ourselves, and our peers, to the highest standards of honesty and integrity.

Unauthorized Recordings - A student shall not without express authorization from the faculty member and, if required by law, from other participants, make or receive any recording, including but not limited to audio and video recordings of any class, co-curricular meeting, organizational meeting, or meeting with a faculty member.

Faculty Copyright - Worksheets and/or handouts devised and created by the instructor, including accompanying lectures, are copyright and are the property of the faculty member and may not be disseminated in any form, taped, or used for any commercial purposes.

Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the students who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honesty: the University's policies regarding academic honesty, the honor code, and the student conduct related to the honor code will be strictly enforced. Full information regarding those policies is available at the following link: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honorcode.aspx>.

University Counseling Services

Contact Information: UF Counseling Center 3190 Radio Road; P.O. Box 112662, Gainesville, FL 32611-2662 Tel: (352) 392-1575; Web: www.counsel.ufl.edu

