

**TPP 4288, section 6711**

**Voice, Speech, and Body Training for the Actor II**

**Spring Semester, 2017**

**Class Times & Location:** Period 4 (10:40 – 11:30), Monday, Wednesday, Friday;  
Nadine McGuire Pavilion G014.

**Credit Hours: 3**

**Instructor: Professor Yanci Bukovec**

**Office:** Nadine McGuire Pavilion #231,

**Office Hours:** Monday, 11:30 – 3:00; Wednesday, Friday: 11:30 – 12:30; or, by  
appointment.

**Instructor Contact Information:** (352) 273-0517, Email: [Yanci@ufl.edu](mailto:Yanci@ufl.edu)

**Course Description:** Catalogue - “A continuation of TPP 4287 with an emphasis on monologues and vocal techniques for heightened and period styles”.

The course will cover: improving skills with the spoken language; organically developing the trinity of vocal energies (consonant, structural and tonal) in the actor’s search for truth and believability; integrating investigations of text with imaginative and informed vocal/speech choices; exploring and developing vocal techniques for heightened/period styles (Greek and Shakespeare); contemporary monologues; renewing and revitalizing the craft of performance through vocal/speech exploration; and, at the discretion of the instructor - partner and group workshop scenes, movement and bodywork as it applies to vocal/speech training as a synergistic experience and understanding of the body-whole.

**Course Objectives/Goals:** prepare the vocal, speech and body skills of the student for the professional real world scenario and/or graduate studies; solidify the voice, speech, and bodywork as organic resources for creativity and for salutary personal and professional fitness; *consciously* and *behavior-ally* apply the vocal/speech tools as an aid in the actors' search for *truth* and *believability*.

Course Methods: lecture, discussions, and class application of work; assigned reading; practical explorations and performance based application of vocal work; laboratory workshop of monologues and other text materials; memorization of materials; at the discretion of the instructor – partner, and group scene work; and, note taking/journaling of class work and home study (includes observations, questions, discoveries, daily work out regime) is strongly encouraged.

**Course Outline/Content** - The trinity of vocal energies: consonant, structural, and tonal; vocal warm-up suggestions; marking of scripts for consonant, structural, and tonal exploration, experimentation and interpretive choices; uncovering the subtext; short selections for general exploration; suggested selections for specific exploration; voice/speech explorations for heightened period styles; solidify the Y-Buzz and carryover; the musical feel of staccato and syncopation in speech; understanding connected speech; cultivating the four neutrals and neutral diphthongs; screaming, shouting, crying, laughing without damaging the instrument; and, at the discretion of the instructor - memorized individual and group performance scenes; body expressiveness:

body radiance, body potency, body buoyancy as it applies to vocal/speech textures, sensibility, and sensitivity; muscle yawning, floating, shaking.

**Text:** Required - Arthur Lessac, *Voice and Speech, The Use and Training of the Human Voice* (Mayfield Publishing Company). Additional material will be culled from the Suggested Reading List: *Training the Speaking Voice* by Virgil A. Anderson; *How to Sing* by Lilli Lehmann; *The Articulate Voice* by Lynn K. Wells; *Speak with Distinction* by Edith Skinner; *Voice and The Actor* by Cicely Berry; *The Vocal Vision* (Views on Voice) edited by Marion Hampton & Barbara Acker; *Sound and Symbol* (Music and the External World) by Victor Zuckerkandl. *The Conscious Ear* by Alfred A. Tomatis; *Freeing the Natural Voice* by Kristin Linklater; *Somatics* by Thomas Hanna; *The Resurrection of the Body* (the essential writings of F. Matthias Alexander); *Towards a Poor Theatre* by Jerzy Grptowski; *The Theatre and its Double* by Antonin Artaud; *Zen in the Art of Archery* by Eugene Herrigel; *Acting is Believing* by Dr. Charles McGaw.

### **Evaluations and Grades**

Grading based on: major assignments and evaluations - monologue/scene projects throughout the semester; voice/speech development and improvement in everyday use; demonstrated accomplishment of voice/speech skills in performance - including studio, main stage, and other performance productions, and audition presentations for faculty; quality of class work and participation; professional work ethics; vocal experimentation and exploration; vocal energy (consonant, structure, tonal) marking of all assignments; completion of fully memorized monologues and/or scenes; partner and ensemble work in class; attendance; subjective evaluations of intangibles such as enthusiasm, discipline, attitude, participation, etc.

Grading will be based on results, results that reflect a progress towards a versatile use of the vocal instrument that can successfully compete in this highly competitive field, and, a professional standard of work ethics that will contribute to the creative whole of ensemble acting.

Recognizable progress/improvement - 30%

Written: Class Assignments, mid-term & finals - 20%

Experimentation/exploration - 10%

Performance presentations - 30%

Class participation - 10%

Note: Participation reflects the amount of effort and professionalism the student has demonstrated in class (including active participation in discussion and exercises), the study and journaling done outside of class, the partner/group scene-workshop rehearsal process beyond class hours.

The actor must develop a daily vocal *work out* regime (45 minutes minimum) in order to maintain the voice at a satisfactory performance level. Some students will find it easier to accomplish vocal skills. Others will need to do more work outside of class to achieve results. Students are encouraged to journal their home study (daily work out regime) and discoveries.

**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.

**Class Attendance:**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

This is a performance course and the process is cumulative. Skills will be taught that will build on material that has been presented in prior classes. Missed presentations will cause problems with future material.

There are to be no unexcused absences from a course. Two excused absences are allowed for cause.

Excused absences will be considered for the following:

- 1) A documented medical reason;
- 2) A documented university obligation that has been submitted in advance;
- 3) A documented family emergency.

Each unexcused absence will result in a reduction of one half a letter grade from the final grade. Three tardy arrivals in class will be treated as one unexcused absence.

**Disabilities:**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)). Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Online Evaluations:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**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 these policies is available at the following link:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honorcode.aspx>.

The university's honesty policy regarding cheating, plagiarism, etc. - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my

honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

**Counseling and Wellness Center & University Police**

Contact information for the Counseling and Wellness Center: Address: 3190 Radio Rd. P.O. Box 112662, University of Florida, Gainesville, FL 32611-2662

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.