

**Voice, Speech, and Body Training for the Actor 1**  
**TPP4287 – Hybrid**

**Time:** 12:50-2:45pm **Days:** M,W,F

**Location:** Blackbox & Online

**Academic Term:** Fall 2020

**Instructor:** Susan Schuld **Office Hour:** by appointment

**Email:** [sschuld@ufl.edu](mailto:sschuld@ufl.edu)

*The recommended method of communication outside of scheduled class time is email*

**Course Description:**

Practicing the fundamentals of Kristin Linklater's voice production allows students to focus intensely in exploring their sense of "self" through identity politics, poetry, and heritage stories. Actors will cultivate vocal ease, power, range, stamina, and responsiveness to impulse. Vocal anatomy and physiology are covered and the actor builds a personal regimen for vocal health and stamina. The program includes concepts and exercises from Kristin Linklater, Moshe Feldenkrais, and F. M. Alexander.

**Course Goals:**

- Begin the progression of Kristin Linklater's *Freeing the Natural Voice* to improve the actor's vocal production by releasing tension, connecting to the breath and opening the actor's natural resonance.
- Discover the barriers you or certain groups face in the struggle for equality
- Examine writings, video's, and poetry that address racism, gender, sexuality, patriarchy, and feminism shape the way (primarily Western/American) ideology operates
- Develop internal and external awareness
- Develop your actor's process including considerations of awareness, judgment, discipline, curiosity, and a whole-self approach to creative work
- Discover the efficiency of alignment, breath, and sound

**Learning Outcomes:**

- Develop compassion and understanding as well as examining prejudices that hinder human beings from relating to one another
- To identify physical vocal habits and original speaking pattern .
- Learn vocal anatomy and optimal vocal alignment
- Develop a personal physical and vocal warm-up
- To improve vocal production by releasing tension, connecting to breath, and opening resonance.
- To develop a physical awareness of breathing and eliminating tension in the actor's instrument

**Course Overview:**

This course aims to address the voice in the context of human communication. Students will explore a progression of exercises developed by Kristin Linklater that aims to free, develop and strengthen the voice. The objective, as stated in *Freeing the Natural Voice*, is "a voice in direct contact with emotional impulse, shaped by the intellect but not inhibited by it." Voice work will progress from

physical awareness, the discovery of sound in the body to opening the channel for sound and the exploration of resonance and vocal freedom. Students learn text and imagery exercises and apply these skills to their Poetry and Heritage Stories in their final presentation. This class is a playground for the creative imagination, a boot camp for the actor's instrument, and a laboratory for the actor's process. Explorations include body-and-voice based approaches to acting and creating actor-generated original work in addition to applying these new skills and technique to texts.

**Required Materials:**

Computer that has a working microphone and a working camera, Yoga mat, Notebook

**Recommended Materials:**

Vocal Vibrator (by November 1<sup>st</sup>)

**Textbook (Optional):**

“Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language” by Kristin Linklater (2nd edition - yellow cover) ISBN: 9780896762503

**Course Calendar (Subject to Change)**

**Unit 1- Regaining Our Birthrights to Stand, Breathe, and Speak**

Week 1: Intro, Inventory, Ensemble, Self-Awareness, Spine

Week 2: Continue Spine, releasing tension, Intro to Breathing, Touch of Sound, Speech Anatomy, KTS Speechwork

Week 3: Alignment, Spine, Humming, Releasing Vibrations, Speech Anatomy, KTS Speechwork, The muscles that shape sound: the tool kit

Week 4: Solar Plexus, Sacral Plexus, Floor Work & Releasing Tension, KTS “Phthong” Shaping, “Obstruents” Obstructing the flow

**Unit 2- Freeing the Floodgates**

Week 5: Freeing the Channel/Jaw, Outlandish Obstruents within Language, The Physical Actions

Week 6: Freeing the Jaw/ Intro to Tongue Skills of Intelligibility Formal and Informal Speech

Week 7: Freeing the Tongue/ Intro to Soft Palate, Consonant Skills Vowel Skills

Week 8: Progression Review through Soft Palate, Chekhov Text exercises

**Unit 3- Vocal Power and Ease**

Week 9: Throat awareness Intro to Resonators, Chekhov Text exercises

Week 10: Progression through Resonators, Chekhov Text exercises

Week 11: Swings, Strengthening & Developing the voice, Strengthening the Articulators

Week 12: Swings, Strengthening & Developing the voice, Developing the Articulators

**Unit 4- Putting it All Together**

Week 13: Voice Workout onto Poems and Heritage Stories, Developing the Articulators

Week 14: Voice Workout onto Poems and Heritage Stories, Strengthening the Articulators

Week 15: Voice Workout onto Poems and Heritage Stories, Strengthening the Articulators

## **HERITAGE VOICE THEATRE PROJECT**

Choose one of the prompts below to help you find a family story:

Describe one of your earliest memories. Who is with you? Bring in all five senses. Do you know if this is an actual memory or a story you have heard others tell about you?

Do you know your birth story? Who told you the story? Do you have artifacts from around the time of your birth that have been saved for you?

Describe your relationships with grandparents or elders. Do you know how they grew up? Imagine a conversation with an elder who is no longer around: What questions would you ask? What do you wish you knew?

Describe the place you come from. What is the landscape? Who lives there? Use all five senses to describe the way you remember this place.

Who taught you to love yourself?

What stories are you tending for your family? How are you preserving them?

### *POSSIBLE SOURCES FOR RESEARCH, COLLECTING AND GENERATING MATERIAL:*

Written and oral family stories

Songs and poems written by family members

Stories, songs and poems passed down by oral tradition

Using memories and stories to generate a new form, such as poems and songs

Interviewing elders in the family for materials

Mapping the geographical places that have held your family's journey

Mapping the ancestry back through each of your parents' families

If your heritage includes a language other than English, choose to include a sharing in one of those languages

Use the library to find books of stories, poems and songs from at least one part of your heritage

### **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.

### **Student Responsibilities:**

- Students are expected to participate daily in warm-ups, exercises, and performances
- Students must be dressed in appropriate movement clothing for every class and performance
- Students must be supportive and respectful of their fellow classmates
- Students must complete all assignments and performances on their assigned due date
- Students must contribute focused and creative participation in all class exercises, assignments, and discussions

### **Attendance Policies:**

Students are expected to stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the "show

must go on” mentality must be avoided. Students who are medically required to quarantine will have documentation from a medical provider. Students who self-quarantine must communicate with the instructor and “attend” courses remotely synchronously, when available, or asynchronously if approved by the instructor.

Students who elect to enroll in a hybrid course are expected to participate in in-person instruction. If a student is uncomfortable attending in-person, the student should elect courses that are delivered online only and plan to take the hybrid or face-to-face course in a future semester. In the case that the student does not have the option to take the class at a later time (i.e. a graduating senior), the student must make arrangements with the instructor to “attend” all class meetings synchronously, when available, or asynchronously if approved by the instructor.

Barring the above circumstances, students are expected to be in attendance (either remotely or in-person, as assigned) daily and to be on time. Students are allowed 1 “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of a full letter grade (10%) from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

- Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:
- Illness—doctor’s note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions (e.g., hurricane-related events)
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course’s instructor and/or area faculty to discuss the student’s continued participation in the course. Failure to attend this meeting will result in Artistic Probation.

### **Tardiness:**

Tardiness is disruptive to a class of this nature and will not be tolerated. Any tardiness will be recorded along with attendance. Attendance will be taken promptly at the start of class. If you enter the room after the roll-call has been completed, you will be considered tardy. If you enter the room anytime after 20 minutes of the official start of the class you will be marked absent for that class day.

2 tardies = 1 absence

### **My Communication Policy:**

Avoid using words such as "um", "like" or "kinda" when making observations or sharing with the group. This class' focus is on you expressing yourself more clearly and these words will not aid you in that purpose. If you feel a certain way about something, stick by it, don't take the power out of your observations and speech with these weak words.

### **Grading**

Class Participation/Professionalism 20% (*punctuality, communication, attitude*)

Conceptual Information 45% (*homework, quizzes, blogs, papers*)

Midterm 15% (*level of progress in voice skills, application of acting skills, and text skills*)

Final Performance 20% (*level of progress in voice skills, application of acting skills, and text skills*)

### **General Grade Guidelines**

#### **A Exceptional Work** (Outstanding Work)

Inspired Work

Imaginative and through solutions to problems

Shows continuous and exceptional (above average) growth

Shows understanding of basic ideas and methods taught through exceptional application in projects

Timely preparation and submission of class work

Regular and constructive classroom participation in critiques and/or discussion as appropriate to class and subject

Perfect attendance

#### **A - Exceptional Work** (Noteworthy Work)

#### **B+ Above Average** (Well Above Average Work)

#### **B Above Average** (Above Average Work)

Good workable solutions to problems

Shows some insight into problem solving

Shows continuous and above average growth

Shows understanding of basic ideas and methods taught through skillful application in projects

Regular attendance

#### **B- Above Average** (Narrowly Above Average Work)

#### **C+ Average** (Average in all respects)

#### **C Average** (Marginally Average in all respects)

Appropriate solutions to problems

Shows understanding of basic and methods taught through application in projects

Most class work is prepared and submitted in a timely manner

Participates in classroom critiques and/or discussions

Regular attendance

**C - Average** (Narrowly Average in all respects)

**D+ Below Average Work** (Marginally Acceptable)

**D Below Average Work** (Narrowly Acceptable)

Inconsistent solutions to problems

Shows little growth

Shows inconsistent understanding of basic idea and methods taught and applied to projects

Class work is often not prepared and submitted in a timely manner

Rarely participates in classroom critiques and/or discussions

Inconsistent and poor attendance

**D- Below Average Work** (Barely Acceptable)

**F Unacceptable Work** (Failed to meet requirements of the course)

Incomplete or no solutions to problems

Shows little or no growth

Shows little or no understanding of basic ideas and methods taught and the applications of these ideas are often missing or inconsistently presented in class work

Class work is not prepared and/or presented on time or at all

Participates rarely or not at all in classroom critiques and/or discussions

Poor attendance

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 not an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.

More information on UF grading policy may be found at:

[UF Graduate Catalog](#)

[Grades and Grading Policies](#)

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

### **Class Participation and Professionalism**

20% of your grade for this class is based on your Participation and Professionalism in discussion and the physical explorations. Participating in the online and/or physical component of the class, means having a positive and rigorous attitude with exploring new work. In other words, resistance to

change or negative attitudes towards the work or feedback from the instructor is not participating. It means arriving early, suited up, and ready to move right when class starts.

Participating in discussion does not necessarily mean talking a lot or showing everyone else that you know or have studied a lot. ‘Good discussion’ participation involves trying to build on, and synthesize, the physical experience that has transpired. It also involves showing, respect and appreciation for others’ comments and contributions and learning how to “agree to disagree”.

If you find yourself talking a lot in the feedback sessions, some of the most helpful things you can do are allow for a quiet interlude. Learning to live with unanswered questions is a valuable skill as an actor/artist.

**Skills that define a Professional Attitude are:**

1. Demonstrate empathy, integrity, honesty, good interpersonal skills, curiosity, courage, and desire for change.
2. Ability to adapt to a working environment that is both rigorous and demanding.
3. Ability to show flexibility to changes.
4. Ability to function in the face of uncertainties questions and stresses, which are inherent in the training and artistic process, as well as the profession.
5. Ability and willingness to respond physically to appropriate verbal and tactile cues given by their teachers.
6. Acknowledgment that the work is the discipline and self-discipline will lead to the attainment of one’s goals.

**Mistakes to Avoid:**

1. Refusing to Ask for Help
2. Not Being Able to Handle Feedback
3. Gossiping
4. Being Afraid to Make Mistakes
5. Not Admitting You Made a Mistake
6. Having a Bad Attitude
7. Not Learning from Your Classmates
8. Not Being Prepared
9. Comparing your Artistic Journey to Another’s Journey

**Work Expectations** You will have to plan on reading, watching videos, and/or practicing your voice/acting exercises outside of class. A good general rule is to spend two to three hours studying—practicing, reading, taking notes, for each credit hour. Examples of how to manage your time include:

1 credit is 2-3 hours of homework outside of class / 2 credits is 4-6 hours of homework outside of class / 3 credits is 6-9 hours of homework outside of class

4 hours or 240 minutes of homework = 48 min of practice for 5 days a week

5 hours or 300 minutes of homework = 60 min of practice for 5 days a week

6 hours or 360 minutes of homework = 72 min of practice for 5 days a week

**Virtual and In Person Classroom Behavior** Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will study engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

**Rules about Attending Online Classes** At times we will have class online. The course will be held during synchronous meeting times and days just as if were being held on campus. For the synchronous Zoom classes, attendance is required and will be taken. Although this is an online class, discussion/student interaction is an important part of the class dynamic; therefore, participation and attendance is essential to your getting the full value and impact of the class.

When attending class via Zoom, I expect you to follow these guidelines:

- Avoid distractions during class time. Close unnecessary apps and put your phone away. Attend from an area with no distractions. (If circumstances require you to work from an area with distractions, let your instructor know. For example, if you have to share a room with family, let me know that your mom might be walking in the background or your brother is doing his class at the dining room table at the same time.)
- During class, you are expected to be visible (camera on) to the instructor and be able to communicate with the instructor by audio or writing in the chat box. There are exceptions to this rule – just communicate with me the issue and we’ll work it out. Make sure that whatever is visible (your attire, the background) is reasonable for class. Would you wear it to class? Would you show that poster in class?
- Be on time for class and don’t leave early (If you have a specific situation in which you need to arrive to class late or leave early on any given day, please let me know ahead of time to avoid absence penalties).

### **Students Requiring Accommodations**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **Course Evaluation**

Students are expected to provide feedback on the quality of instruction in this course by completing [online evaluations](#). 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 on the [Gator Evals page](#).

### **University Honesty Policy**

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](#) 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.

### **Software Use**

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

### **Student Privacy**

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

### **Campus Resources:**

#### **Health and Wellness**

##### **U Matter, We Care:**

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

**Counseling and Wellness Center:** [counseling.ufl.edu/cwc](http://counseling.ufl.edu/cwc), and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

##### **Sexual Assault Recovery Services (SARS)**

Student Health Care Center, 392-1161.

**University Police Department** at 392-1111 (or 9-1-1 for emergencies), or [police.ufl.edu](http://police.ufl.edu).

#### **Academic Resources**

[E-learning technical support](#), 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu).

[Career Resource Center](#), Reitz Union, 392-1601. Career assistance and counseling.

[Library Support](#), Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#), Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

[Writing Studio](#), 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

[Student Complaints Campus](#)

[On-Line Students Complaints](#)

**UNIVERSITY of FLORIDA SoTD  
BODY/VOICE/SPEECH TRAINING FOR THE ACTOR I  
MIDTERM FALL EVALUATION**

<b>Date:</b>	
<b>Student Name:</b>	
<b>Section:</b>	
<b>Instructor Name:</b>	Susan Schuld
<b>Course:</b>	

Area	Ranking
<b>Professionalism:</b> <i>courtesy, punctuality, communication &amp; attitude</i>	
<b>Behavioral Skills:</b> <i>Ability and willingness to re-evaluate technique, explore new approaches to training</i>	
<b>Preparation:</b> <i>homework- both written and rehearsed, quizzes &amp; exams</i>	
<b>Awareness:</b> <i>Elimination of old habits that interfere with the free flow of movement for voice and body</i>	
<b>Physical Instrument:</b> <i>alignment</i>	
<b>Physical Instrument:</b> <i>relaxed shoulders, free of excess tension</i>	
<b>Breathing:</b> <i>coordination of low breath</i>	
<b>Vocal Energy:</b> <i>breath connection to voice, pure vibrations</i>	
<b>Vocal Energy:</b> <i>free of glottal fry, falling off at the ends of lines, or unnecessary upspeak</i>	
<b>Personal Connection to Text</b>	

<b>Ranking Key</b>
Poor = 5 - 6
Fair = 7 - 7.5
Good = 8 - 8.5
Very Good = 9 - 9.5
Excellent = 10

**Comments / Suggested Goals for Student:**

**UNIVERSITY of FLORIDA  
BODY/VOICE/SPEECH TRAINING FOR THE ACTOR I  
FALL FINAL EVALUATION**

<b>Date:</b>	
<b>Student Name:</b>	
<b>Section:</b>	
<b>Instructor Name:</b>	
<b>Course:</b>	

Area	Ranking
<b>Level of Progress:</b> <i>commitment to new skills &amp; application, comprehension of terminology</i>	
<b>Professional Behavior:</b> <i>to have shown the ability to take and utilize criticism</i>	
<b>Preparation:</b> <i>homework- both written and rehearsed, quizzes &amp; exams</i>	
<b>Physical Instrument:</b> <i>alignment, free of excess tension</i>	
<b>Freedom of Channel:</b> <i>release of jaw &amp; tongue, velum flexibility &amp; open pharynx</i>	
<b>Extra Capacity Breathing:</b> <i>coordination of breath, elasticity in intercostal muscles</i>	
<b>Vocal Energy:</b> <i>developed tone and resonance and blending of resonating ladder</i>	
<b>Vocal Variety:</b> <i>melody use in story (images, phrasing, inflection)</i>	
<b>Application of Text Skills</b>	
<b>Personal Connection to Poem and Heritage Story</b>	

<p><b>Ranking Key</b>          Poor = 5 - 6          Fair = 7 - 7.5          Good = 8 - 8.5          Very Good = 9 - 9.5          Excellent = 10</p>
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**Comments / Suggested Goals for Student:**