

**Voice, Speech, and Body Training For the Actor2**  
**TPP 4288 University of Florida**  
**Fall 2023**

**Time:** Mondays, Wednesdays, Fridays 12:50 – 2:45

**Room:** CON G013

**Instructor:** Susan Schuld **Office:** 213A **Office Hours:** By appointment

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

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

### **COURSE DESCRIPTION**

Actors build vocal power, range, and speech skills, while exploring political platform speeches to connect to their values and principals as artists and citizens. Students explore that there is no standard, correct 'sound' for actors to use in in texts that do not call for a particular regional accent.

### **COURSE OBJECTIVES**

- To free and develop your voice and body so that they may be transparent to your thoughts and impulses as an actor.
- To improve the clarity, dexterity, and expressiveness of your speech.
- To increase physical awareness so that the voice and body is not inhibited by tension.
- To develop your ability to discern elements of a dialect or accent, including sound substitutions, placement and lilt.
- To use the International Phonetic Alphabet to identify and transcribe dialects/accents.
- To research, present, and apply in performance culturally relevant information that may inform a character's dialect or accent.
- To score, rehearse and perform texts in an accent or dialect.
- To connect the language and gesture of a dialect/accent with your body, thoughts and feelings.
- To develop a connection between a heightened text, your artistic impulse and physical action.
- To integrate the speech, vocal and physical work with your acting through personalization, playable actions, objectives, obstacles, high stakes and relationship.

### **COURSE OUTCOMES**

- Continue to Eliminate old habits that interfere with your free flow of sound
- Strengthen and Develop your range and resonance
- Demonstrate knowledge of speech anatomy
- Aurally distinguish & demonstrate accent phonemes
- Demonstrate transcription competency when using the International Phonetic Alphabet
- To develop a personal process when approaching Voice Over
- Demonstrate skills of how to rehabilitate your voice when fatigued or damaged

- Develop vocal variety and expressiveness through: volume and emphasis, rhythm and speed, phrasing and pausing, inflection and range

## **COURSE OVERVIEW**

This term we will complete the Linklater Progression of Voice exercises. The desire is to restore the connection of language to the body by re-circuiting of sensory experiences to oral communication. Our goal as an actor is to be ultra-verbal: to simultaneously experience language in tactile, auditory and imagistic ways; indeed, to savor the tastes and smells of language. Voice exercises address adding breath capacity, calling, yelling, upper range resonance, and connecting the voice bottom to top.

The second aim is to learn speech actions using the Knight Thompson Speechwork and learn several accents and dialects. We will study vocal anatomy and physiology and move to a very full overview of phonetics based on a much more linguistic model than is usually taught in speech courses. The emphasis is on the physical awareness and experience of sound distinction and the ability to discern subtle changes in vocal articulated sound using sounds that are found in many languages other than English. Through this process, we continue to learn the International Phonetic Alphabet (IPA) and develop phonetic transcription skills for future dialect study and script notation. Some of these accents could include a “So Called” General/Neutral American, Appalachian, Deep South, RP, Cockney, Multicultural London English, Brooklynese, and New Jersey. Students will be responsible to work in small groups to learn a Nigerian or Russian or French accent, as well as perform a solo accent at the end of the term.

The third ambition is to continue to practice voiceover acting techniques for animation, and video games. Class will continue to provide information on the industry, professional work and studio etiquette. We will be also be investigating vocal health strategies and rehabilitation techniques to aid us in the vocal extremes of VO for Gaming and Characters for Animation.

## **TEXTBOOKS**

*Classically Speaking* by Patricia Fletcher (2<sup>nd</sup> Edition)

## **MIDTERM AND FINAL EXAMS**

Spring 2020 A final showing will be presented for other classes, instructors, and invited guests.

## **REQUIRED MATERIALS**

Classically Speaking textbook, Yoga Mat, Water bottle, pencil, Small hand mirror, Digital recorder

WEEKLY SCHEDULE OF PRACTICE: Syllabus is subject to change at the instructor's

discretion.

Week 1- Jan 6, 8, 10 – Introductions Review Progression, Intro to Swings and Extra Capacity, IPA, and How to Learn Accents and Dialects Articles and Videos

Week 2- Jan 13, 15, 17 - Finish Linklater Extra Capacity Exercises, & Introduction to Knight-Thompson, Space that Shapes Sound, Anatomy and Gurning, Upper RP/ Modern RP

Week 3- Jan 23, 25 Sinus Resonator Cockney & Multicultural London English (Mon Jan 20th off Holiday)

Week 4- Jan 31st – UK monologue presentation (Jan 27 & 29th no class URTA recruiting)

Week 5- Feb 3, 5, 7 Nasal Exercises & Introduction to SCGA Front Vowels /i/ /ɪ/ /ε/ /æ/ & /t/d/n/l / & /b/ /d/ /g/, introduction to Southern Accents

Week 6- Monday Feb 10th – Southern Monologue Presentation

Week 6 - Feb 12, 14 - Skull & Range Resonator /s/ & /z/ & /sts/ /str/ /dr/ /tr/, introduction to NY Accents

Week 7- Feb 17 – NY Monologue Presentation

Week 7 - Feb 19, 21 - & Arpeggios' Back Vowels /ɔ/ & /ɑ/ & /m/ /n/ /ŋ/ /l/ & syllabics, Group Accent work from Nigerian, Russian, or French

Week 8- Feb 24, 26 -Back Vowels /u/ /ʊ/ /o/ & /oʊ/ Tongue Twisters and IPA Midterm

Week 8- Friday March 28 Nigerian, Russian or French presentation

Week 9- March 2, 4, 6 Spring Break

Week 10- March 9, 11, 13th Points of Obstruent Focus, Physical Actions, Empty Chart

Week 11- March 16, 18, 20th Mid Vowels /ʌ/ /ə/ & /r/ /j/ /l/

Week 12- March 23, 25, 27 /oʊ/ /aʊ/ & /z/ /dʒ/ VO techniques, solo presentations

Week 13- March 30, April 1, 3 - Chekov Tools, /ɪə/ /eə/ /əə/ /ɑə/ & /ʃ/ /ʒ/ VO techniques, solo presentations

Week 14- April 6, 8, 10 /aɪə/ solo presentations

/aʊə/ & /θ/ /ð/ /f/ v/ Tongue Twisters and IPA FINAL,

Week 15- April 13, 15, 17 Chekov Tools, work final presentation

Week 16- April 20, 22 – Final presentations TBA

### **Political Platform Speech Assignment**

Your final will be a presentation of a famous American political speech. Look for speeches that are late 18th century to the 1970's. You are looking for a speech that has complex vocabulary, grammar, and syntax and speaks to your values and principals. You must cut the speech to approximately 1 1/2 minutes.

### **Solo Accent Presentation**

You will have 10 minutes to introduce the accent to your classmates. Do you need to use the accent while you teach? Yes.

- Define or contextualize the accent. Who are the people who speak it? As described above this may include social, geographical, political, stereotypes, historical, and/or cultural attributes, or stereotypes.
- Play 2 audio or video clips (not too long please). Have whatever AV components you need set up beforehand.
- Identify Prosody or additional characteristics
- Teach the Oral Posture
- Teach two to three major Pronunciation characteristics.

**The Performance:** A monologue 1 1/2 to 2 minutes

- Memorized, fully researched, owned and acted.
- You will also provide copies of the monologue with all the sound changes notated and transcribed phonetically.

### **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 So Called General/Neutral American speech skills)

Final Performance 20% (level of progress in voice skills, application of acting skills, and So Called General/Neutral American speech skills)

### **General Grade Guidelines**

**A+ Exceptional Work** (Mastery of Work

**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)

**A 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)

**B 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)

**C 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 classwork  
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

### **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 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:**

- Demonstrate empathy, integrity, honesty, good interpersonal skills, curiosity, courage, and desire for change.
- Ability to adapt to a working environment that is both rigorous and demanding.
- Ability to show flexibility to changes.
- 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.
- Ability and willingness to respond physically to appropriate verbal and tactile cues given by their teachers.

### **Mistakes to Avoid:**

- Refusing to Ask for Help
- Insubordination to your Authority Figure
- Not Being Able to Handle Feedback
- Gossiping
- Being Afraid to Make Mistakes
- Not Admitting You Made a Mistake
- Having a Bad Attitude
- Not Learning from Your Classmates
- Not Being Prepared

- Comparing your Artistic Journey to Other's Journey's

### **Email Policy**

Electronic mail or "email" is considered an official method for communication because it delivers information in a convenient, timely, cost effective and environmentally aware manner. Students are expected to check their official Illinois email on a frequent and consistent basis in order to remain informed of university-related communications. The university recommends checking email daily. Students are responsible for the consequences of not reading, in a timely fashion, university-related communications sent to their official student email account. This policy ensures that all students have access to this important form of communication. It ensures students can be reached through a standardized channel by faculty and other staff of the university as needed.

### **Attendance Policies:**

Only a University sanctioned absence or medical absence will be excused (a note from your physician or school nurse). You, personally, MUST notify the teacher BEFORE class in order for the absence to be excused.

No absences of any kind will excuse you from class responsibilities. You, the student, will be held accountable for keeping up with class assignments and projects.

3 unexcused absences = a single letter grade reduction  
4 unexcused absences = a two letter grade reduction

6 unexcused absences = a three letter grade reduction

### **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 role-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.

### **UF Policies:**

**University Policy on Accommodating Students with Disabilities (Required):** "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)) by providing appropriate documentation. 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.”

**University Policy on Academic Conduct:** 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 honesty 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.

**Class Demeanor or Netiquette:** All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. [Describe what is expected and what will occur as a result of improper behavior [See Sample Netiquette Document](#)]

### **Getting Help:**

For issues with technical difficulties for Canvas, please contact the UF Help Desk at: <http://helpdesk.ufl.edu>  
(352) 392-HELP (4357)  
Walk-in: HUB 132

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from the Help Desk when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

### **UNIVERSITY COUNSELING SERVICES:**

**UF Counseling Center** 3190 Radio Rd. P.O. Box 112662, University of Florida Gainesville, FL 32611-2662 352-392-1575  
[www.counsel.ufl.edu](http://www.counsel.ufl.edu)

Other resources are available at <http://www.distance.ufl.edu/getting-help> for: Counseling and Wellness resources  
Disability resources  
Resources for handling student concerns and complaints  
Library Help Desk support  
Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.



**UNIVERSITY OF FLORIDA  
BODY/VOICE/SPEECH TRAINING FOR THE ACTOR II  
SPRING MID-TERM EVALUATION**

<b>Date:</b>	
<b>Student Name:</b>	
<b>Section:</b>	
<b>Instructor Name:</b>	
<b>Course:</b>	Voice & Speech for the Actor II

Area	Ranking
<b>Level of Progress:</b> <i>commitment to new skills &amp; application, comprehension of terminology</i>	
<b>Comprehension Skills:</b> <i>Ability to interpret, and retain, thoroughly and reliably, information and skills received from class work, homework, and the rehearsal process, and to work independently on those skills to deepen and refine them</i>	
<b>Physical Instrument:</b> <i>alignment, efficient use of energy in body, open channel for sound, release of jaw &amp; tongue, enlivened velum &amp; open pharynx</i>	
<b>Extra Capacity Breathing:</b> <i>coordination of breath, elasticity in intercostal muscles</i>	
<b>Vocal Energy:</b> <i>tonal energy, ring &amp; use of resonating ladder</i>	
<b>Vocal Variety:</b> <i>melody use in story (phrasing, inflection), pitch range &amp; emotional connection to text</i>	
<b>General American Dialect:</b> <i>targeting vowels, diphthongs as prescribed by breakdown</i>	
<b>General American Dialect:</b> <i>targeting consonants as prescribed by breakdown</i>	
<b>IPA Skills:</b> <i>quizzes, exams, homework</i>	
<b>Acting Skills:</b> <i>use of actions, tactics &amp; response to bring story to life &amp; personal connection to text</i>	

**Ranking Key**  
 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 II  
SPRING FINAL EVALUATION**

<b>Date:</b>	
<b>Student Name:</b>	
<b>Section:</b>	
<b>Instructor Name:</b>	
<b>Course:</b>	Voice & Speech for the Actor II

Area	Ranking
<b>Level of Progress:</b> <i>to have improved vocal strength, endurance, and responsiveness to impulse</i>	
<b>Application of Skills:</b> <i>practice and comprehension of terminology</i>	
<b>IPA Skills:</b> <i>quizzes, exams, homework</i>	
<b>Physical Instrument:</b> <i>alignment, efficient use of energy in body, open channel for sound, release of jaw &amp; tongue, enlivened velum &amp; open pharynx</i>	
<b>Vocal Energy:</b> <i>tonal energy, ring &amp; use of resonance</i>	
<b>Vocal Variety:</b> <i>melody use in story (phrasing, inflection), pitch range &amp; emotional connection to text</i>	
<b>Solo Dialect Presentation:</b> <i>competency in dialect research and acquisition</i>	
<b>Text Skills:</b> <i>punctuation, phrasing, inflection, pauses</i>	
<b>Cold Reading Skills</b>	
<b>Acting Skills:</b> <i>use of actions, tactics &amp; response to bring story to life &amp; personal connection to text</i>	

<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:**