

Voice, Speech, and Body Training for the Actor 1
TPP4287 *Time:* 8:30am – 10:15am *Days:* M, W, F
Location: G13
Academic Term: Spring 2024

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

Email: 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 Statement to disrupt race, class, sexual orientation discrimination:

“Diverse languages and dialects are welcome in this classroom. As we communicate with one another, keep in mind that the reader/listener should work as hard as the writer/speaker in the communication process. This means that we will listen patiently, work to understand one another, seek out clarification when necessary and avoid finishing each other's sentences or correcting grammatical errors unless invited to do so.

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.
- 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:

- 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.

Personal Statement:

My primary goal in voice training is to reacquaint you with the tools of physical and vocal expression that is your birthright. I am acutely aware of how traditional voice and speech training practices were created for a majority white population of theater artists and how they do not enhance all students' experiences. Therefore, I am committed to continually interrogating my course curriculum and practices to include diversity, equity, and inclusion topics to carefully create a supportive setting. As we examine writings, videos, and poetry that may address racism, gender, sexuality, patriarchy, and feminism, you may discover the barriers you or certain groups face in the struggle for equality, and how our voices have become oppressed. It is my hope that we develop compassion as well as examine prejudices that hinder human beings from relating to one another. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Required Materials:

Yoga mat, Notebook

Recommended Materials:

Vocal Vibrator (by November 1st)

Vibrant Voice Technique – created by David Ley and Elissa Weinzimmer. Vibrant Voice Technique uses a vibrating device to quickly and effectively enhance vocal resonance and reduce the muscle tension that can lead to vocal fatigue.

<https://www.vibrantvoicetechnique.com/>

Textbook:

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

Content Warning:

In this course, we will cover content and materials that some may find difficult. It is important that in a voice and speech course, we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence. We are looking to:

- Build our capacity for uncomfortable conversations
- Allow our classes to be a “Brave Space not a Safe Space”
- Relax into the discomfort

Some Texts and Video’s used in Course (available for viewing anytime on Canvas):

Freeing the Natural Voice by Kristin Linklater

My Grandmother’s Hands Racialized Trauma and the Pathway to Mending Our Hearts and Bodies by Resmaa Menakem

The Body Keeps the Score: Brain, Mind, and Body in the healing of Trauma by Bessel van der Kolk M. D.

Selections from *For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf*- Author:

Ntozake Shange, NY: First Scribner Poetry edition, 1997

Poem: “Exotic” Suheir Hammad

Essay: Excerpt from *The Souls of Black Folk* (1903) - W.E.B. Du Bois

Ted Talks “How childhood trauma affects health across a lifetime by Nadine Burke Harris

Video “Post Traumatic Slave Syndrome. How is it Different from PTSD”

PBS News Hour “PTSD effects may linger in body chemistry of next generation”

Article Discover magazine “Grandma’s experiences leave a mark on your genes”

Course Calendar (Subject to Change)

January 8th – February 12th

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

February 14th – March 6th

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

Spring Break March 11-15th

March 18th – April 3rd

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

April 8th – April 24th

Unit 4- Putting it All Together

Week 13: Sinus Resonators Workout Developing the Articulators

Week 14: Nasal and Skull Resonators Workout onto Poems and Heritage Stories, Articulators

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

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:

If you are experiencing COVID-19 symptoms please stay home, get tested and follow guidance from the Center for Disease Control. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

Students who elect to enroll in a primarily face-to-face or 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.

For our class that meets three times a week:

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 one “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
- 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.

For Majors: 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

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 – please see participation rubric

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. 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/human.

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

Classroom Behavior: Please keep in mind that your classmates 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.

Dress:

Please wear clothing in which you can breathe and move easily as this course will frequently involve floor-work and expansive movement.

Touch:

At some points during the course work, it may be helpful for me to place my hands on your body to facilitate your release of tension, assist with alignment, or to bring awareness to a specific place in your body. This touch is not meant to make you feel uncomfortable or nervous and will always occur with your permission.

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 or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: 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.

Academic Resources

[E-learning technical support](#), 352-392-4357 (select option 2) or e-mail to 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

Date:	
Student Name:	
Section:	
Instructor Name:	Susan Schuld
Course:	

Area	Ranking
Professionalism: <i>courtesy, punctuality, communication & attitude</i>	
Behavioral Skills: <i>Ability and willingness to re-evaluate technique, explore new approaches to training</i>	
Preparation: <i>homework- both written and rehearsed, quizzes & exams</i>	
Awareness: <i>Elimination of old habits that interfere with the free flow of movement for voice and body</i>	
Physical Instrument: <i>alignment</i>	

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

Physical Instrument: <i>relaxed shoulders, free of excess tension</i>	
Breathing: <i>coordination of low breath</i>	
Vocal Energy: <i>breath connection to voice, pure vibrations</i>	
Vocal Energy: <i>free of glottal fry, falling off at the ends of lines, or unnecessary upspeak</i>	
Personal Connection to Text	

Comments / Suggested Goals for Student:

FALL FINAL EVALUATION

Date:	
Student Name:	
Section:	
Instructor Name:	
Course:	

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

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

Application of Text Skills	
Personal Connection to Poems/Text and or Heritage Story	

Comments / Suggested Goals for Student:

Participation Assessment Rubric*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers one or more insightful comments, questions, or observations in every (or almost every) class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings	Student usually volunteers at least one thoughtful comment, question, or observation per class meeting. Arguments, claims, or positions are usually relevant to the topic and mostly supported with evidence from the readings	Student volunteers a reasonable or thoughtful comment, question, or observation in some class meetings. Student sometimes does not volunteer or participate in discussion, though they may contribute when the instructor calls upon them. Arguments, claims, or positions are not entirely relevant to the topic	Student rarely or never volunteers a comment, question, or observation and/or comments are usually off-topic or unsupported by readings. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
LISTENING	Student always listens to and makes collegial eye contact with peers or instructor whenever they are speaking or presenting. Always or nearly always responds to or productively builds upon peers' comments or questions. Often reminds group of comments made by someone earlier that are	Student usually listens to and makes collegial eye contact with peers or instructor when they are speaking or presenting. Usually responds to or productively builds upon peers' comments or questions. Student is rarely distracted and is consistently attentive in class.	Student sometimes does not listen to or make collegial eye contact with peers or instructor when they are speaking or presenting. Only sometimes responds to or productively builds upon peers' comments or questions.	Student often does not listen to or does not make collegial eye contact with peers or instructor when they are speaking or presenting. Rarely or never responds upon peers' comments or questions. Student is often distracted or inattentive.

	pertinent.			
CONDUCT	Student shows respect for all classmates and instructor, both in speech and manner, and for the method of shared inquiry and peer discussion. Does not dominate discussion. Student challenges, critiques, or analyzes ideas respectfully, and encourages and supports others to do the same. Student always works with all classmates and instructor in a cooperative, professional, and supportive manner.	Student generally shows respect for all classmates and instructor and for the method of shared inquiry and peer discussion. Participates regularly in the discussion but occasionally has difficulty accepting challenges to their own ideas or occasionally may lack diplomacy or consideration when challenging or critiquing others' ideas.	Student sometimes shows little respect for a classmate(s), the instructor, or the process as evidenced by speech and manner. Student may sometimes be uncooperative, apathetic, or unsupportive of other members of the class; may sometimes demonstrate rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.	Student shows a lack of respect for members of the class or the process. Often dominates the discussion or disengages from the process. When contributing, can be argumentative or dismissive of others' ideas, or may resort to ad hominem attacks.

*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 202