Course Number: TPP 4287, Section 2070
Title: Voice, Speech and Body Training for the Actor
Semester and year: Fall Semester, 2013
Meeting Times and Location: Monday, Wednesday, Friday; period 6, 12:50 – 1:40; Nadine McGuire Pavilion Studio.
Credit Hours: 2
Professor: Yanci Bukovec
Instructor's Office: Office: Nadine McGuire Pavilion #231
Office hours: posted on office door, or by appointment.
Instructor Contact Information: Tel: (352) 273-0517; Email: Yanci@ufl.edu

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

Voice and Speech Training is inseparable from the actor’s search for inner truth and services the believability of the act of the 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. The course will deal with building the voice through organic instruction, organically cultivating the body's vocal/speech energy states, and training oneself to feel the sound - to turn on the inner "feel". The explorations, experiments, exercises and accompanying lectures will help students understand the dynamics of voice, speech, and body expressiveness as synergistic events. Students will learn integrating the voice with physical and emotional energies to create an instrument capable of producing fine tone, resonant qualities, projection, and articulate speech.

Objectives/Goals: 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; to learn and practice the techniques of alignment, relaxation, breath support, resonance, projection, and articulation for salutary personal fitness; and to consciously and behaviorally apply the vocal/speech tools as an aid in the actors' search for truth and believability.


All testing, including the final comprehensive examination will be from material found in Arthur Lessac’s text. The suggested reading list provides a source for rich, multi-faceted understanding of the work. The student is encouraged to reference other materials.

Suggested Reading List:
Training the Speaking Voice by Virgil A. Anderson (Oxford University Press ISBN 0195021509);
How to Sing by Lilli Lehmann (Fili-Quarian Classics ASIN B003YKG2KU);
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);
Working Shakespeare by Cicely Berry (The Working Arts Library ISBN 1-55783-643-4);
The Actor Speaks by Patsy Rodenburg (Methuen Drama ISBN 0 413 70020 8);
Speaking Shakespeare by Patsy Rodenburg (Palgrave Macmillan ISBN 0-312-29420-4);
Sound And Symbol (Music and the External World) by Victor Zuckerkandl (Princeton
University Press ISBN 069101759)

Critical Dates: The Dates for mid-semester and final grading will be announced ahead of time.
Critical dates include grading fall and winter audition blocks, performances in Constans main
stage and Nadine McGuire black box theaters and semester end presentations in all classes.

Week and Topic/Content
1 – Introduction: Y Buzz and N consonant; Tonal and call development
2 – N consonant through contemporary and Shakespeare examples; Call; Y-Buzz
3 – Continuation of Y Buzz tonal work and introduction of M consonant; Call; Y-Buzz
4 – M consonant development through contemporary and Shakespeare examples; Call; Y-Buzz
5 – Introduction of NG consonant and continuation of Tonal work; Y-Buzz; Structural Energy
   Introduction
6 – NG consonant development through contemporary and Shakespeare examples; Call and Y-
   Buzz
7 – Continuation of tonal work and combining N, M, NG consonant development through
   contemporary and classical examples; Call, Y-Buzz and Structural Energy
8 – Introduction of L consonant and continuation of tonal work; Structural energy
9 – Combining N, M, NG and L consonant explorations in contemporary and classical examples;
   Structural Energy
10 - Introduction and exploration of V, F, Z, S, consonants; call, Y-Buzz and Structural Energy
11 – Introduction and exploration of TH, ZH, ZH, SH and continuation of tonal development;
   Structural Energy
13 – Introduction and exploration of Drumbeats: B, P, D, T, G, K, DZH, CH, DZ, TS; Complete
   system
14 – In-depth exploration of all consonants through contemporary and “high style” examples
15 – Performance based explorations

The 15 week schedule of topics/content will additionally include: Assigned readings; Natural
breathing experiments; Body esthetics, breathing, and posture; Alignment; Body/voice and
motion; Voice/body and action; Body energy states; Movement improvisation; 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; Movement improvisation.

Class Methods: Part lecture, discussion and class application of work; Word lists assignments
and devising of sentences; Assigned readings; Partner and group work; Self-to-self and self-to-
other explorations and experimentations; Practical explorations, experiments and drills;
preparation (de-construction and marking) of selected scenes, monologues, and other text materials; Performance based application of vocal work chosen from contemporary plays as well as Shakespeare.

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.

Assignments & Notes (kept in a binder): Assignments will be given throughout the week. Word lists, devising of sentences and selections chosen from the works of William Shakespeare will be handed in for grading and instructional purposes. 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 - the journal will be handed in for final grade review.

**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.

**Make-up exams or other work:** Assignments not handed in on time will not be accepted and will be graded accordingly. Students should not expect make up exams due to absence unless it is for a documented reason listed below.

In addition to all of the above, I consult and meet with faculty to discuss your vocal/speech improvement as evidenced in other classes.

**Note:** 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.

Some students will find it easier to accomplish vocal/speech skills while others will need to do more work outside of class.

Required Dress: Loose, comfortable clothing for physical movement and some floor and mat work on days designated by the instructor.

**Assignments & Notes (kept in a hard cover binder):** Assignments and handouts will be given throughout the week. 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. The journal will be handed in for final grade review.

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.
Recognizable progress/improvement – 30%
Written: class assignments, mid-term & finals – 20%
Experimentation, exploration – 10%
Performance presentations – 30%
Class participation – 10%

**Grading Scale**

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<th>Letter Grade</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
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<tbody>
<tr>
<td>A</td>
<td>97-100</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>92-96</td>
<td>3.67</td>
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<td>B+</td>
<td>88-91</td>
<td>3.33</td>
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<tr>
<td>B</td>
<td>85-87</td>
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<td>82-84</td>
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<td>E, I, NG, S-U, WF</td>
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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.

**Class Attendance:** Absence due to illness must be documented. Other activity resulting in absence must be documented in advance. Two 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.

**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.
3) Violations of the Student Honor Code
(i) 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.
Worksheets and/or handouts 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:
Counseling Center
Address:
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662
Tel: (352) 392-1575
Web: www.counsel.ufl.edu