TPP 4288, section 6711  
Voice, Speech, and Body Training for the Actor II  
Spring Semester, 2014  
Class: Period 7, 12:50 – 1:40– Monday, Wednesday, Friday; Nadine McGuire Pavilion.  
Credit Hours: 3  
Instructor: Professor Yanci Bukovec  
Office: Nadine McGuire Pavilion #231,  
Office Hours: Monday, Wednesday, Friday: 10:30 – 12:50; or by appointment.  
Instructor Contact Information: 273-0517; Email: Yanci@ufl.edu

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

The course will cover: Improving skills with the spoken language; organically develop 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); individual, partner and group workshop scenes; renewing and revitalizing the craft of performance through vocal/speech exploration; 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.  
Methods: Lecture, discussions, and class application of work; assigned reading; memorization and blocking of scenes; individual, partner, and group scene work; practical explorations and performance based application of vocal work; laboratory workshop of selected scenes, monologues, and other text materials; Note taking/journaling of class work and home study (includes observations, questions, discoveries, daily work out regime) - the journal will be handed in for final grade review.

Course Outline/Content: The trinity of vocal energies: consonant, structural, and tonal; Body tune-up; Vocal warm-up suggestions; Marking of scripts for consonant, structural, and tonal exploration; Body expressiveness; Body radiance, body Potency, body buoyancy as it applies to vocal/speech textures, sensibility, and sensitivity; Muscle yawning, floating, shaking; Marking of scripts for vocal energy choices; Uncovering the subtext; Short selections for general exploration; Suggested selections for specific exploration; Memorized individual and group performance scenes; Voice/speech explorations for heightened period styles; Screaming, shouting, crying, laughing without hurting the throat; Time permitting - Yoga; Acrobatics and mat work;

Text: 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 Grotowski; *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.

273-0517; Email: Yanci@ufl.edu
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-ness of ensemble acting.

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognizable progress/improvement</td>
<td>30%</td>
</tr>
<tr>
<td>Written Class Assignments, mid-term &amp; finals</td>
<td>20%</td>
</tr>
<tr>
<td>Experimentation/exploration</td>
<td>10%</td>
</tr>
<tr>
<td>Performance presentations</td>
<td>30%</td>
</tr>
<tr>
<td>Class participation, subjective evaluation</td>
<td>10%</td>
</tr>
</tbody>
</table>

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.

Like any opera singer or Olympic athlete, 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 required to journal their home study (daily work out regime). The instructor can, at any time and without any advance notice, collect the journals for review as part of the grading process.

**Student Honor 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
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:
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 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 these policies is available at the following link: https://catalog.ufl.edu/ugrad/current/advising/info/student-honorcode.aspx.

University Counseling Service
Contact Information:
Counseling Center
Address:
3190 Radio Rd.
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662
Phone: (352) 392-1575
Web: www.counsel.ufl.edu