

TPP 4288 Speech For the Actor
University of Florida
Spring 2022

Time: Mondays, Wednesdays, Fridays 10:50 AM - 12:25 PM

Room: CON G013 & Marching Band Field

Instructor: Susan Schuld **Office:** T211 **Office Hours:** Thursdays 11-1pm and by appointment

Email: sschuld@ufl.edu

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

COURSE DESCRIPTION

Continuation of TPP 4287 with an emphasis Speech training for the actor. Students study speech anatomy and physiology and move to a very full overview of phonetics based on a linguistic model and apply this knowledge to acting.

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 musicality.
- 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 process of accent and dialect acquisition
- ☐ Demonstrate skills of how to rehabilitate your voice when fatigued or damaged
- ☐ Demonstrate vocal variety and expressiveness through: volume and emphasis, rhythm and speed, phrasing and pausing, inflection and range

COURSE OVERVIEW

This term we will continue to practice 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. Students 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.

TEXTBOOKS

Classically Speaking by Patricia Fletcher (2nd Edition)

MIDTERM AND FINAL EXAMS

Spring 2022 TBD - 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

- Weds Jan 5, Introductions Review Progression, Introduction to IPA and Pillows, Introduction to Knight- Thompson, Space that Shapes Sound, Anatomy and Gurning,
- Fri Jan 7 –IPA and Pillows, Isolations, Points of Obstruent Focus, Physical Actions, Empty Chart all consonants & FLEECE KIT

Week 2

- Mon Jan 10 IPA and Pillows add DRESS & TRAP, Isolations, Points of Obstruent Focus, Physical Actions, Empty Chart, all IPA consonants
- Weds Jan 12 Introduction to Vowel chart, all consonants, intro /i/ /ɪ/ /ε/ /æ/ /a/ for transcription
- OFF Friday 14th No Class recruiting for URTA - Homework "How to Learn Accents Articles and Videos"

Week 3

- OFF Mon Jan 17th No Class Martin Luther King – American Tongues
- **Weds Jan 19**
Introduction to SCGA
Front Vowels /i/ /ɪ/ /ε/ /æ/ /a/ & /t/d/n/l/ & /b/ /d/ /g/
- Friday Jan 21st - Continue SCGA Front Vowels /i/ /ɪ/ /ε/ /æ/ /a/ & /t/d/n/l/ & /b/ /d/ /g/

Week 4

- Monday Jan 24th IPA Mid Vowels COMMA /ə/ letter /ə/ NURSE /ɜ/ - How to Learn Accents Power Point - details on Cultural Context & Stereotypes
- Wednesday Jan 26th Oral Posture - Introduction to Upper RP, Modern RP, Cockney, Multicultural London
- Friday Jan 28th British Oral Posture exercises, Continue SCGA Mid Vowels /ə/ /ə/ /ɜ/ & /r/ /j/ /l/

Week 5

- OFF Mon Jan 31st No Class URTA – homework - Native British Speaker, Oral Posture Cultural Context , Post on Canvas Wiki
- Weds Feb 2nd - Present British Springboard Native Speaker sentence, Oral Posture, Cultural Context Research
- Friday Feb 4th Pat Fletcher SCGA Back Vowels STRUT /ʌ/ THOUGHT /ɔ/ & PALM /ɑ/ & /m/ /n/ /ŋ/ /l/ & syllabics

Week 6

- Mon Feb 7th IPA Pillows GOOSE FOOT GOAT Voice & Text Prosodic Elements
- Weds Feb 9th Present British Scenes with Oral Posture and Cultural Background Research
- Fri Feb 11th SCGA Back Vowels /u/ /ʊ/ /o/ vs /oʊ/ & /s/ & /z/ & /sts/ /str/ /dr/ /tr/

Week 7

- Mon Feb 14th IPA and Introduction to Diphthongs FACE PRICE CHOICE GOAT MOUTH - hand out Southern/Spoon River Monologues
- Weds Feb 16th Introduction to Southern Accents Oral Postures & Begin Prosodic Elements
- Friday Feb 18th – SCGA Diphthongs /eɪ/ /aɪ/ /ɔɪ/ /oʊ/ /aʊ/ & /ɜ/ /ɔ/

Week 8

- Mon Feb 21st IPA Pillows and Diphthongs of /r/ - NEAR SQUARE CURE NORTHFORCE START
- Weds Feb 23rd Present Southern Monologues & Introduction to NY Accents Oral Postures & Prosodic Elements
- Fri Feb 25th Diphthongs of [r] /ɪə/ /εə/ /uə/ /ɔə/ /ɑə/ & /tʃ/ /ʃ/ Triphthongs /aɪə/ /aʊə/ & /θ/ /ð/ /f/ /v/

Week 9

- Mon Feb 28th IPA continued Diphthongs of /r/ NEAR /ɪə/ SQUARE /εə/ NORTH FORCE /ɔə/ START /ɑə/ & /tʃ/ /ʃ/ Triphthongs /aɪə/ /aʊə/ & /θ/ /ð/ /f/ /v/

- Weds March 2nd Continued NY Accents Oral Postures & Prosodic Elements
- Fri March 4th Review all Lexical Sets and Introduce Solo Presentation Format and Expectations

Week 10- OFF March 7, 9, 11th spring break

Week 11

- Mon March 14th Pronunciation & Signature Sounds
- Weds March 16th Present NY Scenes & Monologues and Prosodic Elements Turn in Transcriptions
- Fri March 18th Review Anatomy of an Accent, SCGA Practice

Week 12

- Mon March 21st Intro to Russian Oral Posture Prosodic Elements
- OFF Weds 23rd town hall
- Fri 25th Russian Continued Cultural Context, Stereotypes, Pronunciation and Signature Sounds

Week 13

- Mon March 28th Review & Practice
- Weds March 30th Review & Practice
- Fri April 1st Review & Practice

Week 14-

- Mon April 4th solo presentations
- Wed April 6th solo presentations
- Fri April 8th solo presentations

Week 15-

- Mon April 11th set order for final presentation Chekhov Imaginary Body, Sister Sensations
- Weds April 13th work final presentation Chekhov Molding, Flowing, Flying, Radiating & Archetypal Gestures
- Fri April 15th work final presentation Notes

Week 16

- Mon April 18th work final presentation Notes
- Weds April 20th final presentation

Solo Accent Presentation

You will have 15 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 ½ to 2 minutes

- Memorized, fully researched, owned and acted.
- You will also provide a copy 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 accent speech skills)

Final Performance 20% (level of progress in voice skills, application of acting skills, accent speech skills)

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).

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

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) 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

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
SPEECH TRAINING FOR THE ACTOR
SPRING MID-TERM EVALUATION**

Date:	
Student Name:	
Section:	
Instructor Name:	Susan Schuld
Course:	Speech for the Actor

Area	Ranking
Level of Progress: <i>commitment to new skills & application, comprehension of terminology</i>	
Comprehension Skills: <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>	
Physical Instrument: <i>alignment, efficient use of energy in body, open channel for sound, release of jaw & tongue, enlivened velum & open pharynx</i>	
Extra Capacity Breathing: <i>coordination of breath, elasticity in intercostal muscles</i>	
Vocal Energy: <i>tonal energy, ring & use of resonating ladder</i>	
Vocal Variety: <i>melody use in story (phrasing, inflection), pitch range & emotional connection to text</i>	
General American Dialect: <i>targeting vowels, diphthongs as prescribed by breakdown</i>	
General American Dialect: <i>targeting consonants as prescribed by breakdown</i>	
IPA Skills: <i>quizzes, exams, homework</i>	

Ranking Key

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

Acting Skills: <i>use of actions, tactics & response to bring story to life & personal connection to text</i>	

Comments / Suggested Goals for Student:

**UNIVERSITY OF FLORIDA
SPEECH FOR THE ACTOR
SPRING FINAL EVALUATION**

Date:	
Student Name:	
Section:	
Instructor Name:	Susan Schuld
Course:	Speech for the Actor

Area	Ranking
Level of Progress: <i>to have improved vocal strength, endurance, and responsiveness to impulse</i>	
Application of Skills: <i>practice and comprehension of terminology</i>	
IPA Skills: <i>quizzes, exams, homework</i>	
Physical Instrument: <i>alignment, efficient use of energy in body, open channel for sound, release of jaw & tongue, enlivened velum & open pharynx</i>	
Vocal Energy: <i>tonal energy, ring & use of resonance</i>	
Vocal Variety: <i>melody use in story</i>	

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

<i>(phrasing, inflection), pitch range & emotional connection to text</i>	
Solo Dialect Presentation: <i>competency in dialect research and acquisition</i>	
Text Skills: <i>punctuation, phrasing, inflection, pauses</i>	
Cold Reading Skills	
Acting Skills: <i>use of actions, tactics & response to bring story to life & personal connection to text</i>	

Comments / Suggested Goals for Student:

Solo Accent & Dialect Performance Rubric

Presentation

	Outstanding	Good	Fair	Poor	Unacceptable
Overall Effectiveness	Organized, fully prepared, effectively uses a variety of elements in an integrated way, polished and effective	Organized and prepared; may be occasionally awkward or unpolished, but is effective as a whole	Good ideas and choices, but goes through them methodically without integrating elements together	Inaccurate content and/or gaps. Peers are lost and cannot grasp basics of dialect instruction	Don't quit your day job....
Presentation Skills	Engagingly presented, fun, uses time efficiently, covers all the material but doesn't rush, stays in OP	Engaging and fun; may occasionally rush or misjudges time; occasionally gets unfocused, drops OP a few times	Clear and adequate presentation, but heads off on tangents frequently; falls into other accents	Presentation is hard to follow, unfocused and doesn't engage the class	I'd rather be having a root canal...
Transcription	Excellent transcription: no	Clearly understands the	Demonstrates fluency with IPA	Clear effort, but contains major errors	Missing or written as

	errors, nuanced use of IPA to make phrasing and pronunciation choices	use of IPA for transcribing sounds, consistent accuracy with only minor errors	transcription, but may have repeated minor errors	in transcription	a rap
Accuracy	Sound substitutions, resonance/focus, pitch are played consistently throughout the presentation	Most of the dialect elements are played accurately, with only minor errors	Clear demonstration of the basic elements of the dialect; may have frequent minor errors pitch or oral posture	Significant difficulty in applying one or more of the basic elements: pitch pattern, sound substitution, resonance/focus	What is that – Swedish?
Dialect integration into Monologue	Dialect choices are fully integrated into acting choices; demonstrates sophisticated use of the dialect to create character	Dialect choices are appropriate for the character and work well in the monologue	Dialect and acting choices are integrated on a foundational level, but need polish or detail	Dialect seems “tacked on” or calls attention to itself	Dialect or Acting – which one should I do?
Acting	Creates truthful world; actor is listening and responding, actively pursuing objectives and is compelling to watch	Intelligent, well crafted and active monologue, but a little careful or self-conscious	Overall structure is good, but may lack specificity in choice of objectives or actions	Not fully prepared: significant line problems, didn’t read the play, awkward or inappropriate choices of objective or action	A potato talking to itself would be more exciting