

MFA Voice & Speech Training 2: Sound and Movement Training for Actors
TPP 6286 Class # 21606 Section 14CD
University of Florida Spring 2022

Time: 2nd & 3rd Periods (8:30-10:25) Days: M/W

Room: CON G013 Instructor: Susan Schuld Office: 213A

Office Hours: By appointment

Email: sschuld@ufl.edu *The recommended method of communication outside of scheduled class time is email*

COURSE DESCRIPTION

The particular focus is experiencing a visceral, sensual connection to heightened text. Students are taught that there is no standard, correct ‘sound’ for actors to use in speaking Shakespeare and other classic texts that do not call for a particular regional accent. Actors will experience Kristin Linklater’s Sound & Movement series as developed from “Freeing Shakespeare’s Voice”. In conjunction with their acting coursework, actors will apply these skills to Shakespearean sonnets, and monologues.

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 OBJECTIVES

- Experience a free body, voice, and emotions when speaking classical text. (by “free” I mean: open to creative impulse, spontaneous, powerful, vulnerable and capable of a range of expression.)
- Re-examine the tools, techniques and the current classical canon employed in the industry and reframe them through an inclusive cultural lens.
- Learn empowering information to respond to requests of sounds needing to be “fixed”
- Develop your actor’s process including considerations of awareness, judgment, discipline, curiosity, and a whole-self approach to creative work
- Learn to use evocative research as a part of your actor’s process
- Apply the work in performance (both in class and in outside projects)

LEARNING OUTCOMES

- To apply skills of intelligibility using your own accent
- To hone your ability to find clues in Shakespeare’s texts and increase your range of textually supported physical, vocal and acting choices.
- To recognize rhetorical structures and employ tools to navigate complex poetic language.
- To identify, score and perform the sounds, rhythm and meter of heightened language.

COURSE OVERVIEW

To restore the connection of language to the body by using Kristin Linklater’s series of sound and movement exercises. To continue the re-circuiting of sensory experiences to oral communication.

and to explore Louis Colaianni's phonetic pillows which aims to teach the actor 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. With these voice and speech skills we will examine the structure of Shakespeare's verse and explore the elements of language that bring his text to life, such as antithesis, alliteration, laddering, and the use of rhetoric. Through improvisational group work and one-on-one monologue work the class aims to increase the actor's ability to fully and pleasurably embody the demands and joys of Shakespeare's text.

Required Materials:

Water bottle, pen or pencil, small hand mirror, recording device

Class Schedule (Subject to Change)

Unit 1: Jan 5th - Feb 2nd

- Extra Capacity
- Sinus, Nasal, Range, Skull Resonators
- Introduction to Louis Colaianni Speechwork

Unit 2: Feb 7th - March 2nd

- Continue Louis Colaianni Speechwork
- Intro to Freeing Shakespeare's Voice
- Sound & Movt 1 & 2

Unit 3: March 14th - March 30th

- Sound & Movt 3 & 4 & 5
- Zoo Woe Shaw
- River Stories

Unit 4: April 4th - April 20th

- Application of V & S to Shakespeare's Texts
- Final Presentation Practice and Preparation (TBA: Final Presentations & Jury meetings)

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

Unit 1: Jan 5th - Feb 2nd

- Finish Kristin Linklater's Progression of Voice Exercises
 - Extra Capacity
 - Sinus, Nasal, Range, Skull Resonators
- Introduction to Louis Colaianni Speechwork

Week 1

- Weds Jan 5 Introductions Syllabus, Review Progression, introduce Linklater's Sinus resonator

Week 2

- Mon Jan 10 Nasal Resonator & Text Work with Punctuation
- Weds Jan 12 Range & Skull Resonators & Apply Laban Efforts to Text

Week 3

- OFF Mon Jan 17th No Class Martin Luther King
- Weds Jan 19 Arpeggio Linklater Voice Work, Shakespeare Dropping In Text

Week 4

- Monday Jan 24th Introduction to Louis Colaianne Speechwork
- Wednesday Jan 26th Sense and Argument Score and IPA and Colaianne IPA Pillows

Week 5

- OFF Mon Jan 31st No Class URTA recruiting – homework
- Weds Feb 2nd IPA and Colaianne IPA Pillows

Unit 2: Feb 7th - March 2nd

- Freeing Language
- Continue Louis Colaianne Speechwork
- Intro to Freeing Shakespeare's Voice
- Sound & Movt 1 & 2

Week 6

- Mon Feb 7th Sound and Movt 2 Body Mouths IPA and Colaianne IPA Pillows
- Weds Feb 9th Sound and Movt 2 Body Mouths IPA and Colaianne IPA Pillows

Week 7

- Mon Feb 14th Sound and Movt 3 Color IPA and Colaianne IPA Pillows
- Weds Feb 16th Sound and Movt 3 Color IPA and Colaianne IPA Pillows

Week 8

- Mon Feb 21st Sound and Movt 4 Planets & Zoo Woe Shaw IPA and Colaianne IPA Pillows
- Weds Feb 23rd Sound and Movt 5 Zoo Woe Shaw IPA and Colaianne IPA Pillows

Week 9

- Mon Feb 28th Sound and Movt 5 Zoo Woe Shaw IPA and Colaianne IPA Pillows
- Weds March 2nd Sound and Movt 5 Zoo Woe Shaw IPA and Colaianne IPA Pillows

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

Unit 3: March 14th - March 30th

- Sound & Movt Strengthening the Voice
- Continue Louis Colaianne Speechwork
- S&M 3 & 4 & 5

- Zoo Woe Shaw
- Michael Chekhov Applications

Week 11

- Mon March 14th Sound and Movt Chain of Being IPA and Colaianne IPA Pillows
- Weds March 16th Sound and Movt Chain of Being IPA and Colaianne IPA Pillows

Week 12

- Mon March 21st Poetic Devices - Onomatopoeia, Metaphors & Similes, Omnish onto text
- Weds March 23rd Turning Points, Antithesis, Parellesims, Omnish onto text

Week 13

- Mon March 28th Shakespearean Workout & Chekhov Expansion Contractions Molding Flowing Flying Radiating
- Weds March 30th Shakespearean Workout & Chekhov Archetypal Gestures, Sensations, Emotions, Alba Emoting

Unit 4: April 4th - April 20th

- Application of V & S to Shakespeare's Texts
- Final Presentation Practice and Preparation (TBA: Final Presentations & Jury meetings)

Week 14

- Mon April 4th Shakespearean Workout & Chekhov Tempo, Points of Focus,
- Wed April 6th Shakespearean Workout & Chekhov Beauty, Ease, Entirety, Form

Week 15

- Mon April 11th set order for final presentation
- Weds April 13th work final presentation

Week 16

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

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.

Please Note:

Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Voice, Movement, and Acting classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at

the start of the semester.

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 are expected to hold outside of class rehearsals for all projects
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:

Only a University sanctioned absence or medical absence will 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

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*)

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.

Acknowledgment that the work is the discipline and self-discipline will lead to the attainment of one's goals.

Mistakes to Avoid:

Refusing to Ask for Help

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 UF 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.

Online course evaluation:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semesters, but students will be given specific times when they are open.

Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

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.
