

VOICE and SPEECH FOR THE GRADUATE ACTOR THREE
FALL 2020

Instructor: Kathryn L. Johnston

Course: TPP 6717 CRN:

Required course for MFA candidates

3 credit hours

Prerequisite: Grade of B- or better in TPP 6716 and TPP 6818

Class Time: Tues, Wed, Thur 11:00 - 12:20

Location: AL 105 Tues/Thur; PA 109 Wed

Office: AL 178

Office Hours: (Subject to change due to Departmental obligations.)

Tue. 2:00- 3:00

Wed. 11:30- 1:30

Thur. 1:00 – 2:00

Other times by appointment. An appointment is a good idea for my regular office hours as well.

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COURSE DESCRIPTION

Graduate voice and speech work with emphasis on vocal variety, flexibility, accent acquisition, and intelligibility utilizing the works of Shakespeare.

COURSE OBJECTIVES

- Increased vocal flexibility
- Application of a range of vocal training techniques to the performance of works by Shakespeare
- Fuller self-awareness of your own vocal habits
- Deeper understanding of the breath: how it affects creativity and the ability to work on impulse
- The ability to listen to a speaker, break down their speech and recreate it.
- Greater ability to discern and transcribe the different phonemes of the International Phonetic Alphabet.
- Ability to apply the course work to the performance of written material.

COURSE MATERIALS

- Yoga mat
- Zafu
- Text - Linklater, Kristin. *Freeing Shakespeare's Voice*. New York: Theatre Communications Group, 1993. ISBN# 978-1559360319
- Knight, Dudley. *Speaking with Skill*. London: Bloomsbury Pub., 2012. ISBN# 978-1-408-15689
- Meier, Paul. *Accents & Dialects for Stage and Screen*. Lawrence, Kansas: Paul Meier Dialect Svcs., 2012

CLASS RULES

1. No food is allowed in the studio. Water is the only beverage allowed – and encouraged.
2. **Cell Phones:** They are to be silenced or turned off. (“Vibrate” is not acceptable.) IF YOU ARE CAUGHT “TEXTING” DURING CLASS, YOU WILL BE MARKED “ABSENT” FOR THE DAY.
3. **Late work/ Missed exams:** All assignments are due on the dates announced – if you miss class on the day a written assignment is due you may e-mail it to me by 5:00 on the due date without penalty. Late written assignments will be penalized one letter grade for each day late. You may make up a missed performance presentation, but will be penalized one letter grade.

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ATTENDANCE POLICY FOR GRADUATE STUDENTS

1. You are allowed *ONE absence** before there is a penalty.
2. *TWO absences** will lower your final grade by one letter.
3. *THREE absences** will result in automatic failure.
4. *Three tardies* equal one absence.

If you miss a class, you are responsible for checking in to see what you have missed. If you arrive to class after the roll is taken, it is your responsibility to check in at the end of class to make sure your attendance is recorded. See University policies in the FAU Student Handbook <http://www.fau.edu/student/handbook/>

MY EXPECTATIONS OF YOU (These items will figure into your final class grade.)

- **Respect for the process:** What may not seem to be “working” for you in the moment, may well work for you at a later time. Further, what may be not be working for you may be working for your colleagues. Stick with it.
- **Ask questions:** This work can be confusing. If you don’t understand something, ask questions! If you have a question chances are one or more of your colleagues have the same one. I truly believe (and so should you) that when it comes to this course, THERE ARE NO STUPID QUESTIONS!!
- **You are responsible for your own safety!** If something feels unsafe to you either physically or emotionally, it is up to you to stop. Be kind to yourself. Beating yourself up because you don’t seem to be progressing as quickly as some of your colleagues serves no purpose and can slow your growth. Be patient with yourself and trust that you will grow. Celebrate your successes and those of your colleagues.
- **Respect for your colleagues:** Everyone experiences this work in their own way. “Breakthroughs” occur in many ways and in each performer’s time. You are free to discuss what happens to *you* in class but to maintain a safe environment, I ask you to keep your colleagues’ experiences confidential. Further, I encourage you to support your colleagues in their work and to check your judgments at the door.
- A side note about respect: One of the most uncomfortable things I encounter each year is having to address personal hygiene. Actors work closely with each other, and I will definitely be working close to you. PLEASE think twice before skipping that morning shower and/or deodorant. Just because no one says anything does not mean that no one’s noticing. Believe me, they ARE and they’re discussing it with me. I HATE having that conversation. Please see to it that I don’t have to have it with you.
- **Feedback:** I encourage and expect feedback from you regarding the work of your colleagues. I believe it encourages listening and furthers your ability to articulate the process. I would like you to keep in mind that voice work can be some of the most vulnerable work an actor performs as it is some of the most personal. Please keep that in mind when offering feedback. Please make it useful and constructive and refrain from issuing a “laundry list.” Make sure your offering is made in an attempt to help rather than to show how well you understand the material.

Touch: Some of the exercises in this class involve touch. I may touch you to assist you through an exercise (I will usually ask your permission before I touch you.) We will also be utilizing exercises that involve you touching your colleagues and their touching you. **If you are asked to touch a colleague, you are to treat that colleague with the utmost respect. Any breach of this may result in your dismissal from class and marked “Absent” for the day and/or permanent dismissal from the class.** If at any time you do not want to be touched, you are free to refuse it. If this is a chronic issue for you, please discuss it with me as it is the rare actor who never touches or is touched on stage.

****If you have Bi-Polar Disorder or Post Traumatic Stress Disorder:** The floor work I typically utilize is Fitzmaurice Voicework® which involves a series of exercises called “tremoring.” It has been my experience that tremoring can set off a manic cycle for those with Bi-Polar Disorder and flashbacks for those with PTSD. If you are contending with either of these conditions, it is *IMPERATIVE* that you pay close attention to your

responses to the work. There are other exercises that will substitute nicely should you find that trembling affects you adversely. If you would like to discuss this with me, it will remain confidential if you wish.

University Attendance Policy: Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Disability Policy: In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Counseling and Psychological Services (CAPS) Center: Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Code of Academic Integrity Policy: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

GRADED WORK

- **Performances 200 pts.:** One sonnet (100 pts.) and one monologue (in verse) by Shakespeare (100 pts.)
- **Voice Assessment 100 pts.:** A 3-5 page paper summarizing your vocal achievements for the semester
- **Department Presentation 200 pts. :** Your final will be an assessment of your vocal performance in the department presentation at the end of the semester
- **Other Considerations 100 pts.:** Attendance, timeliness, attitude, participation, openness to the work, elements in "My Expectations of You"

GRADING SCALE

A	94-100%	C	74-77%
A-	90-93%	C-	70-73%
B+	88-89%	D+	68-69%
B	84-87%	D	64-67%
B-	80-83%	D-	60-63%
C+	78-79%	F	59% and below

SCHEDULE (Subject to Change)
FALL 2021

Week One

Erika Batdorf

Week Two

Review Fitzmaurice Voicework

Working with verse text – Green Eggs and Hamlet

Reading: Linklater- pp. 121-140

Speech: Congolese Accent

Week Three

Verse text

Reading: Linklater pp. 11-18

Assignment: Choose one sonnet by Shakespeare to explore over the coming weeks

Speech: Congolese Substitutions quiz

Week Four

Sonnets: *Romeo and Juliet* (Prologue) and one of your choosing

Reading: Linklater pp. 19-23

Congolese Accent

Ruined Transcription due

Rehearsal – *Ruined*

Week Five

Sonnets

Reading: Linklater pp. 24-29

Speech: Congolese performance

Week Six

Sonnet rehearsals

Reading: Linklater pp. 30-44

Speech: Original Pronunciation (OP) Accent (Shakespeare's accent)

Week Seven (Oct 2, 4)

Sonnet performances

Reading: Linklater, pp. 45-56

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Week Eight

Sonnets in OP

Reading: Linklater, 57-78

Week Nine

Sonnets in OP performance

Reading: Linklater, 79-98

Week Ten

Voiceover: Karen-Eileen Gordon

Reading: Linklater pp 99-117

Week Eleven

Voiceover

Reading: Linklater, pp. 141-152

Week Twelve

Voiceover

Reading: Linklater, pp. 153-172

Week Thirteen

Semester review

Reading: Linklater, pp. 173-182

Week Fourteen

Green Eggs and Hamlet rehearsal

Reading: Linklater, pp. 185-214

Week Fifteen

Final rehearsals for department presentation

Final Voice Assessment due

Final: Will be an assessment of your vocal work in the department presentation at the end of the semester

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- _____ : "Standard Speech: The Ongoing Debate" in THE VOCAL VISION, edited by Marian Hampton, New York: Applause Theatre Books, 1997, reprinted in *The Voice and Speech Review*, Vol.1, #1, premier issue. August 2000.
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- _____ : "Reply to Ralph Zito and David Hammond" in *The Voice and Speech Review*, Vol. 1. #1, premier issue. August 2000.
- _____ : "William Tilly and Standard Speech" in VASTA Newsletter, reprinted in Louis Colaianni THE JOY OF PHONETICS, Drama Books, 1995.
- _____ : "Acting is Re-Acting" in *Onstage Studies*, July, 1991.
- Kotzubei, Saul: "To Breathe or Not to Breathe", 2006, on website www.voicecoachLA.com.
- _____ : "Stand Up and Express Yourself", 2006, on website www.voicecoachLA.com.
- _____ : "You're Getting Warmer", 2006, on website www.voicecoachLA.com.
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- Rodenburg, Patsy. The Second Circle: How to Use Positive Energy for Success in Every Situation. New York: W. W. Norton & Co., 2008.
- Skinner, Edith. Speak with Distinction. New York: Applause Theatre Books, 1990.
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Berry, Cicely. The Actor and the Text. New York: Applause Books, 1992.

Logan, Gary. The Eloquent Shakespeare. Chicago: The Univ. of Chicago Press, 2008.

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