



Terminology used by the director in cinema and speech language pathology correspondence

Terminologia empregada pelo diretor no
cinema e correspondência fonoaudiológica

Terminología utilizada por el director en el
cine y equivalencia fonoaudiológica

*Iana Pires**

*Maria Cristina de Menezes Borrego**

*Mara Behlau**

Partial results presented in poster form at the 22nd Brazilian Congress of Speech Language Pathology and Audiology, held 8-11 October 2014, in Joinville-SC, Brazil.

Abstract

Objective: Study the terms and metaphors used by the director in filming to treat the oral actor expressiveness and check which their speech language pathology correspondences are. **Methods:** The participants were four film directors (D1, D2, D3 and D4) with over 20 years' experience who have worked with a speech language pathologist correspondence. The directors were interviewed by email and phone, following a semi-structured screenplay and their answers were recorded in writing and through recordings (audio). **Results:** The directors had use of terms related to the categories: accent, diction, modulation, tone, clarity, rhythm, calm, inaccuracy, projection, emotion, speech rate / flow, volume, speech, voice and expression. Metaphors related to oral expression were used by D2 (weight, take out the voice from the floor, take out the voice from the earth, take out the voice from the uterus, take the voice from *the*

**Centro de Estudos da Voz (CEV), São Paulo (SP), Brasil.*

Conflito de interesses: *No.*

Authors' Contribution: IP: Project management, literature and introduction, method, collection and processing of data, organization of results, discussion and conclusion; MB and MCMB: Definition of the study design, interpretation and discussion of results, correction and final review of the article.

Correspondence Address: Iana Pires. São Paulo, SP, Brazil.

E-mail: iana_epm@yahoo.com.br.

Received:: 09/01/2015 **Accepted:** 15/08/2015



sky, take the voice to the top of the head, emotionless voice and voice driven by reason) D3 (speech is part of a whole) and D4 (the word that guides all the truth, speak tiny, scared voice, speak more pain and talk without crying). D1 did not report use of metaphors. Conclusion: The directors who reported theoretical basis of the Theater presented use of metaphors. The crossing of the terms, expressions and metaphors with images and literature led to the allocation of speech therapy correspondence. The study showed that the use of terms and expressions in the practice of direction of the actor in Cinema allows dialogue with the speech therapy language, allowing specific interaction through the use cues based on the physiological correspondence.

Keywords: Voice; Voice Quality; Cinema.

Resumo

Objetivo: Pesquisar os termos e metáforas utilizados pelo diretor no Cinema ao tratar da expressividade oral do ator e verificar quais são suas correspondências fonoaudiológicas. *Métodos:* Participaram quatro diretores de cinema (D1, D2, D3 e D4) com experiência de mais de 20 anos e que já trabalharam com fonoaudiólogo. Os diretores foram entrevistados via e-mail e telefone seguindo roteiro semiestruturado, sendo as respostas registradas nas formas escrita e gravada (áudio). *Resultados:* Os diretores apresentaram uso de termos relacionados às categorias: sotaque, dicção, modulação, tom, clareza, ritmo, calma, imprecisão, projeção, emoção, velocidade de fala / fluência, volume, fala, voz e expressão. Metáforas relacionadas à expressividade oral foram utilizadas por D2 (peso, tirar a voz do chão, tirar a voz da terra, tirar a voz do útero, tirar a voz no céu, tirar a voz no alto da cabeça, voz sem emoção e voz conduzida pela razão), D3 (a fala faz parte de um todo) e D4 (a palavra que guia toda uma verdade, falar pequenininho, voz de medo, falar com mais dor e falar sem choro). D1 não referiu uso de metáforas. *Conclusão:* Os diretores que relataram embasamento teórico do Teatro apresentaram uso de metáforas. O cruzamento dos termos, expressões e metáforas com as imagens e com a literatura permitiu atribuição de correspondência fonoaudiológica. O estudo mostrou que o uso de termos e expressões na prática da direção do ator no Cinema permite diálogo com a linguagem fonoaudiológica, possibilitando interação específica por meio da utilização de pistas baseadas nas correspondências fisiológicas.

Palavras-chave: Voz; Qualidade da Voz; Cinema.

Resumen

Objetivo: Investigar términos y metáforas utilizados por el director en el Cine al tratar de la expresividad oral del actor y verificar cuales son las equivalencias fonoaudiológicas. **Métodos:** Participaron cuatro directores de cine (D1, D2, D3 y D4) con experiencia de más de 20 años que ya trabajaban con fonoaudiólogos. Los directores fueron entrevistados por e-mail y teléfono, siguiendo cuestionario semi-estructurado y sus respuestas fueron registrados por escrito y por medio de grabaciones. **Resultados:** Los directores presentaron uso de términos relacionados a las categorías: acento, dicción, modulación, tono, clareza, ritmo, calma, imprecisión, proyección, emoción, velocidad de habla / fluencia, volumen, habla, voz y expresión. Metáforas relacionadas a la expresividad oral fueron utilizadas por D2 (peso, sacar la voz del suelo, sacar la voz de la tierra, sacar la voz del útero, sacar la voz del cielo, sacar la voz de lo alto de la cabeza, voz sin emoción y voz conducida por la razón), D3 (el habla hace parte de un todo), D4 (la palabra que guía toda una verdad, hablar pequeño, voz de miedo, hablar con más dolor y hablar sin llanto). D1 no mencionó el uso de metáforas. **Conclusión:** Los directores que relataron base teórica del Teatro presentaron uso de metáforas. El cruzamiento de términos, expresiones y metáforas con las imágenes y la literatura permitió atribución de equivalencia fonoaudiológica. El estudio mostró que el uso de términos y expresiones en la práctica de dirección en el Cine permite el diálogo con el lenguaje fonoaudiológico, posibilitando interacción específica por medio de la utilización de pistas basadas en la equivalencia fisiológica.

Palabras clave: Voz; Calidad Vocal; Cine.

Introduction

The actors are a professional voice category who is assigned the functions of acting and representing, favoring the use of voice and body language in order to reach the spectator emotionally. The actor conveys his art considering the environment in which it is operated (TV, theater or Cinema), according to his own intentions and the director, adapting their oral and body expression. Representations in theater, film and television require different knowledge and skills, because they constitute different realities. For each one, there is a performance approach that confers the artistic unity to the director.

At the Cinema it is important that the actor is able to handle Cinematic language with the purpose of each case, evolving continuity and ubiquity in his own character identity traits.

The characters are subjects of emotional experiences that to be expressed convincingly manifest themselves not only verbally but also through gestures, actions and facial expressions, which are interrelated in the psyche and refer to an intense emotion characteristic.¹

To reach the spectator emotionally, the actor approaches significantly from reality to the character's intentions. Although Cinema is composed by a staff that includes the director, the actor is primarily responsible for voice and expressiveness in the film.²

The speech therapy work with oral expression in the Cinema includes improvement and vocal adequacy, according to the director's intentions, the actor's possibilities and the context of needs, including vocal continuity, singing of demands and language issues and paralinguistic involving voice and speaking.³

The creative process for expressiveness construction in the Cinema actor demands prior knowledge on the part of the actor and the director.² It is understood that such training includes, above and tacitly awareness about the diverse and complex nuances that make up the human personality and self-knowledge. Once the oral expression is an intuitive and subjective mechanism, it is important that the director, the actor, the cast and the technical staff identify and recognize their language intentions to ensure clarity and mutual understanding of employed expressions.

There are formation courses in Brazil for film directors concentrated in the South eastern of the country region. Some of these courses are specific for directing Cinema actors. However, it seems to be that publications in national and international books or articles are still restricted⁴⁻¹⁰.

The speech therapist preparation to work with professional voice usually occurs through academic backgrounds, graduated level, especially in specialized courses involving the voice, beyond the experience gained throughout its career. In this area, it generally meets the actor request or director on specific demands inherent in oral expression, there is still the possibility of working in a multi-professional staff. The literature speech therapy language that addresses the actor voice in the theater is vast¹¹⁻¹⁸, however, it is still scarcely regarding the actor's voice in Cinema¹⁹⁻²⁰.

Often, the terms and expressions used by the director bring them images and metaphors. This kind of language is also commonly observed in other professional artistic area, for example, in the singing teachers. A study²¹ sought to understand how singing teachers, who advocate such different sounds between each other, interpret and appoint the singing phenomena. The research way was made through similarity and different surveys among singing terminology teachers and their strategies, as well as outlining their musical and pedagogical ideals, from direct and participant observation or interviewing these professionals. Authors found out that most investigated teachers uses the metaphorical jargon ("images") in their teaching process as a communicative tool to give students more subjective topics related to singing and to stimulate the proprioceptive sensation acquisition. According to the researchers, this is because these professionals consider that objective explanations in the physiological sense are difficult to understand, as well as muscle instructions are difficult to implement. This study showed it is likely that images establish a connection between the technical singing world and the creative imagination and the artistic singer practice.

Considering the multidimensional voice and the importance of building communication bridges between three universes (director, actor and speech therapist), this study aims to investigate the main terms and metaphors used by the director in the Cinema to deal with buccal expressiveness buccal

actor and verify its possible physiological functions confined to speech therapy.

From this point, it can be facilitated the comprehension between languages in the routine of actor, director and speech therapist in order to stimulate the development of work and thus contribute to the actor's scene performance.

Objective

Researching terms and metaphors used by the director at Cinema dealing with the oral actor expression and checking what are their physiological correspondence conceiving the speech therapist concepts.

Methods

This is a qualitative and descriptive nature study approved by the Research Ethic Committee of Plataforma Brasil, under number CAAE 29862014.5.0000.5496 and process 649,735. All participants signed a consent form. Data collection was done through interviews by email and telephone and the answers were registered in writing and audio, respectively.

1. Directors selection to be interviewed

It was sought to contact 20 film directors to participate in the research. As an inclusion criterion in the study, the directors should have worked in the acting area for at least two years and have experience of dealing with speech therapist at the staff. Of the total, four directors fitted together this specification and agreed to participate in the interview. Throughout the article and result charts, the directors will be called D1, D2, D3 and D4.

2. Interview

Firstly, the participants completed a questionnaire with data identification (Annex 1) then they signed the free consent term, detailing with the research objectives.

D1 and D2 were the first participants who agreed to do the interview and they fitted together in the research profile. Once they confirmed their participation, they answered questions specially developed for this study that were part of a semi-structured open interview. (Annex 2).

Initially, the interviews were administered by the first author, individually or emailing to D1 and D2. The initial analysis of the responses showed that some information had to be supplemented and

directors were asked to answer additional questions (Appendix 3). By the time D3 and D4 agreed to participate, it was applied a unique and complete interview script. (Annexes 2 and 3).

In this case, D2 and D3 were interviewed exclusively by email and D4 by phone. D1 was interviewed by both ways. The telephone interviews were previously scheduled with the directors on different days and times.

Each professional was asked to report the important aspects about vocal and expressive actor performance, according to their perception and usual direction, using terms that usually are employed at the Cinema. The equipment used for recording audio directors' responses was a digital voice recorder Lucky, R-70 model.

Data from the interviews were transcribed in full by the first author. Each director interviewed verbally received his transcript to verify and confirm whether the information reflects their thoughts and ideas. They could suggest changes to the transcribed text it was needed²². However, they agreed initially with the gathered data without having done, therefore, significant changes.

3. Terms treatment and analysis of data

The records decoupage were done through the marking time (in minutes and seconds) about the views and described terms relevant to this study, in order to facilitate the transcription control, as well as the speech location excerpts of interest whenever necessary.

For the responses organization, it was needed to make a first overall analysis from the obtained information in the interviews. From this initial analysis, it was found that the data directly related to the research goal appeared throughout the directors' interview and not just answering to specific questions. Therefore, it was decided to organize the information according to themes.

Certain speech excerpts of each director interviewed were prioritized over others that were not relevant to the question subject, and the views and the terms were organized in charts. The answers have been simplified to a single word or short phrase with a similar meaning to identify with precision most of what the director meant. Within each theme, the content was organized according to the following categories²³: (1) Main terms - correspond to the subject and refer to the principal points on oral expressiveness at the Cinema; (2) related

expressions-strong expression relationship with the main terms.

After organizing and categorizing of the terms used by the directors, the speech correspondence was assigned based on literature, considering especially the vocal expressiveness.

The information of each director was grouped in frames, separated by subjects: (1) Main Instrument; (2) terms, expressions, images and metaphors related; (3) speech language pathology correspondence.

Finally, it was made approximations and oppositions with the terms used by four directors, relating their information in themed levels, as will be shown in Chart 3.

Data Analysis Methodology

To confirm the reliability of transcription and the information categorization, the final result list, including the terms used by the director at the Cinema and their correspondents in phono audiology, were fully revised by two Phono audiologists, both with experience in voice area. Such review aimed at verifying the terms consistency or standard items identified by the researcher and checking the intersection consistency.

Results

The identification data relating to age, gender, experience, training and time of performance are shown in Chart 1. Chart 2 shows the terms and expressions used by the directors in the interviews

according to the following semantic categorization: accent, diction, modulation, tone, clarity, rhythm, calm, inaccuracy, projection, and emotion, speed of speech/fluency, volume, speech, voice and expressions. Metaphors, terms and expressions used by the directors are in Chart 3, and they were organized into the following categories or themes: metaphors used by directors, terms and expressions used in different ways between the directors, terms and expressions equal to those used in Speech therapy, terms and expressions equal with meanings similar to Speech therapy, terms similar to those of frequent speech among the directors. Different terms and expressions used in Speech therapy, but with unique meanings, present their speech therapy correspondences in Chart 4. Chart 5 shows the metaphors and images related to their possible speech-language correspondence.

In chart 1 we observed that the directors were aged between 45 and 73 years old and the average of 60.75 years old and only D2 was a female professional.

All of the subjects had a minimum directing experience of 20 years and a maximum of 40 years (D1), in the average of 31 years. In general, it is noted that oldest directors accumulated long experience in the field. A Director (D1) during data collection, directed theaters for about 30 years, two other TV directors for 28 years (D2) and the last one has worked for four years (D4). D2 previously directed a theater for 13 years and a theater directing experience was reported by D4. None of the participants had acting experience as an actor/actress.

Subjects		D1	D2	D3	D4
Genre		M	F	M	M
Age		73 years	65 years	60 years	45 years
Nowadays work as a director	Cinema	For about 40 years	For about 34 years	For about 30 years	For about 20 years
	Theatre	For about 30 years	Does not work	Does not work	Does not work
	TV	Does not work	For about 28 years	Does not work	For about 04 years
Graduation		It is not graduated	Cinema Graduated	Cinema Graduated	Communication not defined master degree
References		Personal	Personal	Personal	Personal

	Direction practice	Direction practice	Direction practice
		Tecnical practice	
	Theater authors		Theater authors
	Stanislavski Brecht	Theater authors	Stanislavski Grotowski Stella Adler
		Stanislavski American authors	

Chart 1. Sample characterization in relation to gender, age, business segments, training and references

Two directors (D2 and D3) were graduated at Cinema level, having, D2 had attended two graduations in the same course. A director (D4) was graduated in Communication, which is the only one who reported having completed post-graduation (master degree), but he did not finish it. It was noticed that the eldest director (D1) reported he had no university degree and two of them were graduated in Cinema.

None of them reported having done theater courses, interpreting for Cinema or TV, directing actors or casting preparation. Only D2 reported having frequented body language courses.

Regarding to working direction references, all directors reported their development through personal experiences in the direction practice; D3 also mentioned experience as a Cinematographic technician. Three directors mentioned theoretical background in theater authors, being cited Stanislavski for D2, D3 and D4 directors. Brecht was quoted by D2 as a theoretical reference and Grotowski and Stella Adler were cited by D4 director. Talking about D3, it still had foundation in several American authors and in the Actors Studio method.

According to Chart 2 that shows terms and expressions related to the voice conduction and actor's expressiveness while heading on the set, it is noticed that the term "accent" is used in a generalized way by D1 and specified by D2 ("hillbilly

accent" "accent from a different period," "strong regional accent").

The term "diction" was used by D1, D2 and D4, "modulate" by D1 and D4. D1 It was explained by D1 what he considers the "modular" expression: "(...) put a higher voice. Or lower. Huskily voice. More whispered."

"Tom" was mentioned by all the directors, having been contextualized by D1 how he requests: "To rise the tone" and "Decrease the voice tone."

The term "clarity" was used in different expressions by D1 ("Voice clarity") and D2 ("speech clarity").

"Rhythm" appeared in D2 and D3 speeches, and it was observed D3 using it as not common meaning to Speech therapy in the expression "excessively extended rhythm."

"Calm" was a term used by D2, but which relates similarly to speech of D4 ("calm voice") and in a opposite way to his own ("anxious") and in D3 ("speech agitation").

D1 mentioned the phrase "Coiling a word" ("enrolar uma palavra"), observing relationship with his own speech fragments "Coiling the voice" ("enrolando a voz") and "pronouncing a wrong word" and D4 "talk tangled" besides the opposite relation with "spell the words better"(D1).

"Projecting the voice" was an expression used by D3 and D4, relating the opposite way with excerpts "speak to a localized one spatially located



Semantic categories	D1	D2	D3	D4
Accent	Accent		Hillbilly accent Accent from a different epoch Strong regional accent	
Diction	Diction "He is coiling (the voice - eleestáenrolando) ... I'm not listening to the pronunciation of a given word, it is missing the final letter " r'"	Diction		Diction (appears twice in transcription)
Modulation	<i>Modular</i> <i>Loose modulation</i> <i>Note: Modulation concept for D1:</i> <i>"put the highest voice. Or lower. More husky. More whispered "</i>			Modular
Tom	Elevate the tone of voice Lower the tone of voice	Tone Gravity	Tone	Tone
Clarity	Voice clarity		Speaking clarity	
Rhythm		Rhythm	Excessively extended rhythm	
Calm		Calm Anxious	Speedup speaking	Slow the voice down
Inaccuracy	Coiling the voice (enrolando a voz) Coiling a word (enrolar uma palavra) Spelling better words Pronouncing a wrong word			Speaking matted (Falar embolado)
Projection			Projecting the voice Talk to a person located spatially there.	Speak closer to the actor Whispering Projecting the voice

Emotion		Coherent emotional result for the character Emotionless voice Voice conducted by reason As the lung acts against these emotions	Speaking as a feeling expression	Emotionality Really feel Emotional voice Painful speaking Speak without crying
Speed speech / fluency				Slower Speak faster Speak slower Encourages the beginning of sentences, then "runs" at the end (eg "eeeeu") Starts the sentence slower and then run
Volume			Voice volume	Whispering Speak louder To be heard
Speech	Talking without missing the performance		Speech Speaking as a feeling expression Intention that led to that speech The speech as part of a whole	Speak louder Intense speech Talking in a tiny speech way Controlled speech Out of control speech Artificial speech
Voice	Voice intonation	Pitched voice (voz impostada) Hard voice Taking the voice out of the floor Taking the voice out of the earth Taking the voice out of the uterus Taking the voice from the sky Taking the voice to the top of the head	Voice volume	Embargoed voice Breathless voice Afraid voice Tired voice Technical voice Changing voice Improving voice
Expression		Vocal Expression	Speaking as a feeling expression Body language	Expressive problems

Chart 2. Semantic categorization of terms and expressions

there” (D3), “speak close to the actor”, “speak in the ear” (D4).

“Emotion” was a term employed by D2 which relates itself of a similar manner to the expressions “coherent emotional result for each character”, “conducted voice by emotion”, “how the lung works facing these emotions”, “anxious” (D2), “speaking as a feeling expression” (D3), “emotion”, “really feel”, “thrilled voice” and “painful speaking” (D4) and of an opposite manner the “emotionless voice”, “voice led by reason”(D2) and “talking without crying”(D4).

Terms related to the speed of speech and fluency were noted in D4 excerpts, “slower”, “fast talking”, “speak slower”, “starts slower in the beginning of sentences, then go faster at the end” - Example: “eeeeu” and “interlocked in the sentence, then go faster”. It is observed that “speaking”, “voice” and “expression” are general terms, contextualized in different directions.

It is observed that “speaking”, “voice” and “expression” are general terms, contextualized in different directions.

“Speaking” was employed in expressions such as “speaking without losing performance” (D1), “speaking as expression of feeling”, “intention which led to that speech”, “speech is part of a whole” (D3), “speak up”, “intensive speaking”, “speak tiny”, “controlled speaking”, “speaking out of control” and “artificial speech”(D4).

“Voice” is a common term used in many expressions, it has been often noted: “pitched voice” (“voz empostada”), “hard voice”, “take the voice from the earth” (D2), “embargoed voice”, “breathless voice”, “fear voice”, “tired voice”, “technique voice”, “change the voice” and “improve voice” (D4).

“Expression” is a broad term, found in the following fragments: “vocal expression” (D2), “speaking as a feeling expression”, “body language” (D3) and “expressive problems” (D4).

Other terms and expressions listed, observed in Chart 3, were not common among the directors, but it is noticed that their job is related to the oral expression conduction, such as: “voice intonation”, “pronouncing a wrong word”, “spelling better the words”, “talking without losing performance” (D1) “gravity”, “failure”, “breath” (D2), “volume voice”, “intention which led to that speech” (D3) “whispering”, “intimate exercise”, “to be heard”, “(go) slower” and “expressive problems” (D4).

“Terms”, employed by D1, was contextualized in the director interview as “dialects” meanings.

Directors used the same terms and expressions used in Speech therapy, which were reduced or simplified for semantic categorization. Although the terms “modulation” and “rhythm” are used in Speech therapy they have different meanings for some directors. The term “modulation” to D1 relates to the volume of speech, vocal quality and glottal vibration, “put the voice highest. Or lower. Husky voice. More whispered”. On the other hand, the term “rhythm” to D3, represented the speech speed.

Among such terms and expressions, the most part, besides being the same as used in Speech therapy also have similar meanings: “Diction” (D1, D2, D4), “accent” (D1 and D3), “voice volume,” “projecting voice” (D3 and D4), “voice intonation” (D1), “rhythm”, “breath”, “diction” (D2), “clarity of speech”, “speech”, “body language” (D3) and “modulation” (D4).

Among all such terms, it is observed that “diction” is the most frequent (D1, D2 and D4), followed by “accent” (D1 and D3), “modulation” (D1 and D4), and “projection” (D3 and D4).

Chart 5 shows the metaphors and their respective images extracted from directors own speech fragments (without direct investigation of associations assigned for each one), with their probable speech therapy correlation.

Discussion

The study investigated the terms used by four film directors in the actors direction who have worked with Speech therapist, interweaving the Cinema languages and Speech therapy.

The choice of using the telephone way to director’s data collect was justified by the need to complement the information provided by D1, because the semi structured script did not provide the demand for contingency in contemplating some specifics of the main written responses. They were considered satisfactory answers given exclusively via e-mail by D2 and D3, in the sense of having contemplated imperious specificities for better understanding and research development. In the case of D4, the collection was carried out only via telephone, which immediately enabled settle doubts

Categories	D1	D2	D3	D4
Metaphors used by the directors	Did not use	Weight Taking the voice out of the floor Taking the voice out of the earth Taking the voice out of the uterus Taking the voice from the in the sky Taking the voice to the top of the head Emotionless voice Voice conducted by reason	The speech as a part of a whole	The word that guides all the truth Talking in a tiny voice Afraid voice Painful speaking Speaking without crying
Terms and expressions used in different ways among the directors	Voice intonation Pronounce a wrong word Better spelling words Talking without missing the performance Terms (in context: dialects)	Gravity Failure Breathing	Voice Volume Intention that led to that speech	Whispering Intimate exercise To be heard Slower speaking Expressiveness problems
Terms and expressions equal to those used in Speech therapy	Voice intonation Accent Diction Modulation	Rhythm Breathing Diction Vocal pitching	Clarity of speech Voice Volume Speech Body language Voice projection Rhythm* Accent	Voice projection Modulation Voice Volume Diction
Equal terms and expressions of similar meaning to the Speech therapy	Voice intonation Accent Diction	Voice intonation Accent Diction	Clarity speech Voice Volume Speech Body language Voice projection Accent	Voice projection Modulation Voice Volume Diction
Equal terms with the most frequent Speech therapy among directors	Accent Diction Modulation *	Diction	Projection Accent	Projection Modulation Diction

Chart 3. Metaphors, terms and expressions used by directors

and demands this time presumed after the directors interviews who had been interviewed before them

The fact of having few directors who have been worked multidisciplinary with Speech therapy may be one reason that there is little literature on Speech therapy at the Cinema. On the other hand, Speech therapy have developed studies in a relatively greater numbers with theater actors.

This seems to have a common reason to the fact that film directors, as shown in Chart 1, refer to theoretical basis mainly in theater authors such as Stanislavski, Grotowski and Brecht. The actress Stella Adler, quoted by D4, published works on interpretation of actors also film, inspired by Stanislavski method. Similarly, the Actors Studio method, mentioned by D3, developed by an

Directors terms and expressions	Speech language pathology corresponden- ce
Coiling the voice (enrolando a voz)	Restricted Articulation / inaccurate
Coiling a Word (enrolar uma palavra)	Inadequate voice projection; speech articulation vague, undefined
Pronounced "r" word wrong	Articulation of speech; production consonant cluster; change, addition or omission of sounds
Bette rSpelling words	Articulate more precisely
Speaking matted (falar embolado)	Inadequate voice projection; inadequate articulation of speech
Controlled speech	Articulation; Speech rate; vocabulary selection
Speech out of control	Without rhythm, variable speech rate; variable loudness; expressiveness
Stimulate the beginning of sentences, then "runs" at the end; Ratchet up the phrase and then runs	Disfluency, rhythm
Artificial speech	Enlarged articulation; expressiveness
Whispering	Breathy voice; confidential voice
Fast talking	Increased speech rate
Slower; Speak slower	Reduced speech rate
Haste speaking (afobação ao falar)	Incoordination pneumophonic articulation; increased speech rate
Anxious	Vocal strain; high pitch; increased speech rate
Calm; to calm the voice	Blowing voice; reduced speech rate; resonant balance
Speaking for a person spatially located there; Speaking close to the actor	Without vocal projection
To be heard	Projecting
Intense speaking	<i>Increased loudness; vibrant voice; vocal projection; articulation resonance; modulation, intonation; expressiveness</i>
Speaking louder; Raise the tone of voice *	<i>Increase the loudness</i>
Lower the tone of voice	<i>Reduce loudness</i>
Tone	<i>Pitch</i>
Gravity	<i>Pitch grave</i>
Voice clarity	Voice quality / precise articulation
Improving voz	Vocal quality
Vocal expression	Modulation
Emotionless voice	Missing modulation; expressiveness
Speaks as expression of feeling; Intention that led to that speech; emotionality; emotion; Real feel; Emotional voice; Emotional outcome; Coherent to the character; Speaking without missing the action	Expressiveness
Lung acts ante these emotions	Coordination pneumophonic articulation; respiratory pauses

Embargoed voice	Voice without projection; tense voice / tearful voice
Breathless voice	Incoordination pneumophonic articulation; breathy voice; increased speech rate
Tired voice	Voice without projection; voice quality; breathy voice; expressiveness
Whispering	Breathy voice; confidential voice
Hillbilly accent	Installretroflex; dialects; nasal resonance; acutepitch
Accent from a different epoch	Installing sounds that characterize the epoch, educational level, social class; accent; modulation; resonance; pitch; intonation; vocabulary
Regional accent	Variable accent, depending on the region

Quadro 4. Termos e expressões diferentes com significado único à Fonoaudiologia e suas correspondências

*Distinct meaning from Speech therapy

association of actors, directors and writers, was based on the particular knowledge of Stanislavski literature. Thus, it is noted that the direction of actors in the theater has roots in the interpretation of theater actors, whose common thread is linked to the experience of their practice as directors throughout the career and tacit knowledge.

Curiously, the directors who mentioned theoretical theatre authors' basis presented more using terms and expressions equal to Speech therapy

with similar meanings, as shown in Chart 3. D1, in turn, did not mention theoretical and presented more terms and expressions not common among officers and fewer equal terms with similar meaning to the Speech therapy.

On the other hand, two directors (D2 and D4) that showed theoretical and operations foundation in more than one segment (TV, Theatre and Cinema) had showed more metaphors use, although D4, with less time experience than the

Metaphors	Image	Speech language pathologycorrespondence
Taking the voice out of the floor Taking the voice out of the earth terra	Heavier emotion	Basspitch, tensão vocal
Taking the voice out of the uterus	Heavier emotion	Basspitch; nasal voice
Taking the voice from the sky	Lighter emotion	High pitch; breathiness
Taking the voice to the top of the head	Lighteremotion	High pitch; head register
Weight	True emotion	Low pitch; vocal strain; breast register
Voice conducted by reason	Balanced emotion	Low pitch; resonant balance; balanced speech rate; expressiveness
Voice conducted by emotion	Emotiona ldisequilibrium	High pitch; head register; vocal strain; expressiveness
Hard voice	Emotional rigidity	Vocal tension
Afraid voice	Fear of emotion	Incoordination pneumophonic articulation; strained voice; pitched voice; trembling
Painly voice	Suffering	Strained voice; expressiveness

Tiny speaking	Feeling of contention in speech	Without vocal projection; little articulation; vocal strain
Speaking without crying	Feeling of contention in speech	Strained voice; guttural
The speech is part of a whole	Sense of expression through speech	Expressiveness
The word that guides all the truth	Expression through consistent speech with the focus of the scene	Expressiveness

Chart 5. Metaphors, images and their speech therapy correspondences

other directors, he is the only one engaged in the three segments (Chart 1).

Although it is not possible to state that this match between the data is common in the Cinematographic environment in general, it becomes an important date to sign a relationship between the Theater and the current language in the actor's treatment related to Speech therapy and Cinema.

In Chart 2 it was related the exact terms used by directors during the interviews. Semantic categories were created according to the terms used, which were coincident or not to Speech therapy terms. Thus, there are categories such as diction, clarity and calm, words that are not commonly used as parameters to characterize voice.

The term "failure" as used by D2, was not included in the semantic categorization, as though the director was referring to the voice, he mentioned "rhythm" in the same excerpt from the interview, it is not possible to identify whether actually he wanted to refer to fluency speech "If the emotion is real, the voice will express agreement, either in tone, weight, in rhythm, gravity, failure, and so on".

The term "breathing" was also not included in the categorization, since it is used with the same denomination in Speech therapy and "modulation", which appeared in the interview with distinct meaning and it is a term used in Speech therapy.

The analysis of the terms set out in Chart 2 enabled the organization of information in the following charts, according to terms similar to those Speech therapy with the same meaning; terms similar to those Speech therapy, but with a different meaning; possible matches of terms used by the directors with the Speech Language Pathology terms.

Expressions used to characterize the voice as "hard voice," "breathless voice", "fear voice"

and "tired voice" did not appear as common use among the directors (Chart 3), although the use of subjective designations is expected through art. Such expressions designated sets of characteristics generally described as vocal parameters in Speech therapy and can best be seen in Chart 4. On the other hand, it is known from the analysis of the limitations of vocal resources according to certain parameters for assessing voice quality, because these assignments alone are not enough to reveal the expressive layers and meanings belonging to voice²⁴. In view of the present study format, parametral description of the expressions used by the directors insert to the anatomy and physiology and psychoacoustics. . However, it is emphasized that the description of vocal characteristics as that cited by D2 and D4 can help in the construction of who the character is, communicative relationship and vocal behavior in different situations and contexts. Moreover, as Gayotto²⁴reflects, such traits can support the constitution of his expressive impulses as well as needs and desires implicit in oral expression.

Already the terms "pitched voice" ("voz impostada"), "hard voice" and "Embargoed voice" that appeared in D2 and D4 of speech fragments, did not appear in order to designate emissions expected as a result of a guidance during actor direction, but emissions for unwanted scene. Such expressions were used in a way to point inappropriate alert in the context and should be modified by means of specific adjustments to the voice, which the directors call the attention for not distort the expected emotion according to the script:

D2: "Attention in the felt emotion / experienced by the actor. (...) Caring for the voice did not come out "pitched", hard, expressionless. Pitching voice means lack of emotion. It is the voice driven by reason and not by emotion"

D4: “(the actor) gets emotional, his voice is embargoed, but he cannot control it, there is too much”

Despite the above comments give priority to adaptation to vocal character on attention to vocal parameters, it emphasizes the importance for these adjustments to be closely articulated with the emotion being expressed in the scene. This is presented combined with the directors testimony (D1 and D4) that warn about worrying that can be generated in actor related to the management of voice, deviating attention for the required feeling.

D1: “I point out the ways that he must have to pronounce correctly the ... text and maintaining its performance”

D4: “(...) I give instructions more (...) based on feeling, (...) with painful. I always prefer giving less technical instructions and stimulate more the feelings (...); “I think like this, if you really feel, your voice will come out with that feeling”; “(...) What I look for at the Cinema is truth”; “So (...) if I am going to give technical education, if you go... you must project, have to be heard, but before anything else, I think you have to feel (...) the truth”; “(...) My effort is for people to enter that atmosphere, feel what needs to be felt (...); “I do not like to give a lot of technical education not like this, because sometimes I think it “kills” the feeling and emotion”

However, there is the fact that the directors do not provide specific instructions directed to the voice for the reason of not having familiarity with the vocal terminology. In general, the use of terms and expressions by directors seem to occur more intuitively and with less technical intention:

D2: “I do not use technical terms because I am not technical. As a director, I want coherent emotional result for the character “; “I have no specific terminology. My relationship with the actor is “eye to eye” so that he understands what I want as emotion”

D4: “I do not give a lot of technical education like that, but sometimes when you’ve gotten there, the scene (...) now let’s do it more slowly”

Nevertheless, the terms approach, expressions and metaphors of film directors coincident to Speech therapy, come with significant degrees of specificity. The Speech therapy this is a new science, relatively recent, primarily relating to the theatre. Therefore, Speech therapy, especially in the voice area, appropriated terms originated in

the artistic area, especially in the corner to set its terminology.

In the academic training of the Speech therapist which works with voices, there is concern in using terminologies that is integrated into the language of the art world and facilitates the exchange among colleagues of multidisciplinary staff. At the Cinema, its direct source is also the theater and artistic area as a whole. Thus, it is more noticeable among the directors subjectivity present in the terms and expressions, especially in the use of metaphors. Such subjective conceptions originate from the concern for creating different ways to express themselves. Thus allows to ease the actor apprehend the scene intentions, in order to achieve the expression of its character, the more believable as possible.

This careful notion about speech is alluded to the language Cinema evolution, especially in the transition from Classical Cinema to Italian neorealism and French Nouvelle Vague, with the World Wars advent. At that time, the Cinema starts to value experienced themes questioning and consequently the required styles for its expression²⁵. It is evident, therefore, caution in expression treatment in the actor speech, which in that period of Cinema begins to commit more intensively in intimate dialogue with reality, as often complex, which proposes to reflection. Therefore, the concern of the directors with significant fact to induce the reflection of reality, since the period of the World Wars in the New Cinema, seems to be based of course on the use of metaphors, not targeting the characteristics of oral emission parameters.

The term “adjustment”, although is applied to Speech therapy for specific purposes in voice parameters management, was used in semi-structured collecting interviews in a wide way. In the selected terminology glossary by Stanislavski System (2009)²⁶, the term “adjustment” is associated with mental and physical sphere to be used by the actor in order to communicate an action or personality trait more clearly to both partner(s) and public. According to Stanislavski, the adjustment for acting or the role will be subject to circumstances on the scene (part and assembly - production) to pursued personality to the character (image) and person(s) with whom he communicates. Stanislavski considers conscious settings (when one realizes that the message is not being received properly and the actor adjusts his tactics) or unconscious (when

the actor is immersed in the action and makes the adjustment automatically). Despite the consonant reading all these factors in the interpretation of the actor, it was noted that one of the directors (D4) made use of the term “adjustment” when specifically wanted “to solve an adjustment problem in his voice”.

At stanislavskian literature “emotion” is a term used and exploited with strength being found in the glossary in four different expressions: “affective memory”, “feel”, “feeling” and “intent”. In the “affective memory” Stanislavski attributes the actor’s ability to remember emotional states previously experienced through the memories of physical sensations that accompany it, turned intuitively. The “to feel” (“sentir”) / “to sense” (“sentir”) are assigned different meanings used by Stanislavski to invoke the multitude: perception, feel emotion, understand, become aware of, etc. Already “feeling” refers to emotional feeling and physical sensation. Finally, “intention” refers to the motivation the character wants to achieve in the scene. In the interviews, except the “affective memory”, the emotion-related terms - “Emotion” (D2 and D4); “Feel” (“sentir”, D4); “Feel” (“sentimento”, D4); “intention” (D3) - appeared significantly when asked about the practice of vocal actor direction, harmonically to Stanislavski’s System.

Thus, and as found in the art world in general, justifying the occurrence of terms and most common expressions among the directors of this study related to emotion. In a way, as in D2 expression “voice driven by reason,” clues can help the actor in the construction of the actor’s expression, for example, leading him to a bass pitch emission, resonant balance, balanced speech rate and consistent expressiveness. Likewise, “voice conducted by emotion” can be constructed through exemplified tracks of high pitch, head registration, voice tension and consistent expression (Chart 4).

Facing with the specificity involved in each vocal parameter to be combined in the composition of the sought emotional result, it seems to be expected using metaphors and images to assist in the vocal actor direction. By treating the film as Cinematic knowledge environment is also a tacit relationship with culture. Such a relationship is analogous to that seen in some studies²⁷⁻²⁸ in which finds out using of abstract terms by Malay Peninsula inhabitants to name smells and the Persian-speaking, Turkish and Zapotec to describe

pitch (thick or thin). As a posterior work²⁹ the authors demonstrated that metaphors are powerful enough to disturb perception. When applying for Dutch speakers which express the heard tone, it was noted with time the modification in memory for assignments to these sounds, depending on the context. Authors also found that Cantonese youth speakers had fewer metaphors to describe smells and tastes than their elders. This changing is attributed to the fast socio-economic development and western-style education. There is an analogy with the use of current metaphors in the artistic environment versus the use of parameters in Speech therapy, thought in order to see differences between languages coming from arts and health areas formation.

In general, it is clear that the directors use metaphors and many terms and expressions in the actor’s vocal direction. Therefore, it is expected to find out more subjective terms and expressions related to emotions, than terms such as voice parameters, such as those found in Speech therapy.

There is also the fact the considered metaphorical present differences among the directors themselves. While D1 did not mention metaphors use, it is noticed among others that the only director from the sample (D2) uses them with a wide range, seeking sensory elements (“weight”, “emotionless voice”, “voice led by reason”) and concrete or visible elements such as the nature (“take the voice out from earth”, “take the voice from the ground”, “take the voice from the sky”) and the human body organ (“take the voice out from the uterus”). While D4 uses preferably more sensitive metaphors (“the word that guides all the truth”, “tiny speaking”, “fear voice”, “painful speaking”, “talking with no crying”), D3 showed preference to terms that are close to parameters used in Speech therapy, using broadly metaphor (“speech is part of a whole”). It is worth to note in this study that the kind of Cinema made by each ones, although they are all Brazilian, bring distinguish distinctions among them, which can justify the expected use of such different metaphors between each other. Similarly, in a study³⁰ it was given to the participants the task of designating postural movements in videos with quite different subtle. Although the subjects are from four different nationalities, the work showed that the assignments are influenced by historical processes of culture and language, context and age.

On the other hand, regarding the vocal direction of the actors, it can be inferred that the similarities between the director language in films and the Speech therapist are thought in the context of cultural training. Such parities refer to what was open on the study of authors³⁰: the possibility that each area unfolds in its own way, without yielding to generalizations about the standard classifications and their variations. Thus, it is understood that the similarities and differences between the languages are governed by many variables, particularly in the possibility of the directors making use of terms intuitively.

Despite the similarity on the isolated use of the term voice, frequently quoted in the directors speech, one ponders on this research that its application register in dealing with a global work, which includes the general expressiveness and vocal interpretation. In this sense, the term voice approach, thought of becoming parametral, becomes insufficient to refer to intentions, contingencies and vicissitudes of interpretation appearing linked to the voice.

The way the director guides the actor on the oral expression arises in some verbs such as “requests” (D1, D2 and D4), “indicates”, “warns”, “prepares” (D1), “corrects” and “shows” (D3).

D1 - speak slowly, “spelling best words, without losing performance”

D2 - for “heavier emotion”: take the voice from the ground, earth or uterus; for “lighter emotion”: taking the voice from heaven or from the top of the head.

D3 - feel true emotion: “Your voice will come away with that feeling”

Indicates:

D1 - “the ways actors must have to pronounce correctly the text, maintaining its performance”

Prepares:

D1 – for voice intonation or required accent

Fixes:

D3 - “Intention which led to misleading speech and body language; speech agitation, or an excessively extended rhythm”

Shows:

D3 - the spectator is close and should speak to a spatially person located there (to work the projection).

PS.: Director states that seeks to work in the general act of driving the actor, and every

case, every actor, every movie ask for a different solution.

It provides technical instruction:

D4 – Projecting.

P.s.: Director says that when unable to solve an adjustment problem in the voice, on the set (for example: the actor gets emotional, the voice is “embargoed” with over-expression cannot have control over it) and there is no time to settle on the set, lets solve when dubbing (“where I can quietly build each phrase, adjust, try about one or other intention”)

D1 extends the working direction of the oral expression to the pre-shooting time, during rehearsals and to prepare actor.

D3 called attention to the importance of customizing the way to direct the actor: “each case, each actor, and each film calls attention to a different solution.” D4 provides, in addition to those described verbal commands, specific instructions, how to design the voice. The director pointed out that, given the time constraints and to advance the filming set, opts for dubbing into the studio:”where I can quietly build each phrase, adjust, try about one or other intention.”

The vocal actor direction is preferably performed by all directors through the interpretation guidance in general, in relation to specific voice guidance. D1 mentioned that only provides such targeted specifically to the voice guidance while D4 performs specific adjustments voice for dubbing, when he has failed to deliver on set, suggesting to the actor fitting the “tone”.

It was noted in the D2 and D4 fragments that they have a concern to make sure that the actor feels safe to interpret, being this control invested while driving for the construction of the actor’s confidence: “The director must pass confidence for the actor, so he can dare to extrapolate the emotions ... the actor must trust that the director will not let him look ridiculous to stage without emotion. Staging without emotion or pretend an emotion, means turning the character into a caricature”(D2). D4 calls attention on the actor feeling autonomous and comfortable to create expressiveness with the director.

Regarding to the objective to be achieved with the direction of the actor’s working in general, the directors are focused on the result of joining work with the actor. D1 scored as goals the direction the actor’s preparation through rehearsal, positioning

camera-determination, discussing results and determination along with the art direction or with the Cinematographer about the costumes and the other elements that they want to be on the screen, results built considering different point of view including the technical staff and the actors as well as the work about the modifications considered most necessary.

Anyway even when asked about the voice, the director refers to the interpretation, encompassing all ubiquitous and unequivocally aspects. So, the result of the deals that directors experience in the vocal actors direction is the result of a broader interpretation work, focused on emotion, although warning the speech therapist's specify work directed to paralinguistic issues.

Conclusion

The directors who reported theater theoretical foundation showed use of metaphors. Comparing terms, expressions and metaphors with images and literature led to the allocation of speech correspondence. The study showed that the use of terms and expressions in practice the direction of the actor in Cinema allows dialogue with Speech therapy language and enables specific interaction through the use of clues based on physiological correspondence. To facilitate their dialogue with the professional Cinema, the Speech therapist must understand the current language in the area, possibly creating a common language that encourages and enriches the construction of oral actor expressions.

Bibliographic References

- Munsterberg H. Hugo Munsterberg – A atenção – A memória e a imaginação – As emoções. In: Xavier I. A experiência do cinema: Antologia. Rio de Janeiro: Graal, 1983.
- Souza PH, Fabron EMG, Viola I, Spink MJ, Ferreira LP. Questões sobre expressividade oral no Cinema. *Distúrbios Comun.* 2015; 27(1): 115-28.
- Ferreira LP, Amaral VRP, Souza PH. A Fonoaudiologia e o ator de cinema: relatos de profissionais do meio cinematográfico. *Distúrbios Comun.* 2010; 22(2): 133-47.
- Mamet D. Sobre direção de cinema. São Paulo: Civilização Brasileira, 1991.
- Aumont J. Le Théâtre dans le Cinema - Conférences Du Collège d'Histoire de l'Art Cinématographique. Paris: Cinéma-thèque Française/Muséedu Cinema, 1993.
- Tarkovski AA. Esculpir o tempo. São Paulo: Martin Fontes 2ed, 1998.
- Aumont J. O Cinema e a Encenação. Lisboa: Texto & Grafia, 2008.
- Vargas GP. Direção de atores no cinema brasileiro realizado no Rio Grande do Sul. [dissertação]. Porto Alegre: Pontifícia Universidade Católica RS, Mestrado em Comunicação Social; 2010.
- Soares PA. A direção de cena, um cargo de subtileza artística. Porto: European review of artistic studies. 2011; 3(2): 15- 24.
- Müller MRM. Da mise en scène cinematográfica. *Rev Laika: Laboratório de investigação e crítica audiovisual (USP).* 2010.
- Novak A, Dlouha O, Capkova B, Vohradnik M. Voice fatigue after theater performance in actors. *Folia Phoniatri (Basel).* 1991; 43(2):74-8.
- Zeine L, Waltar KL. The voice and its care: survey findings from actors' perspectives. *J Voice.* 2002; 16(2):229-43.
- Laukkanen AM, Syrja T, Laitala M, Leino T. Effects of two-month vocal exercising with and without spectral biofeedback on student actor's voice. *Logoped Phoniatri Vocol.* 2004; 29(2): 66-76.
- Pinczower R, Oates J. Vocal projection in actors: the long-term average spectral features that distinguish comfortable acting voice from voicing with maximal projection in male actors. *J Voice.* 2005; 19(3): 440-53.
- Master S, Biase N, Pedrosa V, Chiari BM. O espectro médio de longo termo na pesquisa e na clínica fonoaudiológica. *Pró-Fono Rev Atual Cientif.* 2006; 18(1): 111-20.
- Master S, De Biase N, Chiari BM, Laukkanen AM. Acoustic and perceptual analyses of brazilian male actors' and nonactors' voices: Long-term average spectrum and the "actor's formant". *J Voice.* 2008; 22(2): 146-54.
- Goulart BN, Vilanova JR. Atores profissionais de teatro: aspectos ambientais e sócio-ocupacionais do uso da voz. *J Soc Bras Fonoaudiol.* 2011; 23(3): 271-6.
- Ferrone C, Galgano J, Ramig LO. The impact of extended voice use on the acoustic characteristics of phonation after training and performance of actor from the La MaMa Experimental Theater Club. *J Voice.* 2011; 25(3): 123-37.
- Palinkas-Sanches E, Sanches M, Ferrari MCC, Oliveira G, Behlau M. Vocal analysis of suicidal movie characters. *Rev Bras Psiquiatr.* 2010; 32(4): 409-16.
- Ferreira LP, Amaral VP, Mártz MLW, Souza PH. Representações de voz e fala no cinema. *Rev Galáxia.* 2010; 19: 151-64.
- Souza JM, Silva MAA, Ferreira LP. O uso de metáforas como recurso didático no ensino do canto: diferentes abordagens. *Rev Soc Bras Fonoaudiol.* 2010; 15(3): 317-28.
- Warhurst S, McCabe P, Madill C. What Makes a Good Voice for Radio: Perceptions of Radio Employers and Educators. *J Voice.* 2013, 27(2): 217-24.
- Mariz J. Entre a expressão e a técnica: A terminologia do professor de canto – um estudo de caso em pedagogia vocal de canto erudito e popular no eixo Rio – São Paulo. [tese]. São Paulo: Universidade Estadual Paulista, Doutorado em Música; 2013.
- Gayotto LH. Dinâmicas de movimento da voz. *Distúrbios Comun.* 2005; 17(3): 401-10.
- Bazin A. O Cinema: Ensaios. São Paulo: Brasiliense; 1991. p. 123-257.
- Carnicke SM. System's Terminology: A select glossary. In: Stanislavsky in focus – An acting master for the twenty-first century: London/New York: Routledge 2ed, 2009. Disponível em: http://www.academia.edu/7218969/A_Terminologia_do_Sistema_Stanis%C3%A1vski_-_Um_Gloss%C3%A1rio_Selecionado.
- Majid A. Making semantics and pragmatics "sensory". *Journal of Pragmatics.* 2013; 58: 48-51.
- Majid A, Burenhult N. Odors are expressible in language, as long as you speak the right language. *Jornal Cognition.* 2014; 130: 266-70.



29. Levinson SC, Majid A. Differential Ineffability and the Senses. *Mind & Language*. 2014; 29(4): 407-27.
30. Malt BC, Ameen E, Imai M, Gennari SP, Saji N, Majid A. Human locomotion in languages: Constraints on moving and meaning. *Journal of Memory and Language*. 2014; 74: 107-23.