

# UC San Diego

## UC San Diego Electronic Theses and Dissertations

### Title

The Incubator: Application of Graduate Acting Training in Babbitt

### Permalink

<https://escholarship.org/uc/item/7ws830x7>

### Author

Lee, Kya Giselle

### Publication Date

2024

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA SAN DIEGO

The Incubator: Application of Graduate Acting  
Training in *Babbit*

A Thesis submitted in partial satisfaction of the requirements  
for the degree Master of Fine Arts

in

Theatre and Dance (Acting)

by

Kya Giselle Lee

Committee in charge:

Professor Ursula Meyer, Chair  
Professor Marc Barricelli  
Professor Stephen Buescher  
Professor Shahrokh D Yadegari

2024

Copyright

Kya Giselle Lee, 2024

All rights reserved.

The Thesis of Kya Giselle Lee is approved, and it is acceptable in quality and form for publication on microfilm and electronically.

University of California San Diego

2024

## TABLE OF CONTENTS

THESIS APPROVAL PAGE .....	iii
TABLE OF CONTENTS .....	iv
VITA.....	v
ABSTRACT OF THE THESIS .....	vi

## VITA

2020 Bachelor of Arts in Theatre, Bachelor of Arts in Clinical Neuropsychology, Pomona College

2024 Master of Fine Arts in Theatre and Dance (Acting), University of California San Diego

ABSTRACT OF THE THESIS

The Incubator: Application of Graduate Acting  
Training in *Babbit*

by

Kya Giselle Lee

Master of Fine Arts in Theatre and Dance (Acting)

University of California San Diego, 2024

Professor Ursula Meyer, Chair

The MFA is often thought of as a pedagogical incubator, within which the actor can receive training at a level and concentration that might take that same actor double the time to achieve on their own. Equally daunted and inspired by this, I entered grad school hoping to gain the skills necessary for artistic discernment. I wanted to make informed choices while acting, have a vastly expanded movement vocabulary and ability to improvise, and to be able to use my voice with aplomb.

I was able to use all these facets of my training during my residency at La Jolla Playhouse: *Babbitt*. In this show I played four different characters of various age ranges. I drew from my voice and speech as well as movement training to differentiate these characters from one another. I used the full vocal warmup before every performance as I would need to oscillate between the high pitched, excited voice of a 7-year-old girl, and the smoky and slightly British affected accent of a wealthy politician's wife often at a moment's notice. I also drew heavily from our movement training. One capstone exercise of our second-year training, 7 entrances, wherein we had to spontaneously invent drastically different characters and bring their fullness to bear, was the perfect precursor to my work in *Babbitt*. These all helped me find new ways of being in response to the other actors on stage so that I was always in the present moment.