Theatre Speech
Fall 2018

THR 223-001(2-3:15) and 223-002 (3:30-4:45)
Professor: Rosie Brownlow-Calkin / brownlowr@sfasu.edu
Class Time: TTH 2-3:15 / 3:30-4:45
Room: Griffith Fine Arts Room 311
Office Hours: M 11-1, T 10:30-1:30 or by appointment

"The actor must discover those resistances and obstacles that hinder them in their creative task. Thus the exercises become a means of overcoming these personal impediments...by a personal adaptation of the exercises, a solution must be found for the elimination of these obstacles which vary for each individual actor. That is what I mean by via negativa: a process of elimination"

Theatre Speech is an accelerated introductory and intermediate course in Fitzmaurice Voicework and Knight-Thompson Speechwork. Generally, we will work on both Voice and Speech in a given class period, but sometimes we will focus exclusively on one or the other. Over the course of the semester, we will strive to devote equal time to the study of each.

Fitzmaurice Voicework, conceived and developed by Catherine Fitzmaurice, is based on two distinct but interrelated practices for effective breathing and speaking on stage - Destructuring and Restructuring. First, we will explore Destructuring, which is a method of freeing breath and body through chaos-inducing bioenergetic tremors based on yoga poses. Once we have learned the Destructuring sequence, we will cover the anatomical mechanisms responsible for breathing, and then we'll move to Restructuring, which is a breathing technique designed to maximize presence, openness, control, efficiency, and connection to breath, text, body, other, and environment. Our study of Destructuring will continue to evolve and deepen as we work on Restructuring. We will supplement our Restructuring work with an exploration of resonance and linguistic detail.

Our Speechwork curriculum was devised by Dudley Knight and developed by him and Phil Thompson. It is a progressive, non-judgmental, flexible, experiential approach to Speech, and we will use it to lay a foundation for what might be required of you Speech-wise in your professional career. We begin with two weeks of anatomy and experiential observation - we'll learn about the processes and body parts that are responsible for producing and shaping sound (we'll learn more about the anatomical mechanisms responsible for breath when we begin our Restructuring work). Next, we'll delve deeply into the International Phonetic Alphabet, the uniformly adopted system of symbols describing linguistic sounds, which will form the basis for your lifelong study of accents. Finally, using our broad base of knowledge about acquiring accents, we will learn the General American accent, a shifting target that is the accent most commonly required of American actors in plays.
Whew! As you can tell, this class is ambitious in scope but short on time. A large part of the responsibility for delving into the material lies on you and your work outside of class. A lot will be expected of you this semester, and as with most endeavors, you will get out of the class what you put in. The successful student will be motivated, ready to work, and eager to dive into the great unknown.

Core Values
• Experiential curiosity
• Patience
• Drive
• Rigorous and nonjudgmental attention to our work
• Acting, Voicework, and Speechwork are never separate.

Program Learning Outcomes Supported in this Course
4) The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans)
6) The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)
8) The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty. (BFA)
9) The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

Student Learning Outcomes Supported in this Course (and supported PLOs)
• A working understanding of Destructuring and Restructuring (PLOs 4, 6, 8, 9)
• Proficiency in IPA, both reading and transcribing (PLOs 4, 6)
• Proficiency in RP (PLOs 4, 6)
• An understanding of the physical mechanisms that produce breath and sound (PLO 4)
• A freer, more flexible vocal and physical self (PLOs 4, 6, 8, 9)
• Increased body awareness (PLOs 4, 6, 8, 9)
• A more effective use of breath (PLOs 4, 6, 8, 9)

Course Description: Study of voice and diction for the actor.

Grading
Participation/Effort 50%
Journals 20%
Other Assignments 15%
In-class Performances 15%
The majority of your grade will be a product of your attendance and active participation. However, several outside-of-class assignments and readings will be assigned and these should be completed thoughtfully, thoroughly and on time.

This class involves 3 quizzes, which will also factor into your semester grade. You should aim to get a B or higher on each, at the minimum. In fact, I will require retakes for anyone who scores a B- or below. An A- or higher demonstrate a broad and deep, if likely imperfect, understanding of the material.

If you complete assignments to the best of your ability, embody the core values listed above, stay inquisitive, open, thoughtful and focused in class, and score in the B+/A- range on quizzes, you will do very well in this class.

**Classroom Materials**
- Yoga Mat
- Zafu
- *Speaking With Skill* by Dudley Knight
- Pen and paper for notes
- Recording device (smart phones work well)
- Comfortable black clothing that permits free movement

**Journals**
One of the most fundamentally important parts of your process this semester will be keeping a journal about your day-to-day work in and outside of class. This journal offers you a space to reflect on your progress and the challenges you’re facing, to work out your evolving understanding of your instrument and of our work as they engage with each other, to ask questions, and to receive feedback from me. Resist summarizing the exercises we’ve completed (although you’re encouraged to take meticulous notes about our in-class activities on your own, for your personal use!). Focus instead on how you’re engaging with the work. I’m interested in hearing mostly about your experiences with the Voicework. Thoughts on speech should be included only if are important to your journey as an actor.

Journal entries should be at least 1.25 pages double spaced, 12 point font.

**Assignments**
All assignments, including Journals, should be handed in at the beginning of class the day they’re due. Transcription assignments must be handwritten and turned in as a hard copy. All others should be emailed to me as an attachment.

Assignments are marked down 10% per day late.

**Classroom Policies**
- No computers. No phones except for recording purposes
• Water is encouraged, but no other drinks please. No food, including gum.
• Be on time. I will not lock the door, but know that late arrivals are disruptive to our class due to the sensitive nature of the work.
• Wear black clothing that permits you to move freely and comfortably.

Attendance/Tardiness
Because acting happens in the moment and depends on ensemble, the class suffers when people are absent, and it is impossible to make up work from home. Furthermore, because this work involves a high degree of vulnerability and concentration, latecomers can cause very unpleasant disruptions. If you are sick or have a conflict and need to miss a class, please notify me in advance by email. Each absence that is not cleared in advance as well as each and any absence beyond three will lower your semester grade by 5%. Exceptions are made on a case-by-case basis in case of serious emergency or illness. It is school-wide policy that seven or more absences will result in an automatic semester grade of F. And please, do not be late.

Diversity and Inclusion
This class may engage in material covering a diverse range of race, color, religion, national origin, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

Students with Disabilities
Throughout this class you will be asked to share your thoughts in class and in writing. If English is not your first language or if you experience a speech, vision, hearing, or other learning difficulty, please bring this to my attention.

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

Course Schedule (subject to change)
August and September
Thurs 8/30  Review syllabus, introductions
           Intro to Destructuring
           Oral posture exercise

Tues 9/4   Legs Up, Crossover
           Oral cavity
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<tr>
<th>Date</th>
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<tr>
<td>Thurs 9/6</td>
<td>Due: Read SWS Chapters 2, 11, pgs 35-36 and 48-62</td>
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<td>Goddess</td>
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<td>Articulators, Points of Articulation, Facial muscles, Omnish</td>
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<td>Tues 9/11</td>
<td>Due: Read Interview with Catherine Fitzmaurice</td>
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<td>Thurs 9/13</td>
<td>Modified Plow</td>
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<td>Anatomy Review</td>
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<td>Tues 9/18</td>
<td>Anatomy Quiz</td>
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<td>Thurs 9/20</td>
<td>Due: Journal</td>
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<td>Tues 9/25</td>
<td>Due: Read SWS Preface, Introduction, and Chapter 1</td>
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<td>Sociolinguistics discussion, chart intro</td>
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<td>Thurs 9/27</td>
<td>Due: Read Phonetics and Perception and SWS Chapter 10</td>
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<td>Kneeling Bow</td>
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<td>Tues 10/2</td>
<td>Due: Read SWS Chapter 6 and 8-9</td>
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<td>Obstruents and Diacritics</td>
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<td>Thurs 10/4</td>
<td>Due: Read SWS pgs 115-117 and Chapters 12-14</td>
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<td>Blue-Bottomed Baboon</td>
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<td>Obstruents Review</td>
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<td>Tues 10/9</td>
<td>IPA Quiz #1 (Obstruents)</td>
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<td>Hangover</td>
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<td>Thurs 10/11</td>
<td>Due: Journal</td>
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<td>Standing Bow and Standing Arch</td>
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Tues 10/16  Review every pose in the sequence
Monophthongs

Thurs 10/18  Due: Read SWS 15 and 18
Monophthongs and Diacritics

Tues 10/23  Due: Description of every pose in the sequence
Anatomy of breath; muscular actions required for speech
Monophthong and Obstruent Review

Thurs 10/25  IPA Quiz #2 (Monophthongs, Obstruents and Diacritics)
Take yourself through the sequence

Tues 10/30  Partner teaching
General American diphthongs

Thurs 11/1  Due: Journal
Due: Read SWS Chapters 16-17 and 19
Structuring
General American diphthongs

November
Tues 11/6  Due: Read Breathing is Meaning
Structuring
Diphthong, monophthong and obstruent review

Thurs 11/8  IPA Quiz #3 (Monophthongs, Obstruents, GenAm Diphthongs, and Diacritics)
Structuring

Tues 11/13  Due: Read Standard Speech, the Controversy
Structuring
General American oral posture and vowel sounds

Thurs 11/15  Due: Journal
Due: Read SWS Chapter 23
Structuring
General American consonant sounds

Tues 11/20  No class - Thanksgiving Break

Thurs 11/22  No class - Thanksgiving Break

Tues 11/27  Structuring
Individual General American challenges

Thurs 11/29  Structuring with monologues
Individual General American challenges

December

Tues 12/4  Due: Comma transcription
Structuring with monologues
General American transcription work

Thurs 12/6  Due: Final Journal
Partner teaching
Work “Clothes”

Tues 12/11  Final 1-3 (For students in the 3:30-4:45 class)

Thurs 12/13  Final 1-3 (For students in the 2-3:15 class)