

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

Department: Theatre and Dance

College: D. S. College of Arts and Letters

Recommended Course Identification:

Prefix TPP Course Number 6818 Lab Code (L or C) _____

(to obtain a course number, contact mjennings@fau.edu)

Complete Course Title: Speech for the Graduate Actor Two

Effective Date

(first term course will be offered)

Fall 2015

Credits²:

2

Textbook Information:

Knight, Dudley. Speaking with Skill. London: Bloomsbury Pub., 2012. ISBN# 978 1 408 15689
 Skinner, Edith. Speak with Distinction. New York: Applause Theatre Books, 1990. ISBN# 1 55783 047 9
 Meier, Paul. Accents & Dialects for Stage and Screen. Lawrence, Kansas: Paul Meier Dialect Svcs., 2012
 ISBN# 978-0-615-46150-2

Grading (Select only one grading option): Regular Satisfactory/Unsatisfactory _____

Course Description, no more than three lines – Training for the graduate actor in accent acquisition and performance.

Prerequisites*:

Completion of TPP 6818 with a grade of B- or higher

Corequisites*:

Registration Controls (major, college, level)*:

Admission to the MFA in Theatre program

* Prerequisites, corequisites and registration controls will be enforced for all course sections.

Minimum qualifications needed to teach this course: MFA degree in theatre and training in one or more recognized speech training systems (Knight-Thompson, Skinner, etc.)

Faculty contact, email and complete phone number:

Kathryn L. Johnston
Kjohns74@fau.edu
 561-297-3695

Please consult and list departments that might be affected by the new course and attach comments.³

None known

Approved by:

Department Chair: 

College Curriculum Chair: 

College Dean: 

UGPC Chair: 

Graduate College Dean: 

UFS President: _____

Provost: _____

Date:

Feb 19, 2014

3/7/2014

3-10-14

3/24/14

3/24/14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

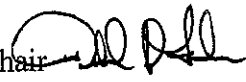


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MEMORANDUM

February 19, 2014

To Whom It May Concern

Dr. Richard Gamble, Chair 
Dept. Theatre and Dance

The Department of Theatre and Dance wishes to waive the typical class/credit paradigm for TPP 6818 - Speech for the Graduate Actor 2. The required meeting hours exceed the typical class/credit paradigm due to the studio/interactive tutorial learning nature of this class.

SPEECH FOR THE GRADUATE ACTOR TWO

Instructor: Kathryn L. Johnston

Course #: TPP 6818

2 Credits

Required course for MFA Candidates

Class Times: Tue., Thur: 11- 12:20

Location: AH 112 (Theatre Conference Room)

Office: AL 178

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

Tues, Wed, Fri: 2-4

Thur: 1-3

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

Phone: 561-297-3695

E-mail: kjohns74@fau.edu / kathryn.johnston@fau.edu

COURSE DESCRIPTION:

Training for the graduate actor in accent acquisition and performance.

COURSE OBJECTIVES:

- Ability to utilize the International Phonetic Alphabet in accent acquisition.
- Knowledge of the different parts of the oral cavity used in the articulation of a variety of accents
- An understanding of how sound is shaped in different accents
- Application of the course work to the performance of written material.
- Ability to research and learn an accent on your own

COURSE MATERIALS:

Required Texts:

- Knight, Dudley. *Speaking with Skill*. London: Bloomsbury Pub., 2012. ISBN# 978-1-408-15689
- Skinner, Edith. *Speak with Distinction*. New York: Applause Theatre Books, 1990. ISBN# 1-55783-047-9
- Meier, Paul. *Accents & Dialects for Stage and Screen*. Lawrence, Kansas: Paul Meier Dialect Svcs., 2012. ISBN# 978-0-615-46150-2

CLASS RULES:

1. **No food** is allowed in the classroom. 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.

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** equals one absence.
5. If you miss a class you are responsible for checking in to see what you have missed.
6. If you arrive to class after 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/handbook/>

**except as provided for in university policy, as stated in relevant Provost's memoranda:*

<http://www.fau.edu/provost/files/religious2011.pdf>

<http://www.fau.edu/provost/files/studentabsences.pdf>

GRADED WORK:

- **150 pts. Performances** – 50 pts. each
- **150 pts. Final Exam**
- **50 pts. Quizzes** 25 pts. each.
- **100 pts. Transcriptions** 50 pts. each
- **150 pts. Final Accent Presentation**
- **100 pts. Miscellaneous Considerations** - Attitude, participation, openness to the work, elements in “My Expectations of You” (see below.)

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

1. **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.
2. **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!!**
3. **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.
4. **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 in order 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.

- 5. 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 being dismissed from class and marked "Absent" for the day and/or permanent dismissal from the class.** If at anytime 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.

Students with Disabilities: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305) – and follow all OSD procedures.

***University Policy on Absences and Incompletes:** Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodation will be made for student absences due to religious observance(s). Also, note that grades of Incomplete ("I") are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

The FAU Code of Academic Integrity: Students at Florida Atlantic University are expected to maintain the highest ethical standards. 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. 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. For more information, see the Code of Academic Integrity in the University Regulations:
http://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf

GRADING SCALE

A	93-100%
A-	90-92%
B+	88-89%
B	83-87%
B-	80-82%
C+	78-79%
C	73-77%
C-	70-72%
D+	68-69%
D	63-67%
D-	60-62%
F	59% and below

COURSE SCHEDULE

Week 1 – Vocal anatomy / Lexical Sets

Week 2 – British R.P.

Week 3 – British RP.
R.P. quiz

Week 4 – British R.P.
R.P. Transcription due

Week 5 – British R.P.
British R.P. Scene Performance

Week 6 – British Cockney

Week 7 – British Cockney

Week 8 – British Cockney
Cockney quiz
Cockney Transcription due

Week 9 - Spring Vacation!!!

Week 10 – British Cockney
Mar 14 – British Cockney Monologue performance

Week 11 – British Estuary

Week 12 – British Estuary

Week 13 – British Estuary
Estuary Monologue Performance

Week 14 – Accent Projects #1, #2, #3

Week 15 – Accent Projects #4, #5, #6

Week 16 – Accent Projects #7, #8, #9, #10

Accent Projects – You will learn, prepare a substitution chart and present a monologue in your accent. Please choose one of the following. (Note: Only student per accent. We will decide who does which accent as a group.)

Scottish
Italian
Russian
Australian
Spanish

Indian
French
Irish (Southern)
Irish (Northern)
German

Final – Written final will cover IPA and Vocal Anatomy

BIBLIOGRAPHY

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- _____ : Freeing Shakespeare's Voice. New York: Theatre Communications Group, 1993.
- Rodenburg, Patsy. The Right to Speak. New York: Routledge, Inc. NY, 1992.
- Farhi, Donna. The Breathing Book, New York: Henry Holt & Co., 1996.
- Fitzmaurice, Catherine, ed. Fitzmaurice Certification, Cert. 8, Handbook 1, New York, 2009
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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.
- _____ : "Standards" in *The Voice and Speech Review*, Vol. 1, #1, premier issue. August 2000.
- _____ : "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.
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- Logan, Gary. The Eloquent Shakespeare. Chicago: The Univ. of Chicago Press, 2008.