

FLORIDA ATLANTIC UNIVERSITY™

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Graduate Programs—NEW COURSE PROPOSAL¹

Department: Theatre and Dance College: D. S. College of Arts and Letters

Recommended Course Identification:
 Prefix TPP Course Number 6819 Lab Code (L or C) _____
 (to obtain a course number, contact mjennin@fau.edu)
Complete Course Title: Speech for the Graduate Actor Three

Effective Date
 (first term course will be offered)
Fall 2015

Credits²:
 3

Textbook Information:
 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
 ISBN# 978-0-615-46150-2
 Logan, Gary. The Eloquent Shakespeare.

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

Course Description, no more than three lines – Advanced work on the articulation of sound in the works of William Shakespeare as well as training in accent acquisition.

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

<p>Approved by:</p> <p>Department Chair: <u>[Signature]</u></p> <p>College Curriculum Chair: <u>[Signature]</u></p> <p>College Dean: <u>[Signature]</u></p> <p>UGPC Chair: <u>[Signature]</u></p> <p>Graduate College Dean: <u>[Signature]</u></p> <p>UFS President: _____</p> <p>Provost: _____</p>	<p>Date:</p> <p><u>Feb 19, 2014</u></p> <p><u>3/1/14</u></p> <p><u>3/10/14</u></p> <p><u>3/24/14</u></p> <p><u>3/24/14</u></p> <p>_____</p> <p>_____</p>	<ol style="list-style-type: none"> 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)
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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.

SPEECH FOR THE GRADUATE ACTOR THREE

Instructor: Kathryn L. Johnston

Course #: TPP 6819

3 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:

Advanced work on the articulation of sound in the works of William Shakespeare as well as training in accent acquisition.

COURSE OBJECTIVES:

By the end of the semester, you should have attained the following:

- 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:

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

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:

- 200 pts. Performances – One scene and one monologue. (100 pts. each)
- 200 pts. Final Performance – We will work on replicating, precisely, a one minute performance of *Private Lives*
- 100 pts. Midterm Exam
- 50 pts. Quizzes 25 pts./each.
- 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

SCHEDULE (Subject to Change)

Week One

Class Intro

IPA

Assignment: Knight - Chs. 9, 10

Week Two

IPA -- Symbol specifics

Assignment: Knight -- pp. 115 -- 130

Week Three

IPA -- Symbol specifics

Assignment: Knight -- Ch. 13 pp. 131- 147

Quiz. Will cover the reading to date.

Week Four

Accent -- South Boston

Assignment: Meier -- pp. 203-215

Assignment: Knight -- Ch. 14

Week Five

South Boston

Assignment: *Good People scenes - analysis*

Assignment: Knight -- Ch. 15

Quiz (South Boston)

Week Six

South Boston

Good People scenes -- analysis / practice

South Boston Performance

Assignment: Knight Chs. 16,17 (These two chapters should be purely review, but look them over)

Week Seven

Accent: Congo

Assignment: Knight Chs. 19, 20

Oct. 8 -- Midterm covering the IPA

Week Eight

Congo

Ruined monologue assignments

Assignment: Knight – Chs. 21, 22

Week Nine

Congo

Assignment: Knight Ch.23

Quiz: Congo

Week Ten

Congo

Ruined monologue performance

Assignment: Knight - Ch. 24

Week Eleven

Private Lives final scene intro

Private Lives – group analysis

Assignment: Knight – Ch. 25

Week Twelve

Private Lives – group analysis

Assignment: Knight Ch. 26

Week Thirteen

Private Lives – group analysis

Week Fourteen

Private Lives - group analysis/practice

Week Fifteen

Private Lives – practice

Week Sixteen

Private Lives - practice

Final - Final Scene Presentations – Private Lives

BIBLIOGRAPHY

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- _____ : Freeing Shakespeare's Voice. New York: Theatre Communications Group, 1993.
- Rodenberg, 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
- Fitzmaurice, Catherine, ed. Fitzmaurice Certification, Cert. 8, Handbook 2, New York, 2010
- Knight, Dudley. Speaking with Skill. London: Bloomsbury Pub., 2012.
- _____ : "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.
- _____ : "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.
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- _____ : "Why We Focus on Breathing", 2004, on website www.voicecoachLA.com.
- Rodenburg, Patsy. The Second Circle: How to Use Positive Energy for Success in Every Situation. New York: W. W. Norton & Co., 2008.
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- Rodgers, Janet. The Complete Voice & Speech Workout. New York: Applause Books, 2012.
- Berry, Cicely. The Actor and the Text. New York: Applause Books, 1992.
- Logan, Gary. The Eloquent Shakespeare. Chicago: The Univ. of Chicago Press, 2008.