

SPEECH ARTS

CONTACT

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2010 DATES

Theatre – Monday April 26th – Wednesday April 28th

Adjudicator – Ann Hodges

Click on AMAF link on home page for speech arts resource list.

SPEECH ARTS ADDENDUM – 2010

1. The Speech Arts Repertoire List (formerly called a Resource List) has *classes* and *names of pieces* which are required if a participant wishes to be eligible for awards presented by the Deloraine Festival. To be eligible for a solos or speech choir award, competitors must perform two pieces competitively, one of which must be a piece from the repertoire list in its corresponding class.. The list is found on pp. 151 – 169 in the provincial syllabus.

In order to make the Repertoire List a multi-year document, the number of selections in each class listed in the List has been expanded from the former test piece/resource lists. Where one class is multi-grade it is expected that a performer will choose a different selection each year. (For example, if a Grade 1 student performed “The Crocodile” in the Class SA 9010 Classical Solo Spoken Poetry this year, he/she would be expected to choose another piece listed in this class when he/she was in Grade 2.)

2. Eligibility for Provincial Competition: Competitors from Grades 7 – 12 who wish to be considered for recommendation to provincials must enter a class that has a “P” in front of the number (eg. PSA 9122). In the syllabus, most of these classes refer the competitor to the Repertoire List for pieces they can choose. All poetry selections for provincials must be memorized.

3. Speech Arts Manuals: AMAF has published a manual containing prose and poetry selections from the Reertoire List. Copies are available from Lynn Richard. Participants are encouraged to peruse the actual book containing the selection wherever possible, partly because the cost of purchasing several manuals is prohibitive, and partly because the manuals are not intended to replace the use of “real” books, but to assist where finding the book containing the selection is difficult.

4. Photocopy Rules: AMAF has purchased a licence that allows AMAF affiliated festivals and their participants to photocopy the selections in Speech Arts Manuals. Own Choice selections not in the manuals are also covered by this licence. Use of copies is restricted to participation in AMAF festivals.

SPEECH ARTS EDUCATION LETTER

Deloraine Border Festival Contact to assist with entries or to answer questions: Lynn Richard

Speech Arts Manuals (with selections from the Resource List) can be borrowed from Lynn Richard (747-3384). Please reserve well ahead of the Entry Deadline.

*** For Speech Arts Classes, Definitions and General Speech Arts Regulations Parents and Participants Should Refer to the SYLLABUS PAGES 137-139 (available at the Deloraine Library) or visit the Associated Manitoba Arts Festivals Website amaf@mts.net . Participants Should Also Refer to the SPEECH ARTS ADDENDA. *** Note the only change to the rules listed on Pg. 138 #7 is that now AMAF has purchased a licence that allows AMAF affiliated festivals and their participants to bring photocopies for performances. Original copies are no longer necessary.

Entries: Participants are not allowed to perform a selection that they have performed in a previous year.

Awards: Please note that individuals wishing to be considered for a Solo Award must perform at least two solo selections competitively, one of which must be a piece from the Resource List (See Syllabus) in its corresponding class. To be eligible for a Duet/Trio/Quartet Award one selection is required. To be eligible for a Speech Choir Award two pieces must be spoken. For Theatre Arts one selection is required. The Theatre Arts award could be given to a solo performer, duet, trio, quartet or a group. To receive an award marks of at least 80% are required.

The Oratorical Cup is an award for excellence for solo performance in Speech Arts classes. To be eligible a performer must perform at least two solo pieces competitively, one of which must be a test piece and receive a mark of at least 80%. The Adjudicator chooses all awards.

Day of Festival: Books and photocopies brought to the festival for the adjudicator's use should be clearly labeled with the following information – class number, entrant's name (s), and name of the selection. If the selection is found in a book, the page number should be indicated as well and the selection should be marked with an insert. Original copies are no longer necessary for Speech Arts performances. Photocopies are allowed.

Festival Performance: Entrants reading prose or poetry from a photocopy should attach the copy to a piece of cardboard or place in a duo tang. This helps to give a more professional performance on stage.

SOME SPEECH ARTS SUGGESTIONS FOR PARTICIPANTS:

(Taken from a Workshop put on by Adjudicator Colin Mailer with Mr. Mailer's permission)

Participants should thoroughly understand the text so that they can communicate the meaning to the audience. The voice is the "instrument". To be effective in Speech Arts the performer(s) should concentrate on the following.

1. **ARTICULATE AND ENUNCIATE** carefully so that the result is good **DICTION** which refers to the clearness and correctness of word pronunciation. This refers to the use of the teeth, lips and tongue to give shape to the words.

2. **BREATHING** - Punctuation indicates where pauses should be taken for a breath as well as how words should be grouped together to convey the intended meaning.
3. **PROJECTION** involves throwing the voice easily and pleasingly to any desired distance. It does not involve shouting or straining the voice.
4. **PITCH** is the level at which one speaks. Use a range to get across the full meaning. High pitch may suggest excitement, nervousness, fear, weakness, or extreme youth. Low pitch may convey poise, power, despair, or forcefulness. **INFLECTION** - Vary the voice upwards and downwards.
5. **RATE** is often closely tied to pitch. High pitch tends to contribute to speedier speech while the pace is usually slowed when low pitch is used. Usually, rapid rates convey excitement, joy, fear, eagerness, or flashing anger. Slower tempos convey reverence, sorrow, wonder, awe, or dignified thinking. Generally speaking more slowly can improve articulation and make it easier for the audience to understand the passage.
6. **FORCE/VOLUME** should be varied according to the meaning or the mood of the text. It may be varied to emphasize specific important words or phrases. Project the voice without shouting. A whisper can be projected to the back of a large room without straining the voice.
7. **BODY LANGUAGE and FACIAL EXPRESSION** refers to the reflection of the meaning of the words in the speaker's face and movements. Movement can support the meaning but if artificial can detract from the quality of a performance.

OTHER CONSIDERATIONS include **CHARACTERIZATION, SETTING, and MOOD**. . Consider ways to convey meaning, mood, setting, and character by varying volume, pitch, pace, or tone. Even consider playing with unusual voices to create believable characters.

MISCELLANEOUS "DO'S"

- Focus on words and phrases which may be 'colored' by changing tone of voice, by lengthening or shortening vowel sounds, clipping or gliding over consonants
- Attend to punctuation and work on effective pauses. Silences are as important as the vocal sounds.
- Work on the approach to the "stage" – as prompt and business like as possible with posture suggesting readiness.
- Similarly work on a pause following delivery of the final word and a similarly purposeful departure from the stage.
- Work on delivery of the title, a pause, the author's name, and a pause before the first line of the text.
- Work on delivering the opening words with intensity- energy and strong "attack" even though the words may be delivered softly, they must catch the attention of the audience.
- -Ensure the final words are delivered with clarity rather than simply "dwindling away" – closing words are important.
- Work on making eye contact with the whole audience.
- Emphasize compliments about the performer's strengths, offer ideas, suggestions, and alternatives and encourage performers to try them out to see what happens. Try "What would you think of ...?" instead of "You must do..."

MISCELLANEOUS “DON'TS”

- Don't do all the work in one sitting.
- Don't have the performer stand to deliver until the piece is almost ready for presentation.
- Don't overwork a line, a phrase, or a stanza at any sitting – returning to it from time to time is far more likely to result in improvements
- Don't accept rhythmic delivery as in a chant unless the piece is a chant – concentrate instead on communicating the meaning of the text and let the rhythm evolve naturally.
- Don't impose your own interpretation of the text too readily. Invite the performer to interpret and test different variations.
- Don't push performers to achieve things beyond their “comfort level”.
- Don't neglect to guide performer(s) to decide what to do with their hands to prevent them from distracting from the vocal interpretation.

CHORAL SPEAKING:

UNISON (all voices should sound like one voice), **ANTIPHONAL** (two or more groups of voices delivering passages dictated by the meaning of the text), **CUMULATIVE** (gradual addition of voices either singly or in groups for the purpose of building to a climax or to certain high points in a text), **SOLO** (a line or a passage –sometimes two or three well coordinated voices), **LINE-AROUND** (each line delivered by a different speaker primarily for the sake of contrasts – rarely used)