

# SPEECH ARTS

## CONTACT

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## 2012 DATES

Monday, April 23<sup>rd</sup> through to Friday, April 27<sup>th</sup>

## ADJUDICATOR

TBA

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The **Provincial Syllabus** contains information about Speech Arts and Theatre Arts Classes, Definitions and General Regulations. The Provincial Syllabus also contains a **Speech Arts Repertoire List** which has classes and names of pieces which are required if a participant wishes to be eligible for solo awards presented by the Deloraine Border Festival. AMAF has published **Speech Arts Manuals** containing prose and poetry selections from the Speech Arts Repertoire Lists. These are available from Lynn. Please call to reserve well ahead of the entry deadline.

**Awards:** All awards are chosen by the adjudicator.

**Solo Awards:** To be eligible for a solo award, competitors must perform two pieces competitively, one of which must be a piece from the Speech Arts Repertoire List in its corresponding class. A mark of 80% is required.

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

Also, selections from a Class and Repertoire List (e.g. SA 9001 20<sup>th</sup> Century Kindergarten) cannot be used as Own Choice selections in the corresponding Own Choice Class (e.g. SA9002 20<sup>th</sup> Century, Own Choice, Kindergarten).

The Repertoire List is a multi-year document with many selections listed in each class. Where one class is multi-grade a performer is able to choose a different selection each year as explained in the following example. 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.

**Duet, Trio, Quartet Awards:** Performers must perform one selection competitively. A mark of 80% is required.

**Speech Choir Awards:** Two pieces must be performed competitively. A mark of 80% is required.

**Theatre Arts Awards:** Performers must perform one selection competitively. A mark of 80% is required. Awards: for a Solo Performance and a Duet/Trio/Quartet or Group Performance.

**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 (e.g. PSA 9122). In the Syllabus, most of these classes refer the competitor to the Repertoire List for pieces they can choose

At the Provincial Finals Speech Arts class participants are required to perform two selections:

1. The recommended selection

2. One own choice selection

Competitors recommended from a solo spoken poetry class must present a prose reading as their own choice selection. Likewise, competitors recommended from a prose reading class must present a solo spoken poetry piece as their own choice selection. All poetry selections for provincials must be memorized.

**Photocopy Rules:** AMAF has purchased a license that allows AMAF affiliated festivals and their participants to photocopy the selections in the Speech Arts Manuals. Own choice selections not in the manuals are also covered by this license. Use of copies is restricted to participation in AMAF. There are some exceptions to this license. For example, some internet sites indicate that the poet/author has not given permission for the work to be copied.

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

## 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)