

PATSY RODENBURG



**THE RIGHT
TO SPEAK**

WORKING WITH THE VOICE

Foreword by IAN McKELLEN

The Right To Speak Working With Voice Patsy Rodenburg

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The Right To Speak Working With Voice Patsy Rodenburg:

The Right to Speak Patsy Rodenburg, 2012-11-12 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company *The Need for Words* Patsy Rodenburg, 1993 *The Need for Words* is an astonishing book It takes you on an extraordinary voyage of discovery through the worlds of language and texts Every actor and non actor should know it and read it Declan Donnellan director In *The Need for Words* Patsy Rodenburg shows herself to be an inspired and inspiring teacher Her work is an essential tool for today s teachers and students She enables them to regain power over language voice and speech so they can speak out and be heard Jenny Harris Head of Education Royal National Theatre Patsy Rodenburg is Director of Voice at the Royal National Theatre and the Guildhall School of Music and Drama and is recognised as one of the world s leading voice and acting coaches She has worked regularly with the best known actors of the British theatre including Dame Judy Dench Sir Ian McKellen Antony Sher Harriet Walter Nigel Hawthorne Rosemary Harris Daniel Day Lewis Simon Russell Beale and Ralph Fiennes

The Voice Coach's Toolkit Pamela Prather, 2023-03-31 *The Voice Coach's Toolkit* identifies the primary professional vocal coaching opportunities and the avenues by which a student or early career coach can navigate the vocation For purposes of this book the Voice Coach is defined as someone who coaches the spoken voice in three precise areas the teaching artist the professional film TV theatre coach and the professional voice user coach These three coaching worlds are broadly defined and each area includes in depth interviews and practical advice from top coaches along with the author s personal expertise The book can be read in sections or as a whole making it as useful for early career coaches as it is for those looking to expand their vocal coaching career or vocal pedagogy students who need a broad survey of all three areas

Theatrical Speech Acts: Performing Language Erika Fischer-Lichte, Torsten Jost, Saskya Iris Jain, 2020-01-10 *Theatrical Speech Acts Performing Language* explores the significance and impact of words in performance probing how language functions in theatrical scenarios what it can achieve under particular conditions and what kinds of problems may arise as a result Presenting case studies from around the globe spanning Argentina Egypt Germany India Indonesia Korea Kenya Nigeria Rwanda Thailand the UK and the US the authors explore key issues related to theatrical speech acts such as post colonial language politics histories practices and theories of translation for in performance as well as practices and processes of embodiment With scholars from different cultural and disciplinary backgrounds examining theatrical speech acts their preconditions their cultural and bodily dimensions as well as their manifold political effects the book introduces readers to a crucial linguistic dimension of historical and contemporary processes of interweaving performance cultures Ideal for drama theater performance and translation scholars worldwide *Theatrical Speech Acts* opens up a unique perspective on the transformative power of language in performance

Act as a Feminist Lisa Peck, 2021-03-30 *Act as a Feminist* maps a female genealogy of UK actor training practices from 1970 to 2020 as an alternative to traditional male lineages It re orientates thinking about acting through its intersections with feminisms

and positions it as a critical pedagogy fit for purpose in the twenty first century The book draws attention to the pioneering contributions women have made to actor training highlights the importance of recognising the political potential of acting and problematises the inequities for a female majority inspired to work in an industry where they remain a minority Part One opens up the epistemic scope shaping a methodology to evaluate the critical potential of pedagogic practice It argues that feminist approaches offer an alternative affirmative position for training a via positiva and a way to re make mimesis In Part Two the methodology is applied to the work of UK women practitioners through analysis of the pedagogic exchange in training grounds Each chapter focuses on how the broad curriculum of acting intersects with gender as technique to produce a hidden curriculum with case studies on Jane Boston and Nadine George voice Niamh Dowling and Vanessa Ewan movement Alison Hodge and Kristine Landon Smith acting and Katie Mitchell and Emma Rice directing The book concludes with a feminist manifesto for change in acting Written for students actors directors teachers of acting voice and movement and anyone with an interest in feminisms and critical pedagogies Act as a Feminist offers new ways of thinking and approaches to practice

Vocal Traditions Rockford Sansom,2023-03-21 Vocal Traditions Training in the Performing Arts explores the 18 most influential voice training techniques and methodologies of the past 100 years This extensive international collection highlights historically important voice teachers contemporary leaders in the field and rising schools of thought Each vocal tradition showcases its instructional perspective offering backgrounds on the founder s key concepts example exercises and further resources The text s systematic approach allows a unique pedagogical evaluation of the vast voice training field which not only includes university and conservatory training but also private session and workshop coaching as well Covering a global range of voice training systems this book will be of interest to those studying voice singing speech and accents as well as researchers from the fields of communication music education and performance This book was originally published as a series in the Voice and Speech Review journal

Baker's Plays ,2008 Plays and Players ,1992
Dramatics ,1993 Shakespeare, Language And The Stage: The Fifth Wall Only Lynette Hunter,Peter Lichtenfels,2005-07-07 Resulting from workshops at Shakespeare s Globe between leading critics performance theorists and theatre practitioners such as Greg Doran of the RSC Nicholas Hytner of the Royal National Theatre Ann Thompson of the Arden Shakespeare and W B Worthen of the University of California Berkeley Shakespeare Language and the Stage breaks down the invisible barrier between scholar and practitioner Topics discussed include text and voice playing and criticism gesture language and the body gesture and audience and multilingualism and marginality The book provides fresh ways of thinking about the impact of Shakespeare s language on an audience s understanding and interpretation of the action and examines how a variety of performances engage with Shakespeare s text verse and language As such it is a unique and invaluable resource for students scholars and theatre practitioners alike

The Use of the Voice Robert Macdonald,1997

The Actor Speaks Patsy Rodenburg,2022-12-15 From the bestselling author of *The Right to Speak* and *The Need for*

Words comes this Bloomsbury Revelations edition of the essential guide to voice work *The Actor Speaks* Beginning with what every first year acting student faces in class and ending with what leading professional actors must achieve every night on stage Patsy Rodenburg s celebrated work as one of the world s foremost voice and acting coaches is fully revealed in this thoughtful and inspirational book about acting Written for the training and working actor Rodenburg s book brings to life a wide range of exercises and methods to release the actor s voice covering everything from posture breath and the body performing in specific spaces previews and first performances managing different length runs using microphones and dealing with an ageing or sick voice This book allows the reader to perform every night reaching the pitch passion and vocal intensity that the best roles require *Choreographing Voice* Gina Bloom,2001 **The Young Vic Theatre Book** Ruth Little,2004-04-08 Ruth Little is Associate Artistic Director of the Young Vic Theater **Journal of Dramatic Theory and Criticism** ,1993 [The Journal of English Language Teaching \(India\)](#) ,2003 **The Voice in Violence** Rocco Dal Vera,2001 This collection from The Voice and Speech Trainers Association focuses on the voice in stage violence addressing such questions as How does one scream safely What are the best ways to orchestrate voices in complex battle scenes How to voice coaches work collaboratively with fight directors and the rest of the creative team What techniques are used to re voice violent stunt scenes on film How accurate are actor presentations of extreme emotion What is missing from many portrayals of domestic violence Written by leading theatre voice and speech coaches the volume contains 63 articles essays interviews and reviews covering a wide variety of professional concerns **The British National Bibliography** Arthur James Wells,1992 [Gestures and Acclamations in Early Imperial Rome](#) Gregory S. Aldrete,1995 [Make Acting Work](#) Chrys Salt,2001-09-20 A brand new edition of the essential guide to developing your acting career Full of practical advice this offers a level headed appraisal of the challenges actors face today

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