

ACTING WITH AN ACCENT: A PRACTICAL EXPLORATION OF GENERAL
AMERICAN ACCENT VS. BRITISH RECEIVED PRONUNCIATION VIA
INTERNATIONAL PHONETIC ALPHABET
APPLIED TO PERFORMANCE

by

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ABSTRACT

The purpose of this paper is to understand the history and explore the differences between General American and British Pronunciation dialect using the International Phonetic Alphabet and Dudley Knight Theory. Looking at the comparison of Edith Skinner, Arthur Lessac, and Dudley Knight theories pertaining to speech, this paper seeks to understand the formation of the study of the history of linguistics and how it translates and utilized in the world of performance today, more specifically my own personal experience.

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INTRODUCTION

Communication, verbal and physical actions to express needs and ideas, is the key to survival in life. Through evolutionary biology research, we are born with inherent genetic abilities for the capabilities of speech and language development that are programmed into our neurosis. Language is one defining characteristic of humans; a person can be identified by their region, age, education, upbringing, and any other number of factors that make up the identity of a person, factors often affected by socio-economic circumstances. Speech is often taken for granted, as nearly every person on the planet develops some sort of language of communication that allows a human to converse within a group, creating a unique verbal fingerprint or dialect for that group. A dialect is simply distinguishing a certain form of language specific to a region or social group; often certain verbal forms that an individual develops outside of said group hinder clear interactions. This other verbal form may be modified consciously or subconsciously to ensure better understanding and belonging to the common language of the group.

Every person on this planet has some sort of accent according to other people outside of their similar vocal interaction group, and consequently, the human ear hears a marked difference in respect to what that person considers the 'norm'. Outside of the 'norm' may be associated with specific stereotypes, useful as a classifying marker but conversely, possibly a politically incorrect way to categorize people, their intellect, and basically who they are as a person. Nevertheless, this compartmentalization occurs, especially in theatre when an actor is attempting to become someone else through the vehicle of their own body, personality, past experiences, and awareness.

Theatre in the present day and age is to be seen and heard, and the voice of the actor through speech on stage becomes a controversial subject. No doubt a person cannot actually physically, mentally, emotionally, spiritually, and kinesthetically morph into another person, but that is the aim of an actor embodying a character. As everyone has different views on how speech should be spoken on stage, actors need to agree on a common ground for the use of language spoken in any number of dialects. Because in the English speaking world there is a history of theatre dialogue performed in a prescribed manner, this paper specifically addresses the differences between the General American accent versus the British Received pronunciation through the use of International Phonetic Alphabet for the aim of establishing the highest level of acting performance and therefore believability of character.

REVIEW OF LITERATURE

Story telling throughout history has been a medium to communicate ideas, pass on history, and to explore the vast expanse of human knowledge and experience. At the turn of the nineteenth century, oratory performance was a popular form of entertainment and also the beginning of the methodical study of speech because of dissatisfaction raised by Paul Passy, a French linguist, regarding the way language was taught.

The causes of the scientific revolution, part of the larger industrial revolution, are important to examine as a chain reaction in relation to the examination of the dissecting and teaching of language. The middle of the 19th century is the end of the Republic in France and the beginning of the female rule of England under Queen Victoria. These power shifts occur in nearly every country, including America, a still rising world power through land acquisition, although the United States is also experiencing internal power

struggle in the form of Civil War strife. America continues technological development displayed through the railroad built across the country, and the introduction of telegraphs, a communication development. The economy booms due to the Gold Rush in California; innovation in travel by steam ships ensures faster delivery of raw materials and products that boosts industrialism and work to a faster rate.

Politically, there is a reversion back to monarchy away from revolutionary radical republic views, and socially there is a shift to focusing on social change by new intellectuals interested in different ways of studying. August Comte's ideas on factual analysis rather than Romantic ideals were a chief turning point in questioning existing circumstances. Charles Darwin and Karl Marx also revolutionized thought in philosophy of science and politically, leading to the assumption that bettering society as a whole must come from the advancement of the way of life for humans (Russell 349). The condition of life was improved by the use of steam for ships, trains, and other technologies as well as the invention of gaslights; this innovative boom changed modernized every sector of life. One of the chief results of the further industrialization of the physical world, power shifts leading to reversion back to oppressive monarchy, and new modes of learning to combat social themes.

Phonetic Notation

The scientific revolution caused the growing expansion of social sciences of anthropology stemming from a need to notate newly discovered languages and linguistics as it evolved out of the historical orientation of philology (Knight 33). Phonetics as a methodological study was still growing over the first three decades of the 20th century as a separate area of study starting with Paul Passy's self-taught phonetics. This new

research area spawned the student Daniel Jones, perhaps one of the most influential people in English speech and dialect study.

Paul Passy gathered with a small group of language teachers established the International Phonetic Association in 1886, known as the International Phonetic Organization from 1897 onwards in order to create a group whose purpose it to study phonetics and it's applications. The International Phonetic Association's main contribution to phonetics is the creation of the International Phonetic Alphabet (IPA), which is a system that utilizes the Greek and Latin alphabet for phonetic notation as a prescriptive measure to understanding language and the way it is spoken. Theatre practitioners and all manner of linguists, translators, and speech- pathologists use this system for dissecting and having a standard representation of verbal sounds. The IPA also has an extension that deals with sounds not associated directly with the alphabet, such as lisps.

The IPA is split into phonetic symbols and diacritics, essentially the sounds and the sound- value (how they are said); this system has gone under a series of revisions that are still ongoing today as languages are continually evolving. Originally a system derived from Greek and Latin Alphabets composed into "Broad Romic" by Henry Sweet, this system did not allow for uniformity across all languages, consequently in 1888 there was a revision to switch the basis to the Latin alphabet. Henry Sweet started study as an English phonetician and philologist, paying close attention and examination to Old Norse and Old English; he applied his learning to the teaching of languages and publishing texts on phonetics and grammar that are used today as course texts in universities (Kunitz 598). As a guide, there are a few governing principles: one letter represents one specific

represents one unique articulator action and placement unlike English orthography where one symbol may represent more than one sound association (such as “C” in ceiling and cat), where letters often have context- dependent sound values.

Among the symbols of the IPA, 107 letters represent consonants and vowels, 31 diacritics are used to modify these, and 19 additional signs indicate suprasegmental qualities such as length, tone, stress, and intonation (Wall 12). All these marks are assembled in charts organized by where the vowel sounds are made in the mouth like the sound “e” that is made in the front of the mouth, what manner of articulation occurs consonants and which organs of speech articulate each. Not all symbols apply to all languages; in fact English utilizes less than 1/2. Other methods of distinguishing specific speech sounds have been developed to lesser success. The reason for employing International Phonetic Alphabet for this study is my past experience with this system through study at Texas Christian University in the Department of Theatre in Voice and Speech class. This system is not only familiar to me, but is understandable and personally effective.

Theories of Phonetic Study: Edith Skinner

Three schools of thought that in the arena of voice and speech training for actors are interrelated but separate: they are headed by Edith Skinner a teacher at Carnegie Tech and Julliard to produce the book *Speak with Distinction* in 1942 on “Good American Speech”; Arthur Lessac the creator of Lessac Kinesensic Training for the voice and body; and Dudley Knight who while at University California at Irvine developed Knight-Thompson Speechwork (which complements the teachings of Fitzmaurice Voicework) culminating in the book *Speaking with Skill* published in 2012.

Before dissecting a monologue in a certain approach, the history must be examined as ideas coalesce and settle in a certain manner because of past work. Skinner's school of thought derives from William Tilley who developed a strict study of phonetics under the Tilley Institute. Tilley believed in broad Romic transcription through IPA originally proposed by Henry Sweet, an English philologist, phonetician, and grammarian who focused on issues in phonetics and grammar in language and the teaching of language. He published many books such as *The Practical Study of Languages* and *The Sound of English*, which focus on British Received Pronunciation, to be used as course texts in schools and universities. He is the model for Henry Higgins in the *Pygmalion*, although George Bernard Shaw claims there are only touches of him in the play. Using Henry Sweet's original ideas, Tilley went on to develop narrow phonetic transcription, essentially a more detailed and precise form used defined by numerous diacritic symbols (Knight 33).

There was a general bucking reaction against this system by elocution teachers. The critics liked the broad transcription as the narrow had too much detail and the critics deemed it fussy and too particular to be of optimal use. Although very specific, this new form of transcription looked at how the word was spoken, rather than how it was written, an idea that is more helpful for an actor who is trying to learn a dialect. Switching from one system to another irked elocutionists as they preferred having a method that included not just syllabic consonants (a consonant that forms a syllable of its own) but also vowels, as this is how words are written. Tilley promoted the use of weak-form vowels (vowel sounds created in unstressed syllables) as to him, this was much more useful than basic phonetics or orthography. This gave a rise to a way of speaking called "Good

American Speech” also referred to as the “Mid-Atlantic” accent, as the dialect is said to fall somewhere in the Atlantic between America and England. This accent is marked by extreme extension of the vowel sounds, tremulous dying fall of intonation for word emphasis, sounding like the speech is sung rather than spoken, syllables stressed with discrete vowel sounds, and heavy glottal attack on words beginning with vowels- vocal vigor (Knight 33). Also, perhaps the most recognizable is the lack of rhoticity (r-coloring) of vowels in words such as “nurse” and “mother”.

Supposedly, this view is not supposed to be associated with any regional accent, but many of the vowels sounds are prescribed as those of British Received Pronunciation, for example the Broad “A” or “Ah” (α) in the words ‘pass’ and ‘dance’. Because of this, Good American Speech sounds to the American ear English in some instances, but is supposed to come off as an educated and cultivated accent rather than English sounding. Edith Skinner studied with Tilley for at least five years as well as with Margaret Prendergast McLean, Tilley’s assistant. Skinner eventually went on to work with McLean in the American Laboratory Theatre and then set up Carnegie Tech’s theatre training program (Knight 43). The way Tilley and Skinner conducted their education of students in a like manner included teaching with an iron rod, rating and sitting students in the order of their skills in the classroom, translating phonetics using narrow transcription as a tool for Good American Speech, incessant drill exercises, unconnected cursive phonetic transcription, and phonetics as a pattern and framework for life as well as art.

The challenges of this process are that no Americans actually spoke this “Mid-Atlantic” accent unless they were taught it, which almost defeats the purpose of having an accent that is considered “General American”. Skinner viewed speech that was not

“Good American Speech” as an infection the world had to be rid of, and the prescriptive practice of learning meant that actors often would become so worried about their speech that they were focusing on a stringent pattern of pronunciation, losing any sort of acting in the process. The time and effort to master this way is monumental; the purpose of proposing methodology is to make it easier for an actor to perform with an accent. It seemed that actors, because of the strictness, were less available to vocal impulse and that the reducing of regional accent caused unwanted tension in the vocal tract. In the 1960s and 1970s there was a revolution against Good American Speech, particularly in response to the name including ‘good’. This specific word suggests that there is only one right way to speak and sound and every other way was bad or lesser, which is not necessarily true. Positively, the Tilley and Skinner system provided a high level of linguistic detail, as the audience needs to understand dialogue such as Shakespearean play would contain with archaic words or modern words with archaic meanings, references, and more complex sentence structure (Knight 49).

Theories of Phonetic Study: Arthur Lessac

Arthur Lessac, a second leader, created the Lessac Kinesenic Training program that involves the voice and the body, proposing that an actor feels for discovering vocal sensation in the body for developing tonal clarity, articulation, and for better connecting to text and the rhythms of speech (Lessac 3). He taught actors to enjoy consonants and to feel it in their bodies. More succinctly:

Kinesenic training is the study and perception of motion and sensation in the body. It is about rediscovering, exploring, and learning to experience newly revealed body energy states or qualities, both vocal and non-vocal. Kinesics teaches us how

to define a modality of feeling through the senses rather than intellect.

Fundamentally, kinesics training is about vocal life and body wisdom and grows out of the work itself (Lessac 191).

In contrast to Skinner and Tilley, this approach is less prescriptive and more descriptive informed by observing and recording how language is actually used. Lessac establishes that there are two environments, the 'outer' and the 'inner'; the 'inner' being more forceful in affecting an actor portraying a character as a regular person cannot always control their outside environment. The 'inner' is associated with the 'self-to-self' idea while the 'outer' is 'self-to-other', an idea that is formed by our five sense of smell, sound, sight, taste, and touch. While the 'outer' is informed, the 'inner' is also informed by meditation, spirit, and other areas that give turbulence and action to the inner life.

Lessac argues that there are familiar events that bodies know how to perform that happen because of natural instinct, past memories, and are effortless. Kinesic experiencing is a significant first step in the self-use and self-teaching process (Lessac 191). This process can sometimes perhaps focus too much on the inner life rather than the outer life, which is what the actor has to translate to the audience.

The focus on actual speech pronunciation in this system differs in that he adds numbers to vowels in the International Phonetic Alphabet, so that "i"=1, "I"=2, "e"=3 and so on. Consonants are associated with musical instrument qualities, the consonants "m" and "n" are stringed instruments, luxuriant "w" and "zh" are woodwinds, raucous "r" is a trombone, "l" is a mellow saxophone, "ch" a clash of cymbals, and the small explosions "p," "b" and "t" are percussion. The problem with this is that not all cultures have all musical instruments, and so the associations made cannot be universally

applicable, the original aim of employing the International Phonetic Alphabet. The combination of the number associations and the musical instruments make an interesting system to consider, but one that has limitations to the non- Western world.

Theories of Phonetic Study: Dudley Knight

Falling into somewhat of a happy medium in the present day is Dudley Knight's take on phonetic technique. Knight moves away from Good American Speech because of the combination of ideology and pedagogy outlined in the aforementioned challenges to that procedure. Reflecting on the work of Tilley and Skinner, Knight proposes that there must be an ability to physically experience and isolate sound change in speech. Specifically, that this must precede learning any prescriptive pattern; this makes it easier for an actor to learn a detailed model of how speech should be spoken. It stops the need for lengthy rote and drill on muscular isolation. Principally, phonetic training should be descriptive rather than prescriptive. All sounds of the world's languages must be included, not just ones used in American English, which IPA has made a conscious move towards. Still, Skinner and Knight agree that phonetic transcription must be narrow phonetic transcription, as the more specific speech can become, the more specific the character's dialect can be developed.

Dialects and accents study is more specific, more objective and descriptive in kinesthetic awareness rather than a prescriptive audio- based training mentality. A metaphor would be that you cannot hand out many different types of flavored candy out to the audience if there are only a few in your possession. A differentiation between Skinner and Knight is that phonetic symbols should be printed (Knight) and not in script (Skinner), as this makes the translation easier to read. Knight outlines that the system set

up to follow is a model not a mandate, as performing language is more complex than normal speech. This model should be based on patterns found in a large number of American Speakers, especially vowels and their treatment, as many times that is the distinction between one dialect and another. This can shift over time as language develops and different accent clusters geographically wax and wane. “General American” or “Broadcast Speech” is based on Inland Northern, a region that includes most of the cities along the Erie Canal and on the U.S. side of the Great Lakes region, reaching approximately from Herkimer, New York to Green Bay, Wisconsin, and seems the most ambiguously American sounding in general at this time. Importantly, all of this work takes time to be flexible, have active articulation, and complete repertoire of speech sounds through descriptive, experiential phonetic training (Knight 51). A person has the capacity to learn any dialect but it is like a muscle, you have to keep on using a system of identifying and trying accents just like a baseball player has to train. Good American Speech is useful if a person is playing actors of the past or historically famous people, but it is just like any other accent studied and then applied. Lastly, all types of linguistic study are connected from articulatory phonetics (how humans produce speech sounds via the interaction of different physiological structures) to acoustic phonetics (acoustic aspects of speech sounds investigating properties such as the mean squared amplitude of a waveform, its duration, its fundamental frequency, or other properties of its frequency spectrum, and the relationship of these properties to other branches of phonetics (e.g. articulatory or auditory phonetics) (Clark 5) to dialectology (studies variations in language based primarily on geographic distribution and their associated features (Petyt 7), and all of the studies can inform each other. Therefore, in the present time and

instruction that I have received, I adopted mainly Knight framework in looking at classical texts.

Personal Experience with Accents

Originally born in England, I moved from Birmingham, England in the West Midlands of the country to Memphis, Tennessee in the Southern part of the United States at the age of ten. My mother's accent influence of cockney (a person born within the sound of the London Bells in the South of England), my father's accent influence from Yorkshire in the North, and living in the West Midlands, I started in America with an accent that erred, because of my schooling more so than family and regional influences, towards the Queen's English, or Received Pronunciation rather than a more 'common' sounding English accent. At my private school in Memphis, I had many problems in the first six months communicating with my peers because of my vocabulary, pronunciation, syntax, structure, and pace of talking. Although we were talking the same language, the differences were vast; some words had completely different pronunciations even though they had the same spelling and meaning, like the word 'route'. One of the first times that I noticed my accent was a barrier was when I was not cast in *To Kill a Mockingbird* because I could not speak in any type of American accent and it would not make sense to have a girl with a British accent in the cast. Over my theatre career throughout high school to the beginning of college, this aspect of my castability for a play became increasingly apparent as a block to potential success.

Personal Study of Accents

To combat these challenges, I started more consciously studying and working on being able to transition from my natural speech to either a British Received Pronunciation

or a General American accent. My focus of my independent study in my last year is to be able to get with a General American dialect whether in a monologue, classical or contemporary play, or a cold reading in an audition. Looking at a classical monologue I dissected more closely after studying many monologues, many classical monologues, especially Shakespeare, fall into linguistic patterns and tendencies I had not previously noticed. In this thesis, the part of Julia from *The Two Gentlemen of Verona* is being dissected. Perusing this piece at first, I was quite excited to begin because the other two Shakespearean comedic monologues that I have looked at and studied before are similar in format, but different. Phebe's comedic monologue from *As You Like It* that starts, "Think not I love him..." has similar types of comparisons throughout the monologue as the Julia monologue and Viola's monologue from *Twelfth Night* is direct address to the audience and discusses the aspects of love and rejected love as well like Julia. Below is the monologue:

Julia:

And she shall thank you for't, if e'er you know her.

A virtuous gentlewoman, mild and beautiful

I hope my master's suit will be but cold,

Since she respects my mistress' love so much.

Alas, how love can trifle with itself!

Here is her picture: let me see; I think,

If I had such a tire, this face of mine

Were full as lovely as is this of hers:

And yet the painter flatter'd her a little,

Unless I flatter with myself too much.
 Her hair is auburn, mine is perfect yellow:
 If that be all the difference in his love,
 I'll get me such a colour'd periwig.
 Her eyes are grey as glass, and so are mine:
 Ay, but her forehead's low, and mine's as high.
 What should it be that he respects in her
 But I can make respective in myself,
 If this fond Love were not a blinded god?
 Come, shadow, come and take this shadow up,
 For 'tis thy rival. O thou senseless form,
 Thou shalt be worshipp'd, kiss'd, loved and adored!
 And, were there sense in his idolatry,
 My substance should be statue in thy stead.
 I'll use thee kindly for thy mistress' sake,
 That used me so; or else, by Jove I vow,
 I should have scratch'd out your unseeing eyes
 To make my master out of love with thee!

This monologue was a little difficult at first to speak in a General American accent when I was cold reading and it was difficult to write in the General American speech of the International Phonetic Alphabet (IPA). I had not used the IPA in awhile so remembering and connecting the sounds to the symbols proved hard work. Also, I found the post vocalic rhotic “r”s, or “r-coloring” of certain vowels, a challenge to hit verbally when

speaking every time I said the monologue, especially in the words “picture” and “flatter” also, although I had problem with the “a” sound. I also used the words and imagery that were in the monologue, but I needed to go further with the coloring and the usage of the word. This is partly due to the pitch usage and use of operative stress on the right words. I also did not realize that I had the bad habit of repetitive cadence (downward inflection) at the end of each sentence or phrase, rather than building the lines in intonation to be more impactful and lead to the next thought. I also have found that I do not memorize as fast and as accurately as I thought; as a result, I need to spend more times being able to just fly through my lines without any hesitation. Before this monologue, I thought that it was not ok to stress to pronouns, but rather pick stronger words like verbs or nouns; however, this monologue is all about the difference between myself and the other woman so it is important that it is highlighted when I am talking about myself and when I talking about her. Overall, I think that this monologue was a good piece to begin breaking the back on all my bad habits in general and in Shakespeare, as well as pushing me into my American accent so I can identify the major words that do not sound American when I am talking, like the British [əʊ] rather than American [oʊ].

Conversely, translating this monologue into British Received Pronunciation was a little easier for me, as that is where generally my voice lives. While in General American medial and some final ‘t’s’ are pronounced to sound like a ‘d’, in British Received Pronunciation it is pronounced as a ‘t’ as a plosive alveolar consonant for the words ‘flatter’ and ‘not’. Also the use of [j] which follows the alveolar consonants ‘t’, ‘d’, ‘l’, and ‘s’ appearing in the monologue in the word “statue”. A pronounced vowel difference from General American is the use of the [ɑ] sound in words such as ‘master’; this

utterance is easy for even an untrained ear to hear whether an accent sounds English. A less distinct change is the open rounded back vowel of the ‘thought’ set heard in the word ‘all’. A large consonant indicator of British Speech is the absence of the rhotic ‘r’ or in other words without r- coloration shown in succession in the line ‘And yet the painter flatter’d her a little”. These switches seem to be my main dispute points when flipping between the General American and British Received Pronunciation, although some other pronunciations that are not belonging to the dialect I am speaking come out from time to time.

There is always going to be a debate over linguistics as speech patterns are subject to change over time, region, and any other number of factors. The need for understanding drives this controversy, as every person who studies linguistics is trying to reach a synthesized end theory on how to approach language. Considering that growth in this area of study has only happened in the last two hundred years, this field can still develop and be understood at a deeper level with a wider range; indeed, as technology and the understanding of humans’ spurs onward, knowledge about every aspect of human functionality can only prosper. Who determines who has an accent and how foreign it is? Is it just what sounds most unfamiliar to a person’s ear--or conversely, how similar it is to our own speech and the way our peers speak? Perhaps it is not a question of a right or wrong way to pronounce words, but rather what a particular pronunciation says about us as members of society and our personal identity; perhaps the power lies not in the way we speak, but what it subconsciously infers, which is more frightening.

APPENDIX

THEA 31333 ACTING SHAKESPEARE - Scott

Given Circumstances for Shakespeare Monologue and Scene Performances

Answer all from character's point of view

I am Julia in love with Proteus and mistress to the servant Lucetta. When I travel from Verona to Milan to see Proteus, I learn he is in love with another, Sylvia, and so I disguise myself as a male servant named “Sebastian” while I try to figure out how I am going to handle the situation. The Other that is being talked to in this monologue is at first Sylvia; she is the daughter of the Duke of Milan and Valentine is in love with her. She also is being pursued by Proteus and Thurio; later on in the monologue I am talking to the audience and a picture of Sylvia that I have in my hand. I had not met Sylvia until just before this monologue, when I, dressed as “Sebastian”, gave a ring from Proteus to Sylvia. The other’s problem, in my opinion, is that master is in love with her and pursues her, although she is not in love with my master. I do not believe her to be any prettier than I am and so I do not understand. Proteus originally promised his love to me before he left Verona for Milan, not Sylvia. The origin of my problem is not really with Julia, it is with Proteus; the obstacles that Sylvia provides are her beauty, which I believe to be less than mine, and that fact that Proteus is pursuing her when he has declared love to me.

The monologue is set in Milan, Italy, although at the start of the play I was in Verona. As “Sebastian”, I have gone to Sylvia’s bedchamber to deliver the ring from Proteus and get Sylvia’s portrait. The spatial relationship the main Other, the audience, is close. The environment affects images, actions, and activity because it is set in Sylvia’s bedroom, which is a very personal space. When I am talking about Sylvia’s hair and

other visual elements, I can see her looking glass, hairbrush, and other beauty supplies. I am examining her in my mind's eye and the portrait in my hand, so any element around the room such as clothes or items on the dresser could inform my images. In the environment, I physically relate to a picture of Sylvia that I have picked up and that is the only physical item I make specific reference to.

Two Gentleman of Verona was believed to have been written sometime between 1589-1592, in the 16th century of the decades spanning between late 1580s to early 1590s. The season is summer, and in the high noon heat. In the relationship in “the moment before” I decide to go to Milan to visit Proteus dressed as a boy, and I find Proteus in love with Sylvia even though he was sworn love to me. I pose as Sebastian, a pageboy to Proteus, until I decide what to do. Proteus gives me, disguised as Sebastian, a ring to give to Sylvia; this is the Ring that I originally gave to Proteus in the name of love before he left Verona for Milan. When I as Sebastian give Sylvia the ring, Sylvia knows the ring was originally mine and she is sympathetic for me, although she does not know Sebastian is me. Sylvia expressed dislike for Proteus and then asks me about Julia after I have thanked her as Sebastian for her sympathy for Julia.

In a nutshell, I am saying that I am better than Sylvia, especially by the way of looks. By speaking this, I am trying to stop Proteus from loving Julia, as I cannot see why he has switched his love from me to her. I want Proteus to stop pursuing Sylvia. I am fighting for Proteus because I love him and he has promised his love to me. My expectation of winning is to win Proteus, whom I already had in the first place. If I lose, I lose Proteus to Sylvia, a woman who I believe to be less beautiful than myself, even though she does not want him. The desired change in action is in Proteus, more than

Sylvia, because Sylvia has already admitted that she does not want him. I want Sylvia to be less beautiful or to appear less attractive so Proteus will fall out of love with her.

Ultimately, I desire for Proteus to return to loving me and stop loving Sylvia.

I achieve my goal with concrete images and comparison of the face talking about her “auburn” hair and mine is “perfect yellow”; note that she does not receive an adjective when I am describing her hair. The image “her eyes are grey as glass” and “her forehead’s low” also are images in the monologue. Also in comparison, I use antithesis of a sort to compare my looks to hers concerning her face, hair, eyes, and forehead. Words that I repeat are the words “respect” which changes to “respective” in some cases, “flatter” which changes to “flatter’d”, the word “love” both at the beginning and the end of the monologue, and the word “use” which changes to “used”. I use language structures such as alliteration, especially “s” when I say, “she shall”, “substances should be statue in thy stead”, “grey as glass”, and combine with consonance on the line “since she respects my mistress’ love so much”. Assonance is also included on the phrases “ me see” and the word “scratch’d” if said a certain way is onomatopoeia like. I use a lot of similes and metaphors in comparison like “Her hair is auburn, mine is perfect yellow”, “Her eyes are grey as glass, and so are mine: Ay, but her forehead’s low, and mines as high”, and “this face of mine were full as lovely as is this of hers.” These shape my tactics because I am trying to prove definitively that I am better looking than Sylvia. In the scansion, there are a few feminine endings and the way the analogous images are set up help me at first organize my thoughts as the feminine endings are at the beginning, and then set up a framework to show that I am better looking. Also some of the sentences stop in the middle of the line, while others stop at the end of the line. There are a lot of pauses of

varying lengths for commas, colons, semi-colons, and periods which if a colon is in the middle of the line it will be a longer pause for an epic caesura. The physical actions I could employ would be referencing the picture in my hand or on the line “come, shadow come”. The second to last line “I should have scratch’d out your unseeing eyes” would also be suited to physical actions as the words are so strong.

Julia: Si S'ol' o'ank' ju f'at' if e'er ju no' h'er // ♀
 And she shall thank you for't, if e'er you know her.

ā v'st'was d'ent' tu'uman m'ild and b'ut'of
 A virtuous gentlewoman, mild and beautiful!

ā h'ovp m'āi m'ast'oz s'ut' w'ill bi b'ut' k'ov't'd
 I hope my master's suit will be but cold,

s'int's Si r'esp'ekts m'āi m'ist'r's l'ov' s'ot' m'ut's //
 Since she respects my mistress' love so much. //

ā l'as h'āi' l'ov' k'ant' w'it' it's'elf //
 Alas, how love can trifle with itself! //

h'ēr iz h'ēr p'ict'ur' // l'et m'ē s'ē; I t'h'ink
 Here is her picture: let me see; I think,

if ā h'ad s'uch ā t'ir' ās f'ers āf m'āin
 If I had such a tire, this face of mine

w'ō' f'ul' ās l'ov'ly ās iz āis āf h'ēr' //
 Were full as lovely as is this of hers: //

and iz'ē' p'aint' f'latt'rd' h'ēr ā l'itt'l' //
 And yet the painter flatter'd her a little; //

ān'l's āf flatt'r' w'it' m'ā's'elf t'u' m'ut's
 Unless I flatter with myself too much.

h'ēr h'ēr' iz āb'urn m'āin'iz p'f'ect' y'ell'ow //
 Her hair is auburn, mine is perfect yellow: //

if āt' b'ē āll th'ē d'iff'ere'nc'ē' in h'is l'ov'ē //
 If that be all the difference in his love, //

ā't' g'et m'ē s'uch ā col'our'd' p'eriwig' //
 I'll get me such a colour'd periwig. //

h'ēr āt'z ā' gr'ēy ās gl'ass' and s'ō' ār'ē m'āin' //
 Her eyes are grey as glass, and so are mine: //

āi' b'ut' h'ēr f'or'ēh'ēd'z l'ow' / and m'āin'z ās h'igh'
 Ay, but her forehead's low, and mine's as high.

āt' s'hou'd' it b'ē āt' h'ē r'esp'ekts' in h'ēr
 What should it be that he respects in her

b'ut' I cān m'ā'k' r'esp'ek'tiv'ē' in m'ā's'elf
 But I can make respective in myself,

if āis f'ond' l'ov'ē w'ō' r'at'z ā bl'ind'ed' god'
 If this fond Love were not a blinded god?

k'om' s'had'ow' k'om' and t'ak'ē' ās s'had'ow' up,
 Come, shadow, come and take this shadow up,

f'ō' t'is th'ē r'ival' / O th'ou' s'ens'el'ess' f'ō'rm' /
 For 'tis thy rival, O thou senseless form,

th'ou' s'hālt' b'ē w'orshipp'd, kiss'd, l'ov'd' and ād'or'd' //
 Thou shalt be worshipp'd, kiss'd, loved and adored! //

and w'ō' w'ē'r' s'ens'ē' in h'is ā'id'ol'at'ry' /
 And, were there sense in his idolatry,

m'āi' s'ub'stā'nc'ē' s'hou'd' b'ē s'tāt'ue' in th'ē' s't'ead' //
 My substance should be statue in thy stead. //

äil juz äi vaitndli fä äi mistis setk /
 I'll use thee kindly for thy mistress' sake,

äet vnd mistis / äis bät äv äi vav
 That used me so, or else, by Jove I vow,

äi Sud hav skretst äi äi änsin äiz
 I should have scratch'd out your unseeing eyes

tu me äi mäst äit äi äi äi äi
 To make my master out of love with thee!

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