Here's How to Do Accent Modification
Teach Yourself Accents: The British Isles
You Talkin' to Me?
Stage Directing
Teach Yourself Accents: The British Isles
Teach Yourself Accents: Europe
Functional Variations in English
Teach Yourself Accents - The British Isles
Second Dialect Acquisition
Turkish Intonation
Accent in North American Film and Television
How to Be a Working Actor, 5th Edition
Acting with the Voice
English with an Accent
Tools and Techniques for Character Interpretation
LGBTQ Comedic Monologues That Are Actually Funny
Accents & Dialects for Stage and Screen
African Accents
A Complete Guide to the Stage
Acenttools and Techniques for Character Interpretation
You Talkin' to Me?
You Talkin' to Me?
The Business of Words
The Vampires of Morève: a Family Chronicle
Teach Yourself Accents
Screen Accents & Dialects for Stage and Screen
Accents and Dialects for Stage and Screen
African Accents
Accents & Dialects for Stage and Screen
Teen Guide to Getting Started in the Arts

Offers guidance concerning training and an overview of possible careers in theater, film, architecture, art, dance, music, photography, and writing.

From paddy wagon to rush hour, New York City has given us a number of our popular words and phrases, along the way fashioning a recognizable dialect all its own. Often imitated and just as often ridiculed, New York English has its own identity, imbued with the rich cultural history of (as New Yorkers tell it) the greatest city in the world. How did this unique language community develop, and how has it shaped the city as we know it today? In You Talkin' to Me?, E.J. White explores the hidden history of English in New York City -- a history that encompasses social class, immigration, culture, economics, and, of course, real estate. She tells entertaining stories of New York's most famous characters, streets, and cultural institutions, from Broadway to the newspaper office to the department store, illuminating a new dimension of the city's landscape. Full of little-known facts -- C-3PO was originally written to have a New York accent; West Side Story was originally going to be East Side Story, about Jewish and Christian New Yorkers; and "confidence man" started in reference to a specific New York City criminal -- the book will delight lovers of language and history alike. The history of English in New York is deeply intertwined with the story of a famous city trying to develop its own identity. White's account engages issues of class and social difference; the invisible barriers that separate insiders from outsiders; the war between children who fit in and their parents who do not; and the struggle of being both an immigrant to the city and a New Yorker. Following language from The Bowery to The Bronx, You Talkin' to Me? offers a fascinating account of how language moves and changes-and a new way of understanding the language history, not only of New York, but of the United States.

The Business of Words examines the practices of 'high-end' language workers or wordsmiths where we find words being professionally designed, institutionally managed, and, inevitably, objectified for status and profit. A aligned with existing work on language and political economy in critical sociolinguistics and discourse studies, the volume offers a novel, complementary insight into the relatively elite practices of language workers such as advertisers, dialect coaches, publishers, judges, translators, public relations officers, fine artists, journalists, and linguists themselves. In fact, the book considers what academics might learn about language from other wordsmiths, opening a space
for ‘dialogue’ between those researching language and those who also stake a claim to linguistic expertise and a way with words. Bringing together an array of leading international scholars from the cognate fields of discourse studies, sociolinguistics, and linguistic anthropology, this book is an essential resource for researchers, advanced undergraduate, and postgraduate students of English language, linguistics and applied linguistics, communication and media studies, and anthropology.

A phonetic analysis of accents in North American film and television: how they vary and how they have changed.

This volume consists of brief chapters, adapted from the weekly scripts of a popular NPR series on language, contributed by a cross-section of leading professional linguists from the U.S. and abroad.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Paperback w/CD

Are you doing a play by Tennessee Williams? Or one of David Mamet's plays set in Chicago? Need to learn a Southern or Boston or New York or Caribbean Islands accent quickly, or do you have plenty of time? Then Teach Yourself Accents – North America: A Handbook for Young Actors and Speakers is for you: an easy-to-use manual full of clear, cogent advice and fascinating information. Contemporary monologues and scenes for two are included, and audio tracks feature extensive practice exercises. Perfect for the young acting student, the book will help anyone beginning a study of accents to get a rapid handle on the subject and use any accent immediately, with an authentic sound. More experienced actors who need an authoritative quick guide for an audition or for role preparation will find it equally useful, as will speakers who want to improve a specific accent or liven up a presentation with an apt anecdote. This second volume of the new Teach Yourself Accents series by Robert Blumenfeld, author of the best-selling Accents: A Manual for Actors, covers General American, the most widely used accent of Standard American English, as well as Northern and Southern regional accents, AAVE (African-American Vernacular English), Hispanic, Caribbean Islands, and Canadian English and French accents.

In Singing and Communicating in English, internationally renowned diction coach Kathryn LaBouff provides singers with an accessible guide to the principles of English diction they need to communicate the text successfully. In addition to standard American and British English, a variety of regional dialects and accents are covered in depth. A companion website features a full range of vowel/consonant drills, poems read aloud by the author and veteran theater and voiceover actor John Keating, as well as an instructor's answer key, and publishers' lists to help the singer locate a vast array of English language works for performance.

An actor, dialect coach, and writer in New York City, Blumenfeld offers advice to working actors on how to expand their potential for work by recording books. He talks about the business, the voice, diction and pronunciation, microphone and recording techniques, acting methods, and reading techniques.

(Limelight). A must for both the aspiring and seasoned artist. Uniquely geared to the work of theatre and film artists, this book, for the first time, sets out clearly and concisely the ideas, principles, and character typology of various psychological schools from Freudian, Kleinian, and Jungian to contemporary developments. The practical uses and applications of their theories are graphically
demonstrated throughout the book by means of numerous examples and in-depth analyses drawn from classic and contemporary theatrical and cinematic literature. Stanislavskian methods are also discussed. A n immensely useful, essential tool for character creation and analysis. Features a foreword by noted acting teacher Alice Spivak.

This volume is a compilation of 21 distinguished chapters, an Introduction, and an Afterword with a thematic focus on the functional variations of English in non-native contexts. Highly acclaimed scholars in the field of (applied) linguistics, bringing their expertise from the core areas of general linguistics, sociolinguistics, psycholinguistics, cognitive linguistics, educational linguistics, and stylistics, address the ways in which English language varies in different contexts. The contributions carefully examine the variations, the complexities and the concerns arising thereof, and explore the resultant pedagogical implications. The volume, in this respect, contributes to an informed process for policy decisions, curriculum design, material development, and most importantly classroom practices based on the ability, feasibility and desirability of English for the users, as a step towards nurturing globally-minded, globally-competent, and globally-functioning individuals. Taking the deliberations through and beyond Kachru’s world Englishes model of three circles, this book is an attempt to: See what the users of English ‘do’ or ‘do not do’ with the language, rather than ‘where’ they come from Create a flexible mindset to enable acceptance and respect for linguistic variations in English usage Promote practical abilities for language and ‘communication management’ Facilitate informed pedagogical practices based on global realities

(Applause Acting Series). The first and only book of its kind, this cutting-edge and incredibly hysterical monologue book is specifically for actors auditioning for LGBTQ roles. LGBTQ Comedic Monologues That Are Actually Funny features works by LGBT writers and comics (and their allies) who have written and/or performed for Comedy Central, Backstage magazine, NBC, the Huffington Post, the Onion, Second City, E!, and many more. This collection is the go-to source for the comedic monologue needs of actors seeking LGBT material, as well as a paean to LGBT characters and artists.

The celebrated survival guide for the working actor - now completely updated and expanded with a foreword by Tony award-winning actor Joe Mantegna! Renowned for more than two decades as the most comprehensive resource for actors, How to Be a Working Actor is a must-read for achieving success in The Business. Now this "Bible of the Biz" has been completely revised and greatly expanded to address new markets, ever-changing opportunities, and the many new ways today's actors find work. Talent manager, teacher, and career coach Mari Lyn Henry and actress, author, and spokeswoman Lynne Rogers combine their extensive skills and years of experience to cover all the essentials of how to market yourself, land roles, and manage a successful career. They also include expert advice from scores of other industry experts - well-known actors, agents, managers, casting directors, and teachers. How to Be a Working Actor is loaded with advice on how to: - put together a professional wardrobe - get a head shot that brings out the real you - create a resume that really works - find the training to develop your talents - communicate effectively with agents and managers - use the internet to promote your business and explore new opportunities - get the most value out of union membership - excel at auditions and screen tests - discover how to get work in regional markets - cope with success How to Be a Working Actor takes a no-nonsense approach to the whole business of being a working actor, with detailed information on how to live on a budget in New York and Los Angeles, what the acting jobs are and what they pay, even how to find a survival strategy that will augment your career. And an extensive section on script analysis shows you how to investigate the depth of a character to create a memorable audition for roles in theatre, film, and television.

This book is about the role that the imperfect, the disquieting and the dystopian are currently playing.
in the construction of Irish identities. All the essays assess identity issues that require urgent examination, problematize canonical definitions of Irishness and, above all, look at the ways in which the artistic output of the country has been altered by the Celtic Tiger phenomenon and its subsequent demise. Recent narrative from Ireland, principally published in the twenty-first century and/or at the end of the 1990s, is dealt with extensively. The authors examined include Eavan Boland, Mary Rose Callaghan, Peter Cunningham, Emma Donoghue, Anne Enright, Emer Martin, Lia Mills, Paul Muldoon, Eiléan Ní Chuilleanáin, Bernard O’Donohue, Peter Sirr and David Wheatley.

Voice: Onstage and Off is a comprehensive guide to the process of building, mastering, and fine-tuning the voice for performance. Every aspect of vocal work is covered, from the initial speech impulse and the creation of sound, right through to refining the final product in different types of performance. This highly adaptable course of study empowers performers of all levels to combine and evolve their onstage and offstage voices.

should prove invaluable to beginners, journeymen/women and seasoned pros. Ren Auberjonois Boston Legal, Star Trek: Deep Space Nine Have you ever watched a show like Whose Line Is It Anyway, and wondered if you could do that? Trust me: You can. Everyone improvises. Yes, even you. Or did you wake up this morning, get a cup of coffee, open up your script, and read the scene where you sit at your computer, reading this description of the book? Y ou make it up as you go along, from what you do during your day to everything that you say to other people. It may simply be that you, like many of us, want to be able to improvise a little better. I am amazed at the huge knowledge of improv you convey. Y our readers, pros or amateurs, should find your book fascinating. Adam West, actor The Improvisation Playbook is a self-contained how-to manual that guides you through the basics of improvisation and describes a series of classes for exploration, growth and just plain fun. Improvist and coach Tristan MacAvery shares his experience, his knowledge and his encouragement in showing how everyone-not just comedians and actors-can bring out the best in every area of life. It all comes together when you discover this simple truth: Improvisation is Telling the Truth Without a Script I wish I had this book when I was starting out! Dean Haglund, Actor/Improviser (X Files, Lone Gunmen

What is involved in acquiring a new dialect - for example, when Canadian English speakers move to Australia or African American English-speaking children go to school? How is such learning different from second language acquisition (SLA), and why is it in some ways more difficult? These are some of the questions Jeff Siegel examines in this book, which focuses specifically on second dialect acquisition (SDA). Siegel surveys a wide range of studies that throw light on SDA. These concern dialects of English as well as those of other languages, including Dutch, German, Greek, Norwegian, Portuguese and Spanish. He also describes the individual and linguistic factors that affect SDA, such as age, social identity and language complexity. The book discusses problems faced by students who have to acquire the standard dialect without any special teaching, and presents some educational approaches that have been successful in promoting SDA in the classroom.

In Stage Directing: A Director’s Itinerary, the student of theatrical directing will find a step-by-step guide to directing a production, from choosing a play to opening night. Unlike other directing textbooks, it provides practical advice on organizing tasks throughout the directorial process, including budgeting, writing casting notices, and auditioning. It moreover includes an abundance of helpful examples and tried-and-true exercises, as well as information on how to organize a director’s documents into a production notebook. The second edition builds on the strengths of the first edition by elaborating on key analytical, organizational, and strategic steps in a successful director’s itinerary, with special attention to the direction of musicals.
Here's How to Do Accent Modification: A Manual for Speech-Language Pathologists is designed for speech-language pathologists (SLPs) working with clients on accent modification in American English. A growing number of non-native speakers are interested in improving their communication skills and SLPs need preparation to work with this clientele. The text provides copious advice and many diverse techniques for teaching accent modification, from the level of basic sounds to the level of discourse. The text emphasizes realistic goal setting, so that clients focus on becoming effective communicators as opposed to sounding exactly like native speakers. The objective is a balance between clear and natural speech. Many SLPs favor intelligibility over naturalness because of their backgrounds working with speech delayed children, but with non-native speakers this often leads to unnatural speech and listeners focus on how something is said as opposed to what is said. Here's How to Do Accent Modification is uniquely geared toward the skills and backgrounds of SLPs working with clients in a one-on-one setting, but is also an excellent introductory text for any English as a Second Language (ESL) teacher. Robert McKinney brings this unique perspective as a speech-language pathologist with degrees in both Communication Disorders and Teaching English as a Second Language. Also included with the text are numerous practical activities and worksheets for working with clients. The ebook includes audio files and video clips to demonstrate working with non-native speakers.

(Limelight). Do you need to learn an English or Irish accent quickly, or do you have plenty of time? Either way, Teach Yourself Accents The British Isles: A Handbook for Young Actors and Speakers is for you: an easy-to-use manual full of clear, cogent advice and fascinating information. Contemporary monologues and scenes for two are included, and audio tracks feature extensive practice exercises. Perfect for the young acting student, the book will help anyone beginning a study of accents to get a rapid handle on the subject and use any accent immediately, with an authentic sound. More experienced actors who need an authoritative quick guide for an audition or for role preparation will find it equally useful, as will speakers who want to improve a specific accent or liven up a presentation with an apt anecdote. This first volume of the new Teach Yourself Accents series by Robert Blumenfeld, author of the best-selling Accents: A Manual for Actors, covers upper- and middle-class English accents (British Received Pronunciation), London accents, and English provincial accents (Midlands and Yorkshire), as well as Welsh, Scottish, and several Irish accents. Train your ears to hear, and your vocal muscles to respond, and you can do any accent!

This study is the first of its kind to analyse the representation of Irish English in film. Using a corpus of 50 films, ranging from John Ford’s The Informer (1935) to Lenny Abrahamson’s Garage (2007), the author examines the extent to which Irish English grammatical, discourse and lexical features are present in the films and provides a qualitative analysis of the accents in these works. The authenticity of the language is called into question and discussed in relation to the phenomenon of the Stage Irishman.

Applause Books 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.

Presents a guide for those interested in pursuing a career in the performing arts, with advice and tips on assessing interests and skills, setting goals, planning career actions, searching for a job, networking, and pursuing success in the workplace.
The topic of awareness and control is an elephant in the room in sociolinguistic research. To what extent are speakers aware of sociolinguistic variables? Are there different types or levels of awareness? Is 'control' of these variables a conscious or unconscious process, or is it some combination of the two? Are the variables we are aware of necessarily those we control, and vice versa? The extent to which speakers are aware of sociolinguistic information and use it strategically may drastically affect our understanding of the role that sociolinguistic cues play in the development of structural categories. This volume constitutes the first concerted effort to understand the nature of awareness and control using all the methodological and theoretical tools at our disposal. The contributors employ a variety of perspectives to address the relationship between awareness and control in sociolinguistic research.

In English with an Accent, Rosina Lippi-Green examines American attitudes towards language, exposing the way in which language is used to maintain and perpetuate social structures.

The grim tale dramatized in these pages, while it may strain credibility, is undeniably and unfortunately true. Its horrible events took place in 1818 in one of the most unlikely settings for such a saga on the face of the earth: the picturesque French provincial village of Morève in the Loiret département on the post road one hundred and thirty-five kilometers southwest of Paris, and its surrounding countryside: a complacent, prosperous backwater of tenant farms, orchards, and vineyards. As any of the populace would have been happy to tell you, this is a place where "nothing ever happens, thank goodness"; that is, nothing until suddenly people start disappearing, and bodies are discovered of people and animals who appear to have been murdered by vampires, throwing the district into fear and panic. At this point, Raoul Champfleury returns from Boston, where his aristocratic family had fled during the French Revolution, to his ancestral chateau of Morève—successfully reclaimed by the family under the Bourbon Restoration—for a prolonged visit with his mother, Dowager Countess Régine-Rosemonde, and his destructive brother and sister-in-law, the tyrannical Count and Countess of Morève, religious fanatics pursuing their futile but abusive efforts to convert the dowager countess from her entrenched atheism. Raoul is accompanied by his lifelong friend, Christophe Béanger, whose family had fled Morève with the Champfleury family. Before they know it, they are caught up together with the town’s mayor, lawyer Maitre Littré, and the village’s one policeman, the intelligent and resourceful Pierre Dupont, in trying to solve the mysteries. What they discover horrifies them beyond words.

This easy-to-follow yet incredibly detailed 350-page book is the industry standard on accents and dialects of the English language. Readers get not only a proven system of instruction instead of mere voice mimicry, but an invaluable collection of 12 CDs. Paul Meier is a leading dialect coach for theatre and film, and contained in this impressive publication is his entire standard repertoire of the 24 most valuable accents and dialects for actors: Afrikaans (South Africa), American Deep South (Mississippi/Georgia/Alabama), American Southern (Kentucky/Tennessee), Australian, Cockney, Downeast New England, French, General American, German, Hampshire, Indian, Irish, Italian, Liverpool, New York, Northern Ireland, Russian, Scottish, South Boston, Spanish (Castilian & Colonial), Standard British English (Received Pronunciation), Welsh, Yiddish, and Yorkshire.

Since its initial publication, English with an Accent has provoked debate and controversy within classrooms through its in-depth scrutiny of American attitudes towards language. Rosina Lippi-Green discusses the ways in which discrimination based on accent functions to support and perpetuate social structures and unequal power relations. This second edition has been reorganized and revised to include: new dedicated chapters on Latino English and Asian American English discussion questions, further reading, and suggested classroom exercises, updated examples from the classroom, the judicial system, the media, and corporate culture a discussion of the long-term implications of the Ebonics debate a brand-new companion website with a glossary of key terms and links to audio,
video, and images relevant to the each chapter's content. English with an Accent is essential reading for students with interests in attitudes and discrimination towards language.

For directors, voice and dialect coaches, Alexander teachers, medical specialists, speech pathologists, actors and singers and anyone interested in the performer's voice in the theatre, this book provides an overview of basic voice and speech production, the Alexander technique and ways to integrate these principles into the rehearsal process and methods for working most effectively with voice and speech/Alexander coaches.

The Handbook of Dialectology provides an authoritative, up-to-date and unusually broad account of the study of dialect, in one volume. Each chapter reviews essential research, and offers a critical discussion of the past, present and future development of the area. The volume is based on state-of-the-art research in dialectology around the world, providing the most current work available with an unusually broad scope of topics. Provides a practical guide to the many methodological and statistical issues surrounding the collection and analysis of dialect data. Offers summaries of dialect variation in the world's most widely spoken and commonly studied languages, including several non-European languages that have traditionally received less attention in general discussions of dialectology. Reviews the intellectual development of the field, including its main theoretical schools of thought and research traditions, both academic and applied. The editors are well known and highly respected, with a deep knowledge of this vast field of inquiry.

Presents the 467 best-performing LCSH subdivisions that speak to the kinds of research questions librarians handle every day. The quick-reference format, along with a handy index, makes this a useful tool to keep close at hand.

This is a comprehensive workbook for actors, covering the key characteristics and profiles of a wide range of African accents of English. Its unique approach not only addresses the methods and processes by which to go about learning an accent, but also looks in detail at each example. This lets the reader plot their own route through the learning process and tailor not only their working methods but also their own personal idiolect. Full breakdowns of each accent cover: an introduction giving a brief history of the accent, its ethnic background, and its language of origin. preparatory warm-up exercises specific to each accent a directory of research materials including documentaries, plays, films and online resources key characteristics such as melody, stress, pace and pitch descriptions of physical articulation in the tongue, lips, jaw, palate and pharynx practice sentences, phoneme tables and worksheets for solo study. African Accents is accompanied by a website at www.routledge.com/cw/mcguire with an extensive online database of audio samples for each accent. The book and audio resources guide actors to develop their own authentic accents, rather than simply to mimic native speakers. This process allows the actor to personalize an accent, and to integrate it into the creation of character rather than to play the accent on top of character.

The third volume in dialect coach Robert Blumenfeld's new series on accents, Teach Yourself Accents: Europe, A Handbook for Young Actors and Speakers covers the European accents most useful for the stage and screen: French, German, Italian, Russian, Spanish, Swedish, and Yiddish. The most important features of each accent are detailed, enabling the actor to begin immediately to sound authentic, and Mr. Blumenfeld's unique approach makes the accents easily comprehensible. The incisive, succinct introduction to studying any accent is useful above and beyond the specific details of the accents covered here. The book provides a wealth of references to films where the reader can listen to authentic examples of the accents, and information as to what roles require the accents. There are extensive practice exercises, included in the accompanying audio, as well as a selection of monologues and scenes. All of this makes the book not only a perfect guide for the young acting
student but also an authoritative reference for more experienced actors and for speakers of all levels.

Provides actors with instructions and exercises to speak in a variety of different accents.

Copyright code: 6c6a352295296af45f3198153764eb58