

https://dspace.org/

Giving voice to Mandela: an analysis of accent acquisition intervention for the role of Nelson Mandela in the film Mandela: Long walk to freedom : a case study

Horsthemke, Fiona Ramsay

2014-07-25
http://hdl.handle.net/10539/15018

Downloaded from a DSpace repository. https://dspace.org/

GIVING VOICE TO MANDELA: AN ANALYSIS OF ACCENT ACQUISITION INTERVENTION FOR THE ROLE OF NELSON MANDELA IN THE FILM *MANDELA: LONG WALK TO FREEDOM*

A CASE STUDY

THESIS

Submitted in fulfillment of the requirements for the Degree of

MASTER OF ARTS

of

The University of the Witwatersrand

By

FIONA RAMSAY HORSTHEMKE

June 2014

Declaration

I declare that this is my own unaided work. It is submitted in partial fulfillment for the degree of Masters of Arts at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

……..
FIONA RAMSAY HORSTHEMKE

June 2014

Acknowledgements

Voice practitioners uphold a tradition of acknowledging their master teachers and their influence on one's own teaching practice and methods developed. Apart from the respect accorded these teachers, this tradition connects an individual practice to a broader voice practice and to a culture of voice coaching.

I have not been influenced by one master teacher, but rather learnt from a variety of teachers and coaches who I have worked with over my years as an actress and coach in the industry. My technique and process have not only been affected by directors, teachers and coaches but by the many students and actors I have coached in classrooms, rehearsal rooms and on film sets, for 30 and years whose passion and commitment to their craft and to learning has inspired me.

My work ethic was initially motivated by my first ballet teacher Josie Pretorius and furthered by my Spanish dancing teacher Mercedes Molina. Both instilled in me an understanding of the need for discipline of body and mind to succeed not only in the arts industry, but as a general tenet in life. Drama teachers Moira Winslow, Mavis Taylor, Robin Lake, Jasmin Honore, Susie Parker and Prof Robert Mohr influenced choices I made when studying at UCT that have stayed with me long after leaving drama school.

Vocal coaches have stirred and supported my interest and these I am grateful to: Joan Little, Sue Braun, Gaye Morris, and teachers and lecturers I have consulted Marth Munro and Liz Mills.

Director Barney Simon taught me patience, humility and a respect for the attention to detail and minutae, which has informed choices made both as an actress and in imparting knowledge as an acting and vocal coach.

I have had the privilege of working with extraordinary people all who have shared some part of my passion for acting, singing, coaching, directing and experimenting.

I recently joined the Medical Team at the Park Lance Voice and Swallowing Clinic with Dr Lance Maron and Prof Heila Jordaan, which has helped inform my work in teaching vocal hygiene and good use of vocal apparatus. It has also contributed to my knowledge as a Specialist Professional Voice Consultant and Coach.

I also thank my parents Raymond and Jean Louw who have fully supported, endorsed and celebrated my pursuit of a career in the arts and contributed to this work with helpful proof reads and comments.

My supervisors Prof Hazel Barnes and Warren Nebe.

Contents

Abstract **7**

Chapter 1 Introduction **8**

1.1 Research Aim
1.2 Hypothesis
1.3 Research Questions
1.4 Motivation
1.5 Rationale
1.6 Terms used in the study
1.7 Literary Review
1.8 Research Design
1.9 Research Methodology
1.10 Ethical Considerations
1.11 Chapter Outline

Chapter 2 Vocal Mechanisms, Apparatus and Phonation **50**

1. Vocal Mechanisms and Apparatus
2. Placement of articulators RP

Chapter 3 Vocal Mechanisms, Apparatus and Phonation **64**

3.1 How Accent Acquisition may assist or hinder the actor
3.2 What is Accent?
3.3 Accent for Actors
3.4 Learning an accent
3.5 Learning the accent of a real person as opposed to a fictional character

Chapter 4 Cockney Dialect: the Actor's Native Accent **81**

4.1 Brief history of Cockney Dialect as a context for the actor's sounds
4.2 Cockney Prosody and Phonetics
4.3 Characteristics of Cockney Grammar
4.4 The actor's dialect

Chapter 5 IsiXhosa Accent **96**

5.1 Brief history of IsiXhosa and the AmaXhosa as context for accent
5.2 IsiXhosa
5.2.1 IsiXhosa Alphabet and Phones
5.2.2 Characteristics of IsiXhosa Grammar
5.2.3 Pronunciation of IsiXhosa
5.3 Analysis of IsiXhosa accent
5.4 Nelson Mandela's accent
5.4.1 Chronology of influences on accent
5.4.2 Implications for the actor and dialogue coach

Chapter 6 Case Study Data **122**

6.1 Pre-production intervention
6.1.1 RP Acquisition
6.1.2 Vowel and Consonant Shifts
6.1.3 Cockney sounds that occur in IsiXhosa accent
6.1.4 RP in the method
6.2 IsiXhosa Accent – shifting from RP to IsiXhosa
6.3 Faux Phonetics
6.4 Coaching Time-table
6.5 Script modification for accent
6.4.1 Mandela as young activist
6.4.2 The Rivonia Trial Speech
6.4.3 Mandela the private man
6.4.4 Mandela incarcerated
6.4.5 Mandela released and public
6.4.6 Prosthetics and how these affected accent
6.4.7 General notes discovered for voice

Conclusion of study **172**

Appendices **179**

Reference list **194**

Sound clips (on CD)

1. **Idris Elba interviewed on accent**
2. **Idris Elba interviewed on playing Mandela**
3. **Rivonia Trial speech translated and spoken in IsiXhosa**
4. **Rivonia Trial speech spoken in IsiXhosa accent**
5. **Widlake interview with Mandela**
6. **Rivonia Trial speech spoken by Mandela in the dock**
7. **Rivonia Trial speech spoken by Idris Elba (from film)**
8. **Mandela Inauguration speech**
9. **Idris Elba as Mandela SABC address**

Chapter 1: Introduction to the Study

1.1 Research aim

The aim of my research was to test and evaluate my process of coaching accent acquisition for the role of Nelson Mandela in the film *Mandela: Long Walk to Freedom* Directed by Justin Chadwick (2013). I am an actor and dialogue coach and work in film, television and on stage in South Africa, the United Kingdom and the United States of America. I have been acting for over 30 years, since graduating from the University of Cape Town (UCT) in 1979 with a Bachelor of Arts and Performer's Diploma Degree in Drama and have worked as a Dialogue Coach since 2000. My experience as an actor has informed my work as a Dialogue Coach, and my work as a Dialogue Coach has in turn helped me identify what I investigate in this dissertation.

I look at the phenomenon of the voice in the role it plays in the creation of a character with particular reference to acquiring an accent. I identify the changes actors are required to effect to their voices for an authentic portrayal of a character. The voice is only one, but a critical element, that contributes to the construction of a character, physicality, psychology and biography being others. There is a synergy and causal relationship between these elements that enable the actor to form a composite image of a character and a fully realized three-dimensional person with a detailed history. The actor needs to be believed in what or whom they portray, and critical factors that facilitate this process are that their speech or dialogue appears real, spontaneous and true. The voice is part of the whole that comprises the character, is influenced and affected by the other elements and therefore cannot be viewed in isolation.

Technically I analyse the voice in relation to accent acquisition investigating the qualities and functions that the voice needs to embrace to enable the actor to speak in an acquired accent. Particular anatomical structure, psychological factors, level of education and the actor's exposure to the accents, phonetics and to sounds different to his/her own are elements that will be discussed in the study.

1.2 Hypothesis

Drawing from my existing knowledge of coaching accents generally, and of the IsiXhosa language and of the Cockney accent in particular, I devised a coaching strategy, embracing tenets of other vocal pedagogues and accent coaches, in order to create an intervention to facilitate accent acquisition by the actor playing the role of Nelson Mandela in the film *Mandela: Long Walk to Freedom* authentically. Integral to my methodology is the concept of perceived neutrally placed non-accented sounds as a tool to move from one accent to another. In this study this non-accented sound is Received Pronunciation because this was a derivation of the English spoken in South Africa and fundamental to my acting training. (By inference, I could use any other perceived general or standard sounds of any accent such as General American, Standard American or American Theatre Standard, Australian English or Standard Filipino English. These have emerged in particular regions or countries as a 'standard' or 'generic' form of the accent, and invariably demand a neutral placement. This is applicable not only to English but to versions of languages regarded as standard, such as Hochdeutsche Spragen (High German) or Francais Standard (Standard French).

1.3 Research Questions

The primary research question arose out of working in the arts industry both as an actor and dialogue coach and to test the methodology I have developed. The methodology evolved out of a need to teach actors who had little or no tuition in phonetics or the study of accents. I have also coached actors to acquire an accent in a second language and have made use of the same methodology.

1.3.1 Main Question

How can I improve the process of accent acquisition coaching to enable the actor to modify and shift sounds from one accent to another? Is the methodology I have devised in coaching an actor to acquire an accent successful?

1.3.2 Sub-questions

Could the methodology I have devised address issues of lack of formal voice and accent training in institutions in South Africa? Could the interventions be developed further into a curriculum for accent acquisition coaching? Could the methodology be introduced for short accent education courses? Could the methodology be used to a further study in the field of accent acquisition?

1.4 Motivation

I was motivated to conduct this research study in order to test the theory and practice I had been using as a method of coaching accents in the hope of formalizing a methodology that would contribute to the body of work that exists in the field. There exist books offering methods of acquiring an accent, but I have read no account of how a particular actor has been coached in accent acquisition for a particular role,

either by the actor or the coach. I believe it is due to the very personal nature of vocal intervention that there exists no such account. The voice is a vital component of the actor's instrument and closely linked to their personal history and psychology.

(I have worked closely with dialogue coaches who have initiated the accent training with the actor while they are working in another country in an effort to maintain continuity of approach. I ask for sound clips of these coaching sessions to analyse the method of coaching. When I meet the actor I follow the same tenets, but also introduce my own methodology and exercises to compliment the process).

The voice is one of the actor's key instruments and the demands of the profession require it to be flexible, expressive and able to acquire sounds of and for particular characters. The voice does not exist on its own, but is inextricably linked and connected to the mind and body, and reflects a personal history of experience and can be seen as the vocal footprint of a life. Being embodied the voice is therefore not easily separated from the psyche and physicality of the actor. Actor Dawn French said that vocal coaching 'can (also) feel like a personal investigation into one's whole nature, as if the voice itself has a personality, so it is very intimate to have someone comment on it and work to change it' (Shewell, 2009: vii). The actor's process of creating a character and preparing for a role may be a delicate and intensely personal experience requiring sensitivity by the dialogue coach. An added ability to adjust interventions to support changes that need to be made in the voice, without impacting on the other aspects of the actor's process, is beneficial.

Approaches to the craft of acting differ and a method preferred by one actor may not be suitable, efficacious or desired by another. However it is generally acknowledged by acting teachers and theories of the craft that a vital component of any process would be to engage and stimulate the imagination. I have therefore developed an holistic method of teaching accents which does not take place independently or exists in isolation to the actor's personal practice of creating and inhabiting a character, but strives to contribute to this personal process.

1.5 Rationale

My primary theory (and subsequent practice of acting) has been informed by the notion that impulse, thought and emotion, begin with the breath. During an acting workshop at the National Theatre Studio (UK) in 1997 I attended, a student had her infant lying on the seat next to her during a lecture when it started to cry. The mother did not leave the lecture hall, and I observed her lightly placing her index and middle finger on the baby's nostrils. This seemed to reduce the intake of air slightly and that in turn, seemed to reduce the crying. I then considered the breathing pattern employed during the act of crying, laughing or being angry, and what occurs when one attempts to stop any of these actions. A cry, a laugh or anger are expressed on the expelled breath, and once this has been completely exhaled, there is an absence of the emotion. There exists a moment of neutrality or stasis when the being eliciting the emotion is in repose. However as soon as a further inhalation occurs, the emotion, impulse or thought becomes present again and the crying, laughter or anger resumes.

I deduced that an emotion, a thought or an impulse does not exist without breath, and therefore a new inhalation for that emotion, thought or impulse or any new emotions

to truly exist. I have used this theory in teaching both acting and voice and find it useful in encouraging actors to be truthful, real and authentic. It is not dissimilar to vocal coach Kristin Linklater's notion of 'prima matera' (Linklater, 2010), where she cites breath as the fundamental element for speech. Vocal pedagogues seem to agree on the fundamental value and import of both breath and breath support in learning vocal technique.

The voice is an organic instrument comprising the larynx situated in front of the neck, which is suspended in space on the hyoid bone. Interestingly it is the only bone in the body, which does not articulate with another bone. The larynx is held in place by a complex combination of muscles in the back, the neck, clavicle and shoulders. The larynx is thus affected by any postural shifts that occur due to muscle strain or to moods and psychological state. I believe the voice expresses the emotional centre of a human being and advocate that investigation into character should engage in a primary analysis of the character's voice (or potential voice). This should include an examination of all aspects of how they speak, what informs this, and includes speech rhythms, stress patterns, register, vocabulary and prosody. By inference an individual (and sic the actor) has a specific, unique and personal sound, which is the result of complex factors. These include philosophical, environmental, psychological, emotional, educational, historical and cultural aspects. I believe too that the voice develops according to how one *wants* to be seen in the world and how one *is* seen in the world and is a response to how the individual needs to or chooses to use it.

In the analysis of character, referencing specific, individual and unique vocal quality can aid and encourage a multi-dimensional interpretation. In many cases the

character the actor is playing is fictitious or imagined and therefore inferences are made from information rooted in the text and subsequent choices around vocal qualities are imagined or created. In the case of the actor stepping into the shoes of a real person, namely Nelson Mandela (for the film *Mandela: Long Walk to Freedom*), vocal quality is a critical component of the real person and by inference of the character. Mandela is an iconic figure, immediately recognizable from the many visual images, still and cinematic, and sound clips that exist and have been globally broadcast. The acquisition of this particular accent demands a degree of mimesis and the interventions employed therefore need to be rigorous and accurate to facilitate authenticity.

Central to my method is the inclusion of Received Pronunciation. In my experience it affords what can best be described as a form of neutral or medial placement of sounds in the oral cavity. I must clarify it not on account of any sounds being considered better or desired. The concept of a neutral accent, and by inference neutrality of placement, has been contested by linguists and vocal coaches, who maintain that an accent constitutes a mode of pronouncing a language, and claim therefore that it is impossible to speak with no accent.

The concept of 'neutrality' in actor training is not uncommon and applies to Arthur Lessac's 'physical neutrality' (Lessac, 1997) and to Peter Brook's concept of 'neutrality of space' (Brook, 1968). Eugenio Barba's idea of 'neutrality of expression' or 'the pre-expressive state' (Barba, 2004) and Kristin Linklater's term 'vocal neutrality' (Linklater, 2006) all advance the theory. The concept of 'neutrality' in voice coaching, has been discussed by vocal pedagogues with common descriptions

being a free, an open, a natural, an authentic, a genuine or a true voice.

I am aware that my use of Received Pronunciation as a tool reflects the Western ideology of vocal pedagogy and as such could be termed the product of cultural imperialism. However this is not the 'neutrality' of pronunciation evident in elocution pedagogy of the early part of the 20th century, which followed an ideal model of Received Pronunciation. It refers to a placement of 'neutrality' in the oral cavity, which is used as a tool to facilitate the release of the actor's articulatory mechanisms from individual habitual positions evident when speaking in his/her own accent or mother tongue. My aim is to not to limit the actor's voice or eradicate any individuality, but to use the medial or neutral placement of Received Pronunciation to provide a medium to demonstrate an awareness of how sounds move and shift in the mouth as a departure point for accent coaching.

(My research is based on my knowledge of the English language with its many accents and dialects, of which Received Pronunciation is one. It is my contention that these require different placement within the vocal tract and oral cavity. I suggest however that there may be similar neutral placements identifiable in other languages, which could be the subject of further study).

The study of accent modification and the phonological shifts from Cockney via Received Pronunciation to IsiXhosa, to the best of my knowledge, has not been studied before and would be beneficial in encouraging further investigation into accent acquisition for other vernacular languages of South Africa. (My method in no way suggests actors should master Received Pronunciation as a way of speaking, but

familiarize themselves with neutral placement as a medium to move through in accent acquisition).

1.6 Terms used in the study

Dialogue Coach

The term Dialogue Coach has changed since the position was first introduced on film sets in the 1930's, and as I understand is used to indicate the person primarily responsible for coaching accents to an actor for a particular role, or to a cast of actors where the accents may be either similar or varied. When engaged to coach an actor for a project one may not have access to the accents other actors in the same project might be using or acquiring, and therefore one works in isolation from the creative team or director. Choices on vocal quality and accent are informed by many factors: the script, possibly a brief from the director, research on period and character, the instincts and intuitions of both the actor and coach and most importantly the actor's vocal capability, knowledge and range. It is for this reason I prefer to have access to and work with as many of the cast as possible to facilitate the creation of a 'soundscape'. I use the term loosely to mean a vocal sound or combination of vocal sounds that arise from an immersive environment (LaBelle, 2006), where the immersive environment is the accent spectrum existing in South Africa. In this study of the film set in South Africa, a variety of accents will be used, to include accents of speakers in all the eleven official languages. The actor playing Mandela was required not only to speak English with an IsiXhosa accent, but had to speak a modicum of IsiXhosa text and some words in the other vernacular languages. South Africa being a multi-lingual country and by inference multi-accented, a great many variations in pronunciation of the same sound exist, making it difficult for a foreign audience to

understand the different pronunciations of the same word. I therefore aim to homogenize the pronunciation and therefore the spectrum of sounds to reduce confusion and misunderstanding.

Code switching

Deric Greene and Felicia Walker maintain that Code-switching can involve the alternation between two different languages, two tonal registers, or a dialectical shift within the same language such as Standard English and Standard American. It has also been described as 'a strategy at negotiating power for the speaker' reflecting culture and identity and promoting solidarity (Greene & Walker, 2004: 435). I use code-switching to indicate switching from one accent to another, in this case from a Cockney to an IsiXhosa accent. The actor would be required to code-switch daily, between his native Cockney dialect to an IsiXhosa accent.

Accent acquisition

I prefer the term 'accent acquisition' (or acquiring an accent) to 'adopting an accent', 'accent reduction' or 'accent neutralization'. Reduction and neutralization of an accent seem pejorative, inferring that the actor's native accent is inferior and needs to be reduced or neutralised. 'Adopting an accent' is negative implying a 'putting on' a sound, and so either covering up or masking an undesirable sound or assuming an inauthentic artificial sound. More positively I use the words 'to acquire' in the sense of gaining a skill and so expanding and increasing the voice's capability and ability. This contributes to the actor's acquisition of knowledge. I use the actor's own spectrum of phonetic sound (evident in his mother tongue or accent) if possible and build interventions based on these sounds to facilitate an organic process.

Authentic

My goal for the actor is that the acquired accent feels genuine and believable contributing to the portrayal of Nelson Mandela being reliable and inhabited, resulting in a performance where the actor not only resembles the man physically but in voice too. This is critical to my task and this study because the actor is portraying a real person, who exists not only in the world, but also vividly in the minds and memories of people. In recent vocal pedagogy locating the authentic voice is common to all theories of voice, and may be said to be achieved by 'freeing the natural voice' (Linklater, 2006), by 'blissfully liberating the voice' (Rodenburg, 1992) and is viewed as 'the expression of a true self' (Berry, 1970). Most pursue the ideal of a genuine, true sound, that is natural or free, and as I understand, authentic. This would the actor's authentic voice in his/her mother tongue or accent. If the actor is then required to acquire an accent this too needs to be authentic. Criteria for authenticity in accent are accuracy of allophones and prosody of language. Authenticity in accent acquisition is therefore twofold and embraces finding both the true voice of the actor coupled with the true voice of the accent. (The antonym inauthentic would be appropriate should the accent sound bogus or seem a poor imitation). In the film if the voice sounded inauthentic, it could undermine the character of Nelson Mandela, and audiences might view this as counterfeit and negative.

Character

Although the actor is portraying a real person in the film, I refer to the role as a 'character' as it exists as a fictionalized version of the man. The research conducted was drawn from genuine sources documenting his life but there were scenes in which dialogue was not based on resource material. There are varied approaches to the craft of acting and by inference to the creating of a character which date back to Denis

Diderot who purported for the actor to appear real the actor must be artificial, (Diderot, 1883), which at first view embraces oxymoron. It is my contention I that the artificiality Diderot refers to is what modern vocal pedagogues call technique, and therefore the actor 'must have technique'. Francois Delsarte developed an acting style, which attempted to connect the inner emotional experience of the actor with a systemized set of gestures and movements, based on his own observations of human interaction (Stebbins, 1985). Constantin Stanislavsky's realistic approach was based on the psychology of character (Stanislavsky, 1989) and Lee Strasberg's Method was also rooted in the intimate experience of a complex psychology and understanding of the human condition (Strasberg, 1989). Sanford Meisener's primary tool of spontaneous repetition came from his desire to eliminate all intellectuality from the actor's process (Meisener, 1987), which might have had its roots in Grotowksi's theory of 'exteriorizing' where all superfluous impulses were pared away. This approach contrasts sharply to the (Bertolt) Brechtian idea of presenting a character to the audience and not experiencing the character internally. Playwright and director David Mamet's maintains that 'it is the actor's job to make the performance truthful' (Mamet, 1999: 41). These are philosophies on the craft of acting and an actor may study and use any one practitioners' ideology and methodology in preparation and creation of character.

Optimum Voice Practice

Optimum or correct voice practice occurs when phonation causes no stress or damage to the vocal apparatus. I use the term to indicate the correct placement of sounds (anatomically) for both a particular accent and correct use of the voice (sic.) that does not encourage or cause vocal trauma. An example of using the vocal apparatus in the

correct manner occurs when the vibration of the vocal folds is periodic with full closing of the glottis and with no audible friction noises being produced during both inhalation and exhalation as air flows through the glottis. For voiced sound the glottis is closed or almost closed, whereas for voiceless sounds it is wide open. This is called a neutral mode of phonation or modal voiced phonation. (Hirose, 2009-12: 265).

I am the Professional Voice Coach on a multi-disciplinary team with a laryngologist and speech therapist[1] and have developed and incorporated into my method, vocal exercises based on principles of speech therapy for maintaining a healthy vocal tract (Sataloff, 2005). For an actor to be able to achieve optimum vocal practice and to be able to control particular muscles and articulators, an understanding of the mechanisms of the vocal apparatus involved is necessary. Optimum or correct voice practice develops what becomes a technique enabling the actor to change the voice at will, and supports the actor in emotional and physical work. One may have witnessed actors in performance weeping inconsolably, shouting angrily or laughing hysterically for a particular role and wondered how they might be able to repeat a similar level of engagement at another performance. Actors with little or no technique would probably not be able to sustain these levels and might almost certainly cause damage to their vocal mechanisms.

I have encountered vocal coaches[2] who incorporate methods based loosely on

[1] The Voice and Swallowing Clinic, Park Lane Clinic, Parktown Johannesburg, South Africa with Dr Lance Maron and Prof Heila Jordaa.
[2] Sue Brower and Mavis Taylor while at University of Cape Town (UCT) 1977.

psychological theories. One of these was a form of Gestalt Therapy[3] which encourage primal screaming, rapid panting, vigorous movement while vocalising and crying or shouting in order to free elements in vocal mechanisms that were causing tension, squeezing tone or held for a psychological reason. These forms of vocal exploration should be conducted under vigilant and careful supervision as they may cause irreparable damage to the delicate vocal folds.

Phonetics

Phonetics is the study of the sounds of human speech and is concerned with the physical properties of speech sounds or phones, their physiological production, acoustic properties, auditory perception, and neuro-physiological status. This is distinct from phonology, which relates to the abstract, grammatical characterization of systems of sounds (Kingston, 2007). In accent acquisition I deal primarily with the branch called articulatory phonetics (Lyons, 1975: 101), which studies the production of speech sounds in the vocal tract of the speaker. The acoustic and auditory phonetic processes of transmission and perception of speech sounds by the actor is essential to my method as I engage in interventions which alter articulatory phonetics based on my perceptions of these.

Intervention

The process of coaching accent acquisition has many stages with the content of each stage being dependent on the rate the actor is able to acquire and assimilate the new sounds. The process moves from one system of sounds (belonging to one accent or

[3] An objective of Gestalt therapy is to enable the client to become more fully and creatively alive by freeing themselves of blocks and unfinished business that may diminish satisfaction, fulfillment, and growth. This therapy also advocates experimentation with vocal release in the form of the scream to encourage this freedom.

dialect and usually the mother tongue or first language) to another system of sounds (belonging to the desired and acquired accent). To intervene is defined as something that occurs between two periods or points in time, or occurs between two things. I use the term 'intervention' to describe the acts of coaching in the process of 'occurring' between two accents. The points of articulation shift as the actor becomes more adept at and masters the new sounds. The interventions are modified accordingly and the process is therefore cyclical.

Cultural Paradigm

Culture emerges as a network of habits, ideas, and affinities. Cultural paradigms reflect all-embracing ways of life and the affinity to relate of a community, which give communities shape and identity. They remain fluid enough to allow for diffusion, penetration and pollination by others. Individuals can experience the collective validation of living and thinking within a paradigm that may be embraced as truth by others. Culture refers to both everyday culture and in a broader context the set of beliefs and traditions, which belong to a specific group or civilization. The paradigm would include the type of interaction that exists between cultures and the nature of intercultural communication. I use the term 'cultural paradigm' to indicate the all-embracing ways of life that identify a particular community and include custom, ritual, use of language, hierarchy and gender behaviour.

Italian teacher Giovanni Freddi observed[4] that when you teach a language you also teach a culture. Accent evolves from language but is also informed by the cultural paradigm in which it exists. My investigation involves modes of communication

[4] In an article titled *Lingue e Civilta* published EDU Catholic University (2010)

within different communities and how best to represent these appropriately and accurately. The cultural paradigms that exist in South Africa broadly reflect the speakers of the eleven official languages and more specifically customs or ways of life for a smaller community within the language spectrum.

1.7 Literary Review

While the training of the speaking voice is at least as old as the experiments Demosthenes conducted with pebbles in his mouth to try and cure his stuttering,[5] my primary influences have been the works of vocal pedagogues from the 20th century, which formed the basis of the curriculum when I studied voice as part of a Bachelor of Arts in Drama at the University of Cape Town (1976 – 1979). An understanding of some fundamental principles of vocal pedagogy and correct use of the voice underpins my approach to accent acquisition.

Traditionally, the voice has held a strong position in acting syllabi in drama schools, primarily because of pedagogical concern with rhetoric and elocution, but also because of the close association voice and language are thought to hold in terms of meaning and signification of truth. Western thought has questioned the epistemological nature of language and the role of speech in interpersonal and cultural contexts.

Post-modern philosopher Jacques Derrida challenged the Saussurian notion of linguistic structuralism in that he saw a distinction between writing and speaking

[5] Judith Felson Duchan, 2011. 'Demosthenes is said to have created his own speech therapy regimen, working on his voice, on his articulation (diction) and on his gestures. He is also said to have talked with pebbles in his mouth and to have recited verses while running along the seashore, shouting over the roar of the waves in order to improve his speech'.

language. Saussure's idea that 'Language is speech less speaking' implies written language exists as language without a phonetic component (Saussure, 1959: 77). Post-structuralists deconstruct the moral formalism of the Western literary tradition and suggest it is phonocentric.[6] Derrida argued that phonocentrism developed because the immediacy of speech was regarded as closer to the presence of subjects than writing. He suggested writing and speech could be described in identical terms insofar as both are differential signs reducible to a systemic concept of value. (Derrida, 1984: 224)

In a multi-lingual and multi-cultural society, such as South Africa, one can identify a trend from simplicity towards complexity, with a study of these languages increasing in the second part of the 20th century. During the first part of the century the imposition of national languages or those of a colonizer, led to the disappearance of local languages and dialects, creating an illusion of simplification. English was introduced as a lingua franca globally with the result that an enormous, complex diversity of world languages made problems of intercultural communication more obvious. Today these languages have themselves been reduced to the status of local languages in the context of globalization (Balboni, 1999).

Discrepancies exist in how language is written and how it is pronounced and the orthography and phonology may be at odds and this is particularly true of English. Words are pronounced differently to what their orthography suggests as in the case of

[6] The belief that sounds and speech are inherently superior and more primary than written language and that spoken language is inherently richer and more intuitive than written language.

‘gh’ in cough [kɒf] would be pronounced as an ‘f’ [f], but would be silent in bough [baʊ]; and the ‘ou’ [ɒ] in cough is similar to the ‘o’ sound in ‘hot’ [hɒt], whereas the ‘ou’ in bough is similar to the ‘ow’ sound in ‘bow’ [baʊ] meaning to bend from the waist in greeting, or indeed indicating the front of a ship. This is not pronounced the same as the ‘ow’ sound in ‘bow’ [bəʊ], meaning a decorative tied rope or ribbon, which is pronounced like ‘o’ in ‘go’ [gəʊ]. And indeed there is another meaning for the word ‘bow’ [bəʊ], pronounced like ‘go’ [gəʊ] used in archery to propel an arrow.

Western vocal pedagogy was formalized by teachers in Britain and America, and because it has been so thoroughly documented was adopted by vocal instructors in the English-speaking world and particularly in colonized territories (Carey, 2010). Two divergent approaches to voice training emerged in the twentieth century, a traditional approach drew on the rhetorical tradition and principles of elocution, emphasizing speech styles that conformed to social standards of beauty and efficacy. It focuses solely on technique and sound and was taught by Elsie Fogerty and Iris Warren in the UK and by Edith Skinner in the US. The other is based in the relationship between the voice and an individual’s personal and emotional identity and emphasized psychphysical training to release the voice and actor’s innate sense of self. This approach developed out of the former and advocates include Cicily Berry, Arthur Lessac and Patsy Rodenberg. There are coaches making new discoveries about the connections between the psyche, body and mind and how this interacts with the voice and Dudley Knight, Louis Colaianni, Paul Meier and Tim Monich are some developing approaches that engage these elements in relation to teaching accents.

There is no history of voice training *per se,* but Jacqueline Martin in *Voice in Modern Theatre,* concentrates primarily on the first strand of practice and argues that changes in preferred vocal delivery have come not from discipline, rhetoric or individual actors, but from a number of directors who have evolved their own theories about the meaning and function of theatre (1991: 48).

Fogerty founded the Central School of Speech and Drama in London in 1906 and pioneered the British tradition of voice and drama tuition. Her method was rooted in anatomically correct (or best vocal practice), set out in her guidebooks *The Speaking of English Verse* (1926) and *Speechcraft* (1930). She acknowledged the influence voice teachers had on student actors (who subsequently entered the profession) and therefore devised a teacher-trainer course to encourage 'correct' vocal coaching. Primary to my teaching is a similar sound understanding of the anatomy of the voice, phonation and phonology in order to engage the vocal mechanisms optimally and acquire accents. My practice has been rooted in the English language and the concept of neutrality and correct practice was based on it. Languages exist that may well have different optimal positioning for vocal production and phonation, but I believe it would be possible to locate an optimum medial placement in any language in order to demonstrate shifts and movement of sound in the mouth.

Fogerty's training methods prescribed Received Pronunciation as a criterion against which to measure speech in Britain. Edith Skinner introduced the notion of a Standard or General American accent (strongly influenced by Received Pronunciation), which is defined and outlined in her work *Speak with Distinction* (1990), and taught for speaking classical or elevated texts. The accent that later

emerged was known as Mid-Atlantic as it straddled both continents on either side of the Atlantic Ocean. However there was a time when British actors seldom attempted to include American sounds in their speech, whereas their American counterparts often emulated the English Received Pronunciation accent of British actors.

Linguist Ferdinand de Saussure's theory of language comprising the signifier (phonic sound) and the signified (idea) attests the former is meaningless if not linked to the latter (1959) and Noam Chomsky's theory of universal grammar suggesting we have an innate embedded appreciation of the principles of language and its structure (1965), is developed by Pierre Bourdieu in his supposition that a homogenous language or speech pattern exists that is preferred or desirable and can be viewed as a criterion by which to measure intelligibility of speech. He believes too that language practices are the result of historic events and certain social conditions (1991: 38). Bourdieu coined a phrase 'legitimate language', to mean that which is the result of a complex historical process. This often involved extensive conflicts (such as colonial conflicts), where a particular language emerges as dominant while other languages or dialects are eliminated or subordinated to it in this process. Certainly English was dominant in South Africa during colonial rule of the territory and therefore influenced accents that developed post this period. Afrikaans was declared the second official language in 1925 and a period ensued where it gained dominance during Nationalist Party rule (1948 – 1994) and during this system of Apartheid all other indigenous languages were subordinated. By means of the 'legitimate language', power, social competence and authority may be exercised. This was the case in South Africa where Afrikaans took precedence over English as the 'legitimate language', with English becoming the 'legitimate language' of those opposed to the Apartheid regime.

Standard versions of euphonious speech and elocution had been part of curriculums in Drama Schools and Institutions all over the world but lost popularity during the 1960s, when social-political changes led to greater class freedom. The accent of the upper and upper-middle classes was no longer desired nor a measure of success, but rather to be repressive and representative of outmoded social values. (As a result the elocution as a teaching model was adapted to include a range of accents).

I was tutored in the school of Cicely Berry, the pioneering teacher of voice at the Central School of Speech and Drama and then Voice Coach to the Royal Shakespeare Company. The principles of her pedagogy are set out in *Voice and the Actor* (1973) and her philosophy of voice while close to that of Fogerty (including theories of inter-costal-diaphragmatic breathing (rib-reserve), the centre note, the open throat, resonator scale and attention to muscular work on the organs of articulation), differed with regard to a prescriptive ideal of correct pronunciation. These elements of voice coaching are still in evidence and embraced by vocal pedagogues often with modification.

Berry later went on to suggest that rib reserve breathing produced an unreal voice (1973:15), which I contest, as the technique encourages optimum use of breath for phonation and supports production of a genuine and natural voice. It can aid in extending the amount of breath an actor inhales and the rate at which he/she exhales, and is particularly useful when phonemes in a particular accent require greater breath control than when speaking in one's native accent. The technique is not easily learnt and demands rigorous and ongoing practice. The ribcage protects the organs of respiration, the lungs, and form a cage around them, held in place by inter-costal

muscles. There are free floating ribs that are not usually engaged in respiration, but are beneficial to increase the swing open of the thoracic cavity and ribs and so assist in the size of the breath being inhaled. The primary breath is inhaled and drawn into the ribcage (posteriorly), followed by secondary breath drawn into the diaphragm (anteriorly), and then exhaled by expelling air from the diaphragm (anteriorly) first, followed by the release of the air from the ribcage (posteriorly). The diaphragmatic muscle is able to draw in a substantial amount of air but is not able to control the airflow out of the diaphragm, and the result of an over developed diaphragmatic breathing mechanism is a voice that lurches out of the body in gasps with little control of airflow. The inter-costal muscles can be trained to expand and remain expanded while phonation takes place on the outgoing air expelled from the diaphragm. Maximum control of outgoing breath coupled with optimum use of that breath for phonation is vital for the acquisition of an accent requiring more breath in the phonation of sounds than one's native accent. Berry does note a development in her own thinking from an upper abdominal focus to a deeper, lower abdominal one that is more in touch with one's feelings (1987) which from my experience can only be achieved by engaging the inter-costal muscles and swinging the ribs out to allow for deeper engagement with the lower diaphragm.

Kristin Linklater, a vocal coach who trained at the London Academy of Music and Dramatic Art (LAMDA), acknowledged Fogerty as a pioneer of vocal pedagogy. She also cites her teacher Iris Warren the advocator of 'training from the inside out' who claimed she wanted to hear the 'person, not the voice'[7] as a leader in the discipline. Elocution training is the tradition that Linklater works against and while applauding

[7] Actress and Voice Coach Joy Coghill being interviewed by R H Thompson on working with Iris Warren for Theatre Museum Canada

the use of scientific principles claims a strong resistance to voice training methods that privilege speech over voice, the social over the individual, culture over nature, and mind over body. We can deduce, Fogerty is an important source for Linklater's work which is designed to liberate the natural function of the vocal mechanism as opposed to developing a vocal technique, based on her belief of 'a need for psychological understanding to physiological knowledge' (2006:3). Linklater advocates a psychophysical approach, combining imagery and imagination with physical exercises in order to achieve 'a balanced quartet of intellect and emotion, body and voice' (2006:5). She suggests that both the body and the psyche, and not only the technical vocal apparatus, should aid altering the vocal mechanism in producing a sound.

Cicely Berry suggests using 'a (true) voice (which) is to be accurate to yourself, as it needs to reflect not only what you think and feel but also your physical presence' (1991:16). It is likely that Berry and Linklater (and others) inherited a Stanislavskian interest in the psychological aspects of the actor's process. This method emphasized the importance of extensive rehearsals in which careful observation and self-knowledge, imagination and emotion were cornerstones and all used in the creation of character. Every gesture and thought were motivated by complex elements of personality.[8]

It is the marriage of technique with both physiological function and imaginative intention that interests me in the acquisition of a correctly placed and free voice,

[8] Constantin Stanislavski, in his book *Building a Character* (1948), develops his influential 'system' of acting by exploring the imaginative processes at the heart of the actor's process and in *Creating a Role* (1961) he speaks of the physical expression of the character revealed in gestures, sounds, intonation, and speech.

and/or an accent. At the core of my vocal training is the concept that by improving the voice in range and scope the actor is developing expressive skill in order to serve the writer's intentions (not the actor's ego). The actor therefore requires too an imagination able to expand to enter the world of the poet, writer or dramatist and not simply reduce the writer's world to actor's own boundaries (Fogerty, 1923: x). In my study I show how the imagination should be engaged in the process of acquiring an accent to facilitate the process and enable him/her to produce and 'feel' those sounds different to his native sounds, and then acquire those of the character he is playing. (I was unable to use a placebo to demonstrate this as each actor responds differently and coaching another actor using a similar methodology without engaging the imagination, would not be reliable).

I contend that actors and coaches alike want to achieve a truthful, authentic and natural communication of language with or without an accent and this common purpose forms an important part of my research.

Speaking of her own work, in *New Theatre Quarterly* Berry said that 'by working on text, hearing and listening, (one) give(s) the actor choice, and power over that choice' (1997: 48). Part of my process and aim is to empower the actor to acknowledge, be aware of and embrace choice. The actor has to exercise this right of choice, as it will be the actor who makes the choice (either consciously or unconsciously) in the instant of performing. I work with the actor on the text during the process of working on the accent and offer a variety of choices to the actor, based on many meaning, sounds and prosody of accent.

Developments in vocal training have included the tenets of teachers in other disciplines, notably those dealing with physicality and movement. Principles of the Alexander Technique[9] (2000), Rudolf Laban[10] (Ullmann, 1984), Moshe Feldenkrais[11] (2005), are just some that have been introduced into vocal training programmes and correlate to an awareness of how tension in the body impacts on the voice.

Dudley Knight (1997) developed an approach to 'speech work' highly critical of the archaic tradition of prescriptive vocal training and eschews the use of a standard pronunciation as a criterion. He puts forward what I believe is a shared assumption by vocal pedagogues, that if a speaker uses more of the available linguistic elements in a word, the more readily the word will be understandable to all persons who speak the language, regardless of their accent. I concur with this observation and his assertion that the only standard that can be used as a criterion for speech is 'intelligibility' and that the speaker is understood. All other factors such as a beautiful sound or an interesting accent serve no purpose if not understandable (*Speaking with Skill*, 2012: ix).

Despite ideological differences in the two strands of voice training, one focusing on vocal technique alone and the other extending to include the psychology of the person producing the voice and of the character they might be playing; both reveal a vested interest in the power of the voice and the spoken word to articulate meaning and authenticity. In this way both show an overt opposition to the post-structuralist-deconstructionist mode of thinking about the voice. I use a combination of both in

[9] Actor Frederick Matthias Alexander developed a technique in the 1890's to alleviate breathing problems and hoarseness.
[10] Dancer Rudolf Laban developed a multi-disciplinary theory of kinesiology in 1930's
[11] Moshé Pinchas Feldenkrais was an Israeli physicist and the founder of the Feldenkrais Method, designed to improve human functioning by increasing self-awareness through movement in 1960's.

one respect, the approach that pursues a balance of mind, feeling, body and voice, and another strongly advocate technique for breath support, vocal tone and resonance. Both I believe are necessary to gain the ability to reproduce sounds and qualities for accents. Primary to this is Received Pronunciation as a tool to demonstrate accent shifts. I emphasise, it is not because I view the pronunciation of Received Pronunciation as preferred or superior, but because I find it's medial placement of sounds in the mouth useful. I refer to Hirose's 'neutral mode of phonation' or 'modal voiced phonation' (Hirose, 2009-12: 265) that this placement facilitates. It is therefore not the phonetics of Received Pronunciation but rather the phonation that is useful.

Linguists make a distinction between an accent and a dialect with 'dialect' referring to varieties of speech distinguished from each other by differences of grammar and vocabulary and 'accent' referring to variations in pronunciation. Therefore a dialect is distinguished by its vocabulary, grammar and pronunciation (phonology, including prosody). Where a distinction can be made only in terms of pronunciation (including prosody, or just prosody itself) the term accent is appropriate, not dialect. It may be argued that all accents could qualify as dialects as they usually exhibit, to some small degree, variation in vocabulary, use of words, grammar and pronunciation.

Accents and dialects (particularly of the United Kingdom, Australia and America), may be taught using the International Phonetic Alphabet (IPA) as a tool to chart the shifts in sounds that occur. (Shifts in the pronunciation of the English language are

well documented, in guidebooks, manuals and on the internet).[12] However, some actors are neither taught nor are they familiar with the IPA symbols, nor their pronunciation. A basic knowledge of phonetics and awareness of how sounds shift may aid the actor identify and re-produce speech sounds accurately. But essentially an actor's ability to shift their sounds is key and may not dependant on any knowledge of phonetics.

To address the issue in South Africa where many actors have not had access to formal drama training and by implication to the subject of phonetics, (therefore not familiar with the IPA) I have developed a method of teaching accent acquisition which does not demand the use the IPA. I have devised a form of *faux phonetic* spelling based on the Roman alphabet as a simple form of phonetics. The spelling (the form of the *faux phonetics*) would be different for each actor as it is based on his/her association of specific sounds with certain letters or sequence of letters. I formulate a series of *faux phonetic* sounds for each actor based on this. (When I have coached illiterate actors I used hand movements to signify or symbolize different sounds and developed a form of sign language recognizable for the different phonetic sounds). Coupled with voice clips of the desired accent sounds, the *faux phonetics* can provide a useful visual aid. I have coached South African actors with a variety of accents using this method. Some of these are: US accents (*Dirty Dancing,* 2012); Northern Irish accents (*Boys in the Photograph*, 2010), a Somalian accent (*Brothers in Blood,* 2010), a British London accent (*Nothing But the Truth*, 2003- 2008) and Spanish accent (*House of Bernada Alba,* 2003).

[12] There are too many to cite, but if one views the websites of accent coaches there are those who use CD's, manuals and guides for accent acquisition and vary in methods and in the length of guide for each accent.

I have used the same method to teach US or UK actors acquire a variety of South African accents: *Zulu* (Orlando Bloom in 2012), *Winnie Mandela* (Jennifer Hudson, Terrence Howard, Elias Koteas in 2011), *Mrs Mandela* (Sophie Okenedo, David Harewood, David Morrissey in 2009), *The Bang Bang Club* (Ryan Phillipe, Taylor Kitsch in 2009), *Catch a Fire* (Tim Robbins, Derek Luke in 2008) and *Stander* (Thomas Jane, Deborah Kara Unger in 2005). I used the method to coach US and UK actors to acquire Rwandan accents: *Hotel Rwanda* (Don Cheadle, Sophie Okenedo in 2004); and UK and Danish actors a US accent: *The Salvation* (Mads Mikkelson, Jonathan Pryce in 2013).

My premise is that the sounds actors have in their native accents are vital to identify in order to determine whether any of these occur in the accent that is to be acquired. These identified sounds are then used as the primary base sounds on which to construct the accent. The *faux phonetic* orthography would use spelling for these sounds that the actor is familiar with. However, there may exist sounds that need to be acquired that do not exist in the pallet of the actor's native accent and I devise *faux phonetic* spelling of these and they have to be learned.

It might be argued that the use of *faux phonetics* is as difficult for an actor to work from as the International Phonetic Alphabet. However, because the *faux phonetics* use the Roman alphabet, the actor is accustomed to process is simpler and more easily assimilated. (The International Phonetic Alphabet would necessitate learning new symbols and associating sounds with these, a more complex process and harder to assimilate in a short period of time). Invariably the time available to teach an accent to an actor is limited and I would rather use this to teach the actor the accent and not

phonetics. There is little guarantee that actor will then be able to learn the accent from the phonetic symbols. The actor often has other appointments during this period, such as make up, wardrobe, physical training and any other skill the actor may need to acquire for the role. It is therefore not efficacious to teach the International Phonetic Alphabet (a skill the actor may never use again) and more useful to adapt the alphabet the actor has some knowledge of to create the sound symbols.

My methodology has at its core the notion of 'neutral placement' (or medial placement) in pronunciation of the English language. Vocal pedagogues and linguists agree that no voice has no accent or can be termed 'neutral' and therefore 'neutral placement' cannot exist. I will discuss the theory of neutral placement with regard to accent in Chapter 3.

Received Pronunciation, also called Standard English, is thought to be a neutral or an unaccented form of spoken English and was considered the desired accent for actors on stage and screen in earlier centuries, until the 1960's when regional and foreign accents became fashionable and acceptable. It is a term given to a standardized pronunciation of British English, based loosely on a form of educated speech. But all variants of English, spoken in the United States, Canada, South Africa, Australia and in other parts of the world strive for standard consistent phonetic sounds (Rodenburg 2001: 80). It may be argued that Received Pronunciation itself is also an accent and therefore cannot be neutral, but it is my experience that in the achieving Received Pronunciation, the placement of sounds occurs medially or centrally in the oral cavity, being neither posterioraly or anterioraly placed and therefore could be said to be 'neutral within the confines of the English language

Skinner aimed to transform the cacophony of regional accents into the euphony of Good American Speech in US (the equivalent being Received Pronunciation in Britain). I acknowledge it emerged as elitist in terms of class, ethnicity and culture, and outmoded with prescriptive patterns of articulation inevitably leading to homogenous speech production. This can be described as affected sound, which is inauthentic and not genuine or true appropriate for drawing room comedies. To eliminate an actor's native sounds by imposing Received Pronunciation robs the actor of linguistic heritage and racial or ethnic identity and must be seen as an acquisition as a tool and not preferable to the actor's own accent.

The advent of 'kitchen sink drama' saw regional accents become fashionable with a shift away from the Received Pronunciation preferred for classical texts or drawing room drama to embrace and celebrate native dialects. This was a time when writing started to deal with issues of particular communities with the voices having to reflect these authentically and therefore the 1960's with a new wave of writers saw a shift away from the rigidity of vocal uniformity of prescriptive patterns of articulation. The generation of actors who emerged in this decade favoured their own accents: the Michael Caine's cockney, Albert Finney's Mancunian and Tom Courtney's Yorkshire dialects. And more recently actors who have retained their native accents are: Ewan McGregor's Scottish brogue, Liam Neeson's Irish lilt and Idris Elba's North London Cockney.

In her book *The Need for Words* (2001), Patsy Rodenburg suggests that 'the professional speaker and actor must eventually come to terms with Received Pronunciation' (2001: 80). This is probably due to her assertion that it is such a clear

accent, because it is placed forward in the mouth and vowel and consonant sounds are not lost, and also because, this pronunciation is understood by most English speaking communities. Due to the spectrum of sounds and placement, I use Received Pronunciation as a medium and tool, en route from the actor's native accent to the required accent. It also demands relaxation of all the vocal organs and forces neutral or central placement of sound in the mouth. (Should the actor's native accent be close to Received Pronunciation or if the actor is familiar with this accent as part of his/her training, I revisit these phones and clarify them before embarking on any modification or shift to a new accent). I aim to stimulate the actor's awareness of muscle movement, placement, pitching and resonance and for these to become voluntary or conscious, and not involuntary and therefore occurring unconsciously. This awareness facilitates shifts in placement of sounds for the actor to embrace phones of the new accent.

Manuals and guides to accent acquisition offered on the internet[13] favour a 'play it and say it' method described by both Robert Blumenfield (*Accents: A Manual for Actors,* 2000) and Evangeline Machlin (*Dialects for the Stage,* 2006). Both suggest a similar method in teaching an accent, involving audio and visual aids. Louis Colaianni (*Phonetics and Accents,* 1994) developed Phonetic Pillows as sensory aids of touch to learn new sounds in the shape of each symbol of the IPA. All coaches recommend listening to audio clips of the native speaker of the desired accent, before any attempt to formally learn new sounds. In conversation on method with accent coach Tim Monich in 2012, I understood that he usually selects one speaker from his database for the actor to listen to and a number of clips of the same voice in different

[13] Ibid.

situations. I source sound bytes of a number of different speakers in the accent, across education levels and gender, tone and range of voice. Together with the actor (and/or the director) we decide on a voice based on factors mentioned earlier that inform character and which the actor can achieve. In my experience a number of different speakers of the same accent provide a greater sound spectrum for the actor to start working with. As we explore both the actor's native sounds and those of the character by a process of elimination whittle our choice down to one or two as references.

1.8 Research Design

Choosing a research model was challenging as my investigation was based on a case study and principles of an action research model outlined by living theorists Whitehead and McNiff seemed most appropriate (McNiff, 2010). I was an active participant in the research, documenting the study from both a subjective perspective and a participant's perspective. I therefore pursued action and research outcomes concurrently and conducted the study with only one actor for this particular project, the film of *Mandela: Long Walk to Freedom*. Previously I have coached other actors for the same role (Nelson Mandela) and same accent (IsiXhosa), however the purpose of this study is not to compare either the different processes or performances, but to examine and text the particular method and process I devised.

Characteristics of action research appropriate to my study were firstly the cyclical nature of the method where similar sequences reappear and recur and secondly the participative element where the coach and the actor are involved as equal active participants in the research process. The model used was qualitative and the critical

reflection upon both the process and the outcomes constituted an important part of each cycle.

The action research model (Whitehead, 2006) followed conventional empirical methods of investigation objectively selecting and defining the area of inquiry, looking at previous research, formulating an hypothesis, developing the research design, collecting and collating data and then drawing conclusions. Where the method differed is in my subjective involvement in the study with my methods evaluated concurrently with that of the actor's progress of acquiring the accent. The research model is emergent and flexible and responded to the changing conditions of the project and study. It was inductive as I gathered data on which to further to build concepts, hypotheses and theories, and therefore not a positivist approach (where research deductively tests an existing hypothesis, although I did test my methodology to date).

The design of the study is set out below:

Diagnose: Assess the actor and sounds (record in Native accent).

Diagnose: Assess sounds of the IsiXhosa Accent and Mandela's specific sound.

Action Planning: Discuss the actor's preferred method of accent acquisition.

Taking action: Interventions to shift actor's sounds from Cockney to Received Pronunciation, then from Received Pronunciation to IsiXhosa.

Evaluation: Assess the actor's progress.

Specific learning: Coaching sessions with exercises devised for this purpose.

Diagnose again: Assess again with each session.

The process of accent acquisition in the building of a character follows a process observed by director Jonathan Miller where 'an actor consistently modifies and redesigns the character he is playing in the name of some emergent principle' (Miller, 1986: 44). This principle included both the accent acquisition and the voice qualities for each stage of the character's life. To borrow Karl Popper's phrase, the process is one of 'conjecture and refutation' that alternate with one another as the rehearsal process develops (2002). The actor makes a supposition, explores its possibilities and then repudiates it in favour of another supposition. If the actor is portraying the life of a real, as opposed to fictional, character biographical truth is vital and how the character communicates reveals part of this truth. Recurring patterns emerged that characterized the data and the study was therefore not a linear investigation but cyclical informing its own data in the process. I continually modified my interventions during the investigation based on data collected during the process.

As an active participant I was required to be responsive to the emerging needs of the process in a way that other research methods would not have allowed for. These form cycles of intervention, where early cycles helped formulate the content and how to conduct later cycles. The interpretations developed in the earlier cycles are also then tested and refined in later cycles.

The case study paradigm enabled me to chart the stages in accent acquisition and monitor the interventions I made. Because I monitored only one actor and my part in the process there were fewer variables.

1.9 Research Methodology

The research therefore was based on the model of Participant Action Research in which I aim to test the methodology and practice I have developed in coaching accent acquisition where both the project and the research were inclusive. Both 'the actor' (Idris Elba) and 'the dialogue coach' (Fiona Ramsay) formed part of the research and participated in the case study, in a collaborative process. The 'father of Action Research' Kurt Lewin, defined this form of research as working "in a spiral of steps each of which is composed of a cycle of planning, action and fact finding about the result of the action". (1958)

My approach was based on the Aristotelian paradigm of praxis where knowledge is derived from practice, and where practice is informed by knowledge in an ongoing process. Using the knowledge gained during the process of coaching accent acquisition informs the subsequent method of coaching in an ongoing and cyclical process. Stephen Kemmis furthered the model of 'learning by doing' in cycles (Kemmis, 2009). He defined four steps: plan (my methodology), act (coaching the actor), observe (analyse the data of sound recordings of actor doing the accent) and reflect (assess what more can be done to refine or hone the sounds). This reflection in turn causes another plan to be put into motion (amend the method), leading to further action (further coaching) and observation (analyse the sounds again) and reflection (make further adjustments if necessary as to whether the sounds can improve or should be reinforced). This cycle continues until the problem is resolved or the accent accurately acquired. (It could be said the process never ceases and true acquisition is never achieved, because a process of recurrent refinement continues until the film is edited and released).

The methodology would be a living theory because I am aimed to test it and generate new knowledge in my field of research (Whitehead and McNiff, 2006). The case study I researched is not apart from me but includes me and the challenge I faced was to acknowledge that role and recognize my own influence on the actor. My role as coach required me to have not only a practical response but to draw on embodied knowledge.

I interpret the experience of coaching accent acquisition or code switching, the purpose being to chart and delineate the process. The study is seen from two perspectives, the subjective which includes both participants' perspectives as insiders in the process i.e. the coach and the actor; while at the same time offering an objective perspective getting feedback from the director, during the process, and some audience (during and post process) and I use these to modify my interventions.

The coaching starts in pre-production, continues in production through to post-production where we re-voice and correct some inaccuracies or any incorrect pronunciation in Audio Digital Recordings (ADR). This process can continue for months after termination of filming. The actor invariably is working on another project, and so both the actor and coach are required to revisit the process and devised interventions. (A journal written during the process outlining the various exercises used and the sequence of these helped to condense this process).

Being actively part of the research I was the primary instrument responsible for planning and devising the action research model and for the data collection and analysis. In my research I have not read an account of a coach who suggests moving

through the placement and sound frame from the actor's natural accent via Received Pronunciation to the desired accent and therefore this was tested in my study. In my analysis I use the neutral placement and sound shifts of Received Pronunciation that are measured and understood in relation to the placement of the actor's native accent; and then in turn from Received Pronunciation to the desired accent. This process was supported by visual aids (figures of the vocal apparatus and my devised *faux phonetics* of the text) and the actor was able, not only to feel the position of muscles, jaw and tongue, but also to sense where the sound is being made and hear these.[14]

Contributing to the study of the acquired accent was the work by Socio- linguist, William Labov (1966), who conducted surveys in America to chart the differences in speech and use of language between various classes. These methods have been used for further data collection, and I employed a socio-linguistic approach in my analysis of both the Cockney dialect (the actor's native accent) and the IsiXhosa accent (Mandela's native accent) investigating how and why dialects and the use of words and language have been altered by historical events.

Indigenous languages of Africa that constitute a traditional sub-branch of the Niger-Congo languages were termed Bantu languages[15] and are spoken largely east and

[14] The script for the film *Mandela: Long Walk to Freedom* is written in English and all actors speak an accented English (there exist many different accents in SA based on locale, heritage and native language). The prevalent or dominant accent in South Africa on the airwaves from 1930 – 1950 was BBC English (a version of Received Pronunciation). This influenced how people spoke at the time, and although Afrikaans was declared an official language as early as 1925, and became more widely spoken during the period of Nationalist Party Rule (1960 – 1990), Mandela and his colleagues preferred to speak English and would therefore have been influenced by English pronunciation of the period.

[15] Malcolm Guthrie cites the technical term Bantu, simply meaning "people", was first used by Wilhelm Heinrich Immanuel Bleek (1827–1875) as this is reflected in many of the languages of this group. A common characteristic of Bantu languages is that they use words such as *muntu* or *mutu* for

south of present day Cameroon or in Central Africa, East Africa and Southern Africa. The word Bantu has been viewed as pejorative as it was used in South Africa at the height of the Apartheid regime to indicate 'black people' generally. I use the term as linguistic historian Derek Nurse does, to refer specifically to the languages of the region. Nurse notes there has been little real historical linguistic work done on the relationships of these languages and almost no historical records exist (Nurse, 2006). This seems well illustrated by Malawian writer Amadou Hampate Ba's observation during an address at Unesco Meeting when he said 'when an old man dies in Africa it is like a library burning down' (1992).

Bantu languages are usually analysed by intonation and auto-segmental phonology, but little work of a quantitative nature has been published in this field and Justice Roux points out that 'there are significant contradictions and imprecisions in the literature on this topic' partially the result 'of the lack of quantitative, measurement driven analysis' (Roux, J C, 1998: 33). Nguni languages, IsiZulu and IsiXhosa, are regarded as tonal languages, in which pitch variations are used to indicate differences in meaning between words, which would otherwise be similar in sound. This influences nuanced pronunciation of English, which differs slightly due to the mother tongue being one or the other language and these subtle differences need to be observed when coaching the IsiXhosa accent.

I attend workshops and conferences on voice regularly locally and internationally, (Voice and Speech Trainers Association (VASTA): New York, NY - *Vocal Methodologies from the Source*: *Lessac, Linklater, Fitzmarice & Rodenburg,* 2009);

"person", and the plural prefix for human nouns starting with *mu-* in most languages is *ba-*, thus giving *bantu* for "people". Considered pejorative during the apartheid era, it is now in use again.

The Voice Foundation: Philadelphia, Penn – *Annual Symposium*, 2010); the National Theatre Studio – *Regional Accents of Britain*: London, UK 2010; *Phonetic Pillows Workshop*: New York, NY, 2009) and have adapted aspects of these and included in my theory and practice of coaching. (Other influences are referred to below).

The voice coach's research library exists in the cumulative experience of that coach shared with colleagues through the many interactions with students and industry professionals. In forming a method or process the voice coach should have knowledge of a variety of approaches and be able to adapt these should the actor require so. It might be necessary to devise a new method mid-way during the coaching process if the actor is not responding and the new method devised would be dependent on the actor's response.

A vocal coach may have to embrace methodologies of vocal pedagogues and combine these to devise an holistic intervention. Arthur Lessac, the creator of Kinesensic Training for voice and body (1997) believed that theatre and actor training, in particular, to be the only art form that makes optimal use of the total instrument (Lessac, 1981). He proposed an integration of instinct, co-ordination of voice, movement, emotion and perception. Lessac maintained energy qualities in relation to the voice are physically felt and perceived and used for creative expression. He coined the phrase kinesensic to describe this neuro-physical process (Lessac, 1997). There seems to be a link between the feeling or sensing of sound in the body and the ability to shift native sounds. Integration of the body and all the senses into the process of voice coaching is embraced in teachings of modern vocal pedagogues.

Louis Colaianni introduced me to the idea of Phonetic Pillows during a workshop in New York City (2010) based on his book *The Joy of Phonetics and Accents* (1994). His theory explores the study of phonetics and accents with the aid of phonemic or phonetic 'pillows' crafted in the shape of the International Phonetic Alphabet symbol. Each pillow is made from a different coloured and textured fabric, represents a sound in the phonetic alphabet, is huggable, throwable and encourages sensual interaction of the body with the shape. Colaianni maintains that 'In co-operation with your imagination, these sound-endowed pillows will activate your voice and all your body parts into expression' and that the exploration of the contrasting sounds, 'can also convince your whole being to communicate honestly and sincerely with any accent' (1994 viii). Phonetic pillows do not always form part of my coaching process, but I introduce the concept for a particular sound the actor and myself may be finding problematic or difficult to reproduce. We then decide on a colour and texture for this sound, which aids the actor in achieving the sound and acts as a swift reference when coaching on set.

Fundamental to my method is an understanding of the mechanisms of vocal production and phonation. I use diagrams or figures to reference these to enable the actor to visualise, hear and feel where the sounds are made, and what to do in order to shift these. These help to locate the particular organ of speech (such as the tongue, the pharynx or jaw), which may need to be engaged. Phonation occurs when breath passes through the larynx vibrating the vocal folds. It is difficult to 'feel' the breath or the vocal folds and figures help the actor visualize the sensation. The visual aid is used collaboratively with the aural aid, which support the actor 'listening to' and 'hearing' the sound he/she is making while at the same time looking at what part of

the apparatus is moving as the sound is made. This process can be concurrent or a recording of the process can be listened to and analysed.

1.10 Ethical Considerations

The study followed the necessary ethical procedures as required by the University of the Witwatersrand' Human Research Ethics Committee (Non-Medical) for research involving human subjects. Consent was granted by the actor Idris Elba who I coached for the role in pre-production, production and in post-production. I also obtained informed consent from the producer of the film at Videovision, Anant Singh. I was able to include the names of the participants as the film has been publicized (advertising both the actor and the production company involved) and was released globally in November 2013. The film has therefore been classified as existing in the public domain. (Should I wish to further my research or write further on the topic I would obtain further permission).

1.11 Chapter Outline

Chapter 1 provides an introduction and overview of the study setting out my aims, perspectives, research methodology and design. I discuss vocal pedagogy in the field of accent acquisition, my rationale and motivation for the research and raise the questions that I aim to answer and find solutions for by means of the study.

The **Chapter 2** I set out principles of what has been termed best or 'correct' vocal practice and provides a brief overview of the vocal apparatus and mechanisms of phonation.

In **Chapter 3** I investigate accents and the implication of accent acquisition for the actor, exploring the concept of points of articulation in relation to different accents and dialects. And discuss the introduction of Received Pronunciation placement as neutral and useful in this process.

Chapter 4 serves as an analysis of the actor's native accent. I examine the Cockney dialect with a brief history of how it has evolved and the shifts from Received Pronunciation that take place.

Chapter 5 explores the history of the AmaXhosa in relation to language and culture, and examines shifts in pronunciation for the IsiXhosa speaker in English. I then analyse Mandela's accent and personal vocal idiosyncrasies and habits. I further explore the shifts that occur from Received Pronunciation to the IsiXhosa accent.

Chapter 6 engages with the Case Study Data providing an analysis of the data captured and the process, indicating the choices made and reasons for these. I outline a vocal chronology for the stages in Mandela's life with reference to identifying different vocal qualities. I examine IsiXhosa influences in his use of language.

The **conclusion** presents an overview of what was achieved in the study followed by the Appendices and Reference list.

Chapter 2: Vocal Mechanisms, Apparatus and Phonation

2.1 Rationale for knowledge of vocal mechanisms

To acquire an accent one requires knowledge and understanding of the basic mechanisms of vocal production. I invariably assume the actor has an understanding of how to use the voice as having been part of formal training. Should the actor not have enjoyed formal drama training and not been exposed to comprehensive vocal tuition, my primary intervention would include a thorough explanation of the vocal apparatus and mechanisms of phonation using visual representation to demonstrate. I deconstruct the processes involved in vocal production to facilitate the actor's ability to control specific muscles and structures in the vocal mechanism. The actor masters an ability to consciously move each structure differently to their movement when speaking in their native accent. Also mastered is the ability to move each component of their vocal mechanism independently which aids the control of voice sounds and quality.

Of primary concern is that the actor affects these changes without harm to the vocal mechanism, and therefore an understanding of best possible vocal practice coupled with vocal hygiene is what I hope to achieve concurrent to the process of acquiring an accent. Roles and characters may demand the actor to use a voice of a different register to their modal register, or that might exert stress on the vocal folds or might require greater breath control than in their native accent, all of which might cause damage to the vocal apparatus. Examples of this would be employing vocal 'fry' for effect (this occurs when the voice crackles slightly and is often associated with

playing an old character)[16], or a 'rasp' in the voice (gangsters may use this quality)[17], excessive 'breathy' quality (used when playing a sex siren)[18] or 'shouting' loudly and continuously (films set during battle or war demand this as the ambient sounds can be extremely loud.)[19] I chart the demands of the voice and devise interventions accordingly, which facilitate the production of the desired quality and introduce gentle daily warm ups to promote vocal hygiene and good vocal practice.

Should the actor have had no formal training and only a rudimentary understanding of the vocal apparatus and mechanics I include comprehensive coaching on voice production before beginning the process of accent acquisition. The time-frame available for accent coaching is often limited and invariably pressured, therefore a significant part of initial sessions would be devoted to basic vocal practice in order to stimulate an awareness of the actor's vocal apparatus and to facilitate mastering a modicum of control over muscle groups and mechanisms in the vocal tract. I identify the prime articulators, which the actor is required to engage for the necessary shifts for the desired accent and focus on these. If necessary I adapt the dialect to the abilities of the actor, by eliminating sounds the actor might find difficult to reproduce accurately. In this instance I would replace a word with a synonym comprised of sounds the actor had mastered.

[16] Meryl Streep as Maggie Thatcher in film *The Iron Lady* (2011)
[17] Al Pacino as Tony Montana in the film *Scarface* (1983)
[18] Madonna as Breathless Mahoney in the film D*ick Tracy* (1990)
[19] Johnny Depp as Captain Jack Sparrow in *The Pirates of the Caribbean* (2003, 2006, 2007, 2011)

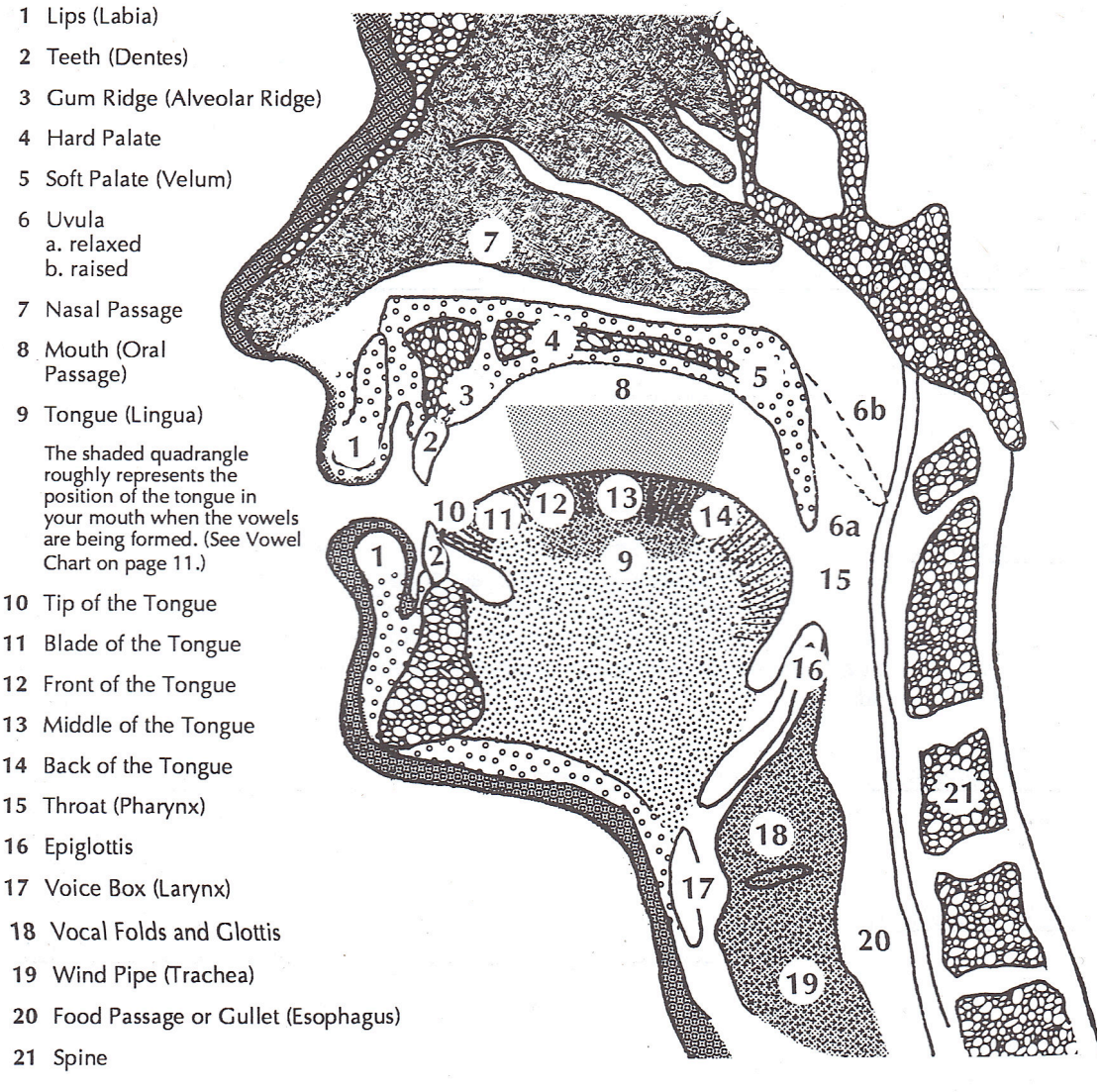
2.2 Vocal mechanisms

Figure 1: Vocal mechanisms or organs of speech

Fundamental principles of the organs involved in vocal production or phonation are illustrated in Figure 1 and focus on anatomy and vocal physiology including the moveable and immovable articulators.

Figure 1 – Articulators

Ref: Edith Skinner *Speak With Distinction* (1990) Applause Theatre and Cinema Books, USA. (Pg 4)



Eight essential articulators give definite shape to each separate speech sound as the air passes out through the mouth or through the nose.

Four Moveable Articulators

- Tongue
- Lips (Labia)
- Lower jaw
- Soft palate (Velum)

Four Immoveable Articulators

- Teeth
- Gum ridge (alveolar ridge)
- Hard palate
- Throat or glottis

The velum or soft palate closes the passageway between the mouth and the nose (pharynx). In spoken English this is raised for nearly all sounds, closing the pathway, in order to facilitate the path of exhaled air through the mouth and then radiation field. (This does not apply however to 'm' and 'ng' sounds, when the soft palate is relaxed and lowered where the air is directed through the nose (nasal passage).

On **Figure 1** trace the flow of air inhaled through the nasal passage (7) passed the uvula (6) into the throat (5), via the epiglottis (16) passing the vocal folds and glottis (18) into the trachea (19). Trace the exhalation via the trachea (19) through the larynx (17) into the oral passage (8) and moving out over the tongue (9), and through the teeth (2) and lips (1). The position of these parts of the mechanism affects the sound

or phonemes that are produced, and it is the manipulation of these that the actor needs to gain control over in order to affect sound shifts.

Producing sound is involuntary at birth and a response to stimuli that causes a cry, a laugh or a scream may be appropriate responses to hunger, pain or arousal. Before infants learn to produce words they have to map words into objects in the world, and identify some of the units that belong to their native language. These form the basic components for speech and the vocal apparatus moves involuntarily to mimic or imitate sounds. We are not aware of what we are moving to produce a certain sound, unless we are a student of acting or linguistics.

The 'point of articulation' is sometimes also called the 'place of articulation' and refers to the area where phonation is placed (or takes place) in the oral cavity to effect a particular sound, and accent. I prefer the term 'point of articulation' as it indicates an isolated 'point' that can readily be identified and 'felt' by the actor. The term 'place of articulation' is less specific and the area indicated more generalized. The 'point of articulation' would be different for diverse languages and accents with the articulators both within the oral cavity (tongue, velum, pharynx, glottis, teeth) and those outside the oral cavity (lips, naso-pharynx or nasal and throat area) used differently.

The French sounding 'rr' is articulated in the back of the throat engaging the tongue, the pharynx and velum and occurs in a similar place to the 'hl' in IsiXhosa. The latter however has more voice and is guttural. (In annotation referred to in subsequent chapters I denote the tapped 'rr' as /R/).

As I mentioned in Chapter 1, to facilitate shifts in sounds to effect a code switch or to acquire an accent, the actor is required to develop voluntary control of individual muscle groups within the vocal mechanism and able to isolate the movement of these.

Basic moving parts:

Vocal Folds (true):

The vocal folds (18) are situated behind the larynx in the throat and oscillate or vibrate in a mucosal wave for phonation. These phonatory functions change from birth to old age with most significant changes occurring between birth and puberty, and in old age. The vocal fold movement controls the pitch, with a high pitch achieved by the stretching and thinning of the folds, and lower pitches accomplished by shortening and fattening them. The vocal folds vibrate when excited by the aerodynamic pressure of the breath and move through a sequence of open and closed positions. Hard glottal onset or the glottal shock occurs when the vocal folds are held together with too much glottic pressure and then pushed apart with an explosion of breath. This occurs most frequently in the initial position at beginning of words with vowels sounds or open consonants, but can occur medially and in final position. For example, the sentence 'Adam ate apples at eight', might produce glottal shocks before each word, and in the sentence 'Peter's bottle is sorted' might produce glottal shocks medially at the middle 't' of each word and even in the final position in sorted, where the 'd' becomes a glottal shock. By inserting the aspirated 'h' before each of the 'a's' in the first sentence the glottal can be eliminated, and similarly by correctly moving the tongue to engage with the alveolar ridge for the 't' and 'd' sounds in the second sentence the glottal shock's would not be present.

Glottal attack is present and necessary in languages characterized by hard glottal onset (glottal shock) as in Afrikaans, Dutch, IsiZulu, IsiXhosa and Japanese. English (Received Pronunciation) typically has few or no glottal shocks present in pronunciation. Standard or General American, Standard Canadian and Australian English exhibit similar soft glottal onset. However, there are dialects of English that are characterized by hard onset as occurs in Cockney, Scottish, Australian and South African English and may occur in English when spoken by someone whose first language is not English. This is evident IsiXhosa and Italian, Spanish or Greek speakers when speaking English for example. Soft glottal onset was associated with education and thought to indicate upper of upper-middle class speech in the last century. Conversely there was a perception that the more glottals present in speech indicated less education and a lower class. Fortunately this is no longer so.

False Vocal Folds control:

The false vocal folds (ventricular folds) situated on either side of the true folds may be engaged when the true vocal folds are damaged or cannot execute the desired sound, either through lack of flexibility or fatigue. They then try to do the work of the true vocal folds and can produce a form of dysphonia and hoarse, constricted or squeezed sound. I discourage an actor from engaging the false vocal folds in phonation but the awareness when these do engage is valuable for an actor to distinguish.

Velum Control:

The velum (5), also called the soft palate, an open, partially close or close entirely with movement of the velo-pharyngeal port controlling the degree of nasality in the

voice. The velum is used to make many sounds in IsiXhosa notably the click sounds and also the /R/ sound similar to the French /r/.

Uvula control:

The uvula (6a) can be relaxed (lowered) or raised. In the relaxed position it is used to help close the back of the throat and aid in production of guttural /ge/ sounds in Afrikaans, Dutch, German and Arabic. It is usually lifted for Received Pronunciation and Standard American and engaged for aspirated sounds of any language. It is customary for women to ululate during Xhosa celebrations and gatherings and is the result of the uvula rising and falling rapidly to create a piercing joyous sound.

Tongue Control:

The tongue is divided into three parts, the tip (10), the blade (11), the front (12), middle (13) and back (14) of tongue, with different accents requiring flexibility in different parts of the tongue. To accommodate positions required for certain accents the tongue must be flexible, able to fatten and thin, and move through the oral cavity engaging with various articulators. These may differ substantially or minimally from how the tongue moves in the native accent. Some positions will need to be learned and therefore exercises are devised to increase or decrease flexibility and movement. For example, in South African accented English the tongue is not as engaged as when speaking either British or American English dialects. Therefore the South African actor acquiring an American dialect will be required to increase flexibility and movement and an American or British actor attempting a South African accent will be required to decrease flexibility and movement as the tongue rests on the floor of the mouth for many sounds.

Aryepiglottic Sphincter Control:

In the human larynx, there is a three-tiered sphincter comprising the vocal folds, the ventricular folds (false vocal folds), and the aryepiglottic sphincter. The aryepiglottic sphincter is a triangular opening at the entrance of the larynx and takes part in phonation when producing a form of vocal growl, such as can be heard in the singing of Louis Armstrong and other jazz and ethnic singers. This is the result of the aryepiglottic folds establishing sustained co-oscillations at relatively low frequencies during vocalisation that produce a growling effect. This function may be helpful for the actor when playing the older Nelson Mandela.

Jaw Control:

The jaw moves vertically and laterally and the scope and range of these movements affect the sounds made. The jaw plays a significant role in accent acquisition as it is my contention that not only must the actor 'sound' accurate but the mouth and articulators must 'look' accurate. In Standard American speech the 'point of articulation' is forward in the mouth causing substantial vibration on the lips, these in turn are loose and move forward while the jaw moves both laterally and vertically. In Received Pronunciation the 'point of articulation' is medial in the centre of the hard palate, the soft palate lifts to carry the sounds forward accompanied by a vertical dropping open of the jaw. For all South African dialects or speech the 'point of articulation' lies in the back in the throat with little labial engagement but substantial lateral jaw movement. This may be said to impede or reduce the radiation field of the sound through the mouth.

Labial flexibility

The lips can be either held with little movement or fully engaged during phonation funneling sounds forward through the mouth and out through open loose lips. Different individuals show variable levels of tension and habitual muscle strain, which can affect both how the mouth and jaw (maxilla) are positioned and held, and the movement of the lips. Psychological factors may determine why lips are held tautly, and could be interpreted as a reluctance to speak or to express oneself, an awareness or self-consciousness related to poor teeth or a lack of self-confidence. The vernacular languages of Southern Africa use considerable labial engagement and movement when forming consonants or contoid sounds and require substantial flexibility of both the upper and lower lips. Afrikaans uses less labial engagement than the vernacular languages, and South African English requires even less labial flexibility.

Head and neck relaxation and control:

The larynx is situated medially in the neck and is supported by cartilage and the hyoid bone and is suspended by a complex set of muscles that connect to the clavicles, chest, scapula, shoulders and neck. The hyoid bone does not articulate with other bones but is fixed into position via ligaments. It serves as a movable base for the tongue and also is an attachment point for neck muscles that lowers and raises the larynx for speech. The muscles in the neck and spine are crucial for optimum function of all parts of the larynx and relaxation of these essential for producing free and open sound.

Breathing Mechanism

Efficient and competent breath control supports strong phonation and enhanced vocal quality, with improved flexibility of the inter-costal muscles allowing increased control of the exhaled breath and results in a fuller enhanced resonance and tone. There are accents or dialects characterized by decreased glottic pressure and therefore require more breath to support, as in the aspirated sounds of Received Pronunciation and Standard American. Afrikaans and some vernacular languages are characterized by hard onset with few aspirated sounds in the spectrum of sounds, and therefore there is less demand on breath control. It is not uncommon for speakers of languages characterized by hard glottal onset not to have strong breath control. Due to the frequent closure of the vocal folds the airflow is controlled by the vocal folds rather than relying on the inter-costal muscles. This results in the speaker finding it difficult to acquire an accent that requires substantial aspiration and/or soft onset. Soft glottal onset therefore requires a greater degree of breath control, while hard onset engages the vocal folds as a breath controller and regulator.

2.3 Using the figures of mechanisms to enhance multi-sensory engagement

The voice is experienced by the actor, primarily through the aural sense, and despite being able to see articulators and how they shift within the oral cavity in a mirror, the actor is not able to see the larynx or vocal fold movement. The concept of feeling or sensing what occurs in the vocal mechanism was introduced into vocal pedagogy in the 1970's when multi-sensory theories emerged in the field of psychology. Scientists Cleland and Clark promoted the possibilities of improving communication and development of individuals with cognitive impairments through sensory

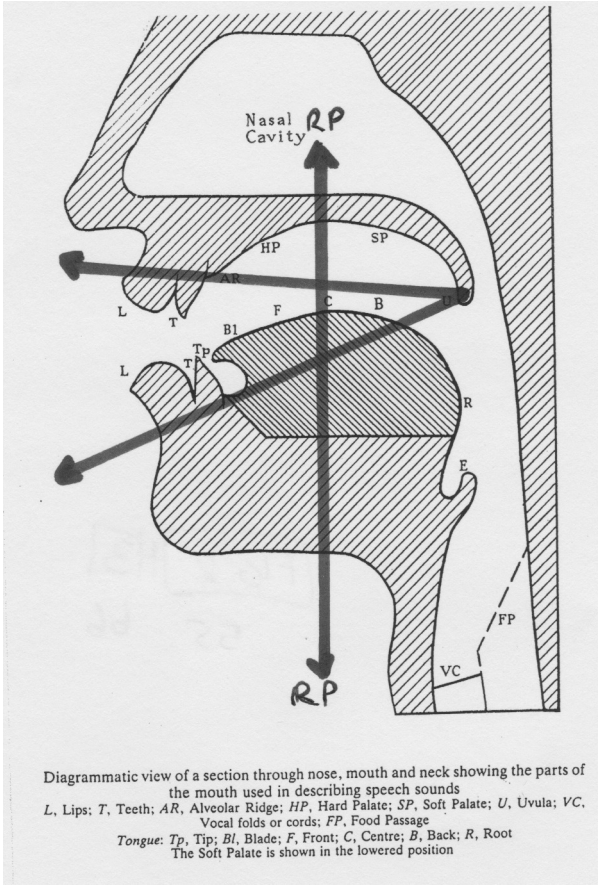
stimulation in their Sensory Cafeterias[20] (1966). Elements of this theory are useful in coaching accents because multi-sensory learning stimulates imagination and can facilitate a discovery for one sense that may inform a discovery in another. These can inform changes in the vocal mechanism. Forms of multi-sensory engagement for optimum voice practice have been part of vocal methodologies though often are not cited as such. Berry's practical approach for example includes the terms 'feel the sound', 'sense the breath' and 'taste the word' (1973) and is a proponent of engaging the spirit in voice production. Lessac's kinesensic theory is based on 'feeling sound in the cartilage and bones' (1997) and Linklater encourages communication from the whole being employing emotion, instinctive impulse, sensory response, physical and vocal action to free the voice (2006). An example of an exercise which might be used I call 'sensory swapping', where the actor lies on his/her back, with closed eyes aims to relax completely. Once this has been achieved through a process of consciously releasing any tension in the body and face, I introduce stimulants to the senses, such as water gently dropping onto the skin (touch), a cloth doused in vinegar placed under the nose (smell), making a scraping noise with my nails (hearing) and popping a peppermint into the mouth (taste). The actor is asked to make sounds in response to the stimulant, then to produce a sound that 'is' the stimulant and finally to produce a made up word from that sound. Another example is to situate the actor in different environments, one cold, one hot, one wet, and one comfortable and so on. The actor is asked to recite the same speech in the different environments to experience how these affect the speech.

[20] Cleland and Clark referred to 'Sensory Cafeterias' as appropriately arranged rooms where individuals with cognitive impairments could experience different sensations of sight, sound, smell and touch, in order to stimulate the senses.

2.4 Received Pronunciation for optimum vocal practice or correct placement

Figure 2: Showing points of articulation for Received Pronunciation

Ref: Greta Colson *Voice Production and Speech* (1982) Pitman Publishing Ltd. London, UK. (Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips; *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

Figure 2 shows the 'point of articulation' for Received Pronunciation (RP) as medially placed in the mouth and is represented by the perpendicular line I have drawn dissecting the oral cavity in half. The lines drawn from an apex at the uvula, in the back of the throat to form a triangular cone represent the path of sound from the larynx to the lips. The jaw drops vertically to accommodate the sound that emerges

through the lips with the mouth is shaped like a megaphone and so facilitates projection. The radiation field would be clear, open and free. I reiterate that I use Received Pronunciation only as a tool to illustrate placement of sounds and points of articulation in the mouth and not as a preferred mode of pronunciation. I am firmly in opposition to the primacy of any one speech standard and particularly one based on class or status as Received Pronunciation was. I do not advocate a prescriptive form of pronunciation, but it is my contention that if the actor strives for a medial placement in the mouth and engages the articulators at this central 'point of articulation', this will result in a release of inhibitory tensions, resulting in the jaw dropping open and the sound produced will be the actor's genuine voice. The actor is then able to shift sounds either anterioraly or posterioraly in the oral cavity for the demands of an accent.

Chapter 3: Accents and what they mean

3.1 How accent acquisition may assist or may hinder the actor

In investigating my method of coaching I pose the question: can one scientifically or empirically prove or assess whether an accent acquired by an actor for the purpose of playing a role is authentic, genuine or plausible? Accents emerge out of a complexity of factors, reflect historical, social, personal and political shifts in countries, regions and communities and therefore an appraisal is invariably subjective because people hear differently and have differing frames of reference.

There are varying and often opposing opinions of the same accent for a film. Actors Denzil Washington's IsiXhosa accent in (*Cry Freedom*, 1987), Leonardo Dicaprio's South African accent (*Blood Diamond,* 2006) and Morgan Freeman's IsiXhosa accent (*Invictus*, 2009) were praised and criticized in equal measure by critics. Audiences unfamiliar with the spectrum of South African accents may consider these accents believable, accurate and authentic, while those accustomed to the particular sounds within the accents may deem them not credible, inaccurate and inauthentic.

(Meryl Streep's English Received Pronunciation accent in *Plenty* (1985), or Don Cheadle's Cockney dialect in *Ocean's 11* (2001), might have sounded passable and plausible to Americans, but may not have satisfied those Britons familiar with the spectrum of British accents).

Appraisal by critics and audiences occurs post the coaching process when opinion can no longer contribute to further improvement. My process reinforces a cyclical model

with constant assessment of the accent during filming. Taking notes for coaching sessions during filming, watching and taking notes during daily viewings of filmed scenes in order to modify my interventions and to correct stray or rogue sounds for scenes yet to be filmed. It would be ideal for the dialogue coach to be set for the duration of the film to consolidate constant monitoring of the actor and accent. Financial constraints often prohibit this with coaching being limited to the pre-production phase and not continued on the set for the duration of the film. In the event of budget constraints not providing for my being on set I devise a program and 'survival pack' to enable and hopefully ensure the actor maintains and monitors the accent throughout the shoot. It is unlikely though that the actor would be able to maintain a high level of accuracy or authenticity without monitoring by the dialogue coach.

A film set comprises the crew, cast, director and producers who become the audience, with many listening to and watching the actor in the instant of performing on camera. Perceptions and responses (whether informed or not, conscious or sub-conscious, verbal or non-verbal) to the accent are inevitable. I encourage the actor to rely on the sound-clips, exercises, faux phonetics and the coach's feedback and not heed comments or opinions of others

However if the actor does not have access to a coach to monitor the accent during filming with no filter or supervisor, he/she may fall prey to the influence of other opinion. An American actor I had coached in a South African English accent for a film being shot in the country came into contact with the myriad accents of the crew and other cast members, he was influenced by the many different pronunciations of a

word he had heard. He said he found it difficult not to be influenced by these sounds and I needed to be present to monitor the consistency of his accent on set daily. The actor may assimilate inappropriate sounds from different accents he/she may be exposed to.

I coached Idris Elba (called 'the actor' in my study) to acquire an IsiXhosa accent in order to represent the character of Nelson Mandela for film. An authentic accent was critical to the actor's portrayal, without which the depiction would have been incomplete and unquestionably have read as inauthentic or bogus. (The accent was as vital a component of the character as costume, make-up, hair, gesture, gait and demeanour).

It is my experience that an accent is inconsistent, inaccurate or inauthentic may hinder the actor and result in an impersonation (of a character) rather than a performance. This is because the actor is primarily focused on the accent and not on other relevant aspects of character or performance. I strive therefore to achieve a full assimilation and integration of accent into character.

Reinforcing this was a suggestion in *The Guardian* newspaper by Ronald Bergan in a blog on the film *Invictus* (2009), in which Morgan Freeman played the role of Nelson Mandela, that " … unless one casts Indians to play Indians (unlike Alec Guinness in *A Passage to India*, 1984), Danes to play Danes (instead of accent-prone Meryl Streep's Karen Blixen in *Out of Africa*, 1985), Irishmen to play Irishmen (to avoid the many

begorrah horrors) … most accents [in movies] border on caricature …". (Bergan, 2010) [21]

There is consensus some actors have successfully portrayed characters outside their cultural paradigm and/or language[22], but after all it is a natural extension of the actor's craft to transform themselves into another character and an element of that process might be by acquiring an accent. An actor's ability for mimesis is a factor that might facilitate proficient acquisition of accent, however this alone does not ensure either authenticity or accuracy. The process involves embodying a character physically, understanding them psychologically and an appreciation of the cultural paradigm in which they exist. Though not strictly the domain of the dialogue coach I believe these elements are vital components in voice and phonetic modification, and I therefore endeavour to liaise with departments on the film that are involved in the creation of the artistic cultural paradigm, which is being created. (These would be the art director, costume designer, make-up artist, cultural advisor, cast and director).

When a non-native IsiXhosa speaking actor was engaged to pay the role of Nelson Mandela it caused vociferous public debate[23] with many challenging the choice and suggesting that an inauthentic accent and inaccurate depiction of a Xhosa man might undermine the overall appreciation of the film. Producers justified the decision attesting a recognizable face and name actor was needed for the project to ensure

[21] The article was published shortly after the release of the film *Invictus* (2009) in the UK and generated heated debate on the success and failure of the accents of Matt Damon and Morgan Freeman as Francois Pienaar and Nelson Mandela respectively written by Ronald Bergan.
[22] Meryl Streep in *Sophie's Choice* 1982); Daniel Day-Lewis in *Lincoln* (2012) are just two examples.
[23] Zukiswa Wanner in *The Guardian* (March 2012) was just one who raised the question: 'Is Hollywood practicing cultural imperialism by appropriating South African stories while disenfranchising South African actors? Wanner concluded that 'suggesting that only a South African should be cast in this role is impractical and borders on being xenophobic'.

distribution of the product locally and internationally. The debate and controversy contributed significantly to pressure and expectation in the process of acquiring the accent, on both the actor and me, as the dialogue coach.

The voice can be affected by many factors and actors who are under pressure often suffer from loss of phonation through stress and fatigue. This added strain on the actor could contribute to vocal articulatory incompetence. For this reason I tried to keep the debate and opinion out of our coaching room. (In my experience when I coached an actor accent acquisition under extreme duress and excessively high expectation, the actor suffered a loss of voice and articulatory incompetence resulting in partial paralysis caused by a psychological 'block' and the actor was not able to make the appropriate placement shifts).

A briefing meeting with the director discussing his vision for the film and by inference for the character was important for the pre-production research. As were meetings with the costume designer to ascertain the historical accuracy of the wardrobe and make-up designers to evaluate the constraints any prosthetics may have on the actor and by implication on my process.

3.2 What is accent?

Definitions of accent vary: Oxford Dictionaries.com lists it as: 'a distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class'[24]; Dictionary.com proposes: 'an accent is a mode of pronunciation, as pitch or tone, emphasis pattern, or intonation, characteristic or peculiar to the speech

[24] http://oxforddictionaries.com/words/the-oxford-english-dictionary

of a particular person, group or locality'[25] and Merriam-Webster Dictionary suggests it is ' a distinctive manner or expression…. or 'way of speaking' either 'an individual with distinctive or characteristic inflection, tone or choice of words' or a 'group of people and especially the natives or residents of a region'. [26]

Aspects of phonology (how sounds are organized and used in language) deconstruct accents into elements of intonation, pitch, stress, tempo and phonological structures or phonemes. Detecting whether a person is speaking with an accent does not require knowledge of linguistic analysis of intonation and phonemes: one can recognise whether a person is speaking one's own language with a foreign accent or detect regional differences.

An accent belongs to an individual, a community, a people or a culture and forms an integral part of these specific identities. Accent is a means of determining whether a person belongs to your community (holding similar ideals, beliefs, principles and customs), or whether they belong to a different (sounding) community and are therefore outside your group. Accent can be a mode to assess friend or foe and a litmus test for exclusion or inclusion into a community, and can indicate a regional locality, a socio-political, educational and economic context. When playing a character that represents a language, a community, a nation and social-political ideology these elements are critical in authentic presentation.

In all languages certain accents seem to have higher prestige than others. Tests of judgment have been conducted which show that people within a community often

[25] http://dictionary.reference.com/
[26] http://www.merriam-webster.com/

share judgments and opinion[27]. In South Africa, for example, accents from rural areas are often associated with being unsophisticated and by inference speaker having had scant access to education (low prestige). Accents that follow Received Pronunciation prosody and sound are regarded as sophisticated with speakers having enjoyed access to superior education and by inference better (high prestige). These judgments are based on stereotypical associations. Opinions such as these appear not to be based on accent, borne out by the exercise of playing different South African accents to Russians who speak no English, they cannot distinguish the high prestige from the low prestige accents.

This prejudice is exhibited for example in stereotypical attitudes that might view Italians as great romantics or lovers, French as great cooks, Germans as brilliant timekeepers and the English as reserved. There exist complex stereotypes about speech patterns and accent, and sensitivities around language usage are particularly acute. (South African comedians often include impersonations of Mandela in routines using witty punch lines or short vignettes that are based on the premise that the voice is instantly recognizable being a stereotypical, non-nuanced accent and broadly mannered version. This is a pitfall both actor and coach must attempt to avoid).

The risk with stereotype and similar attitudes is that they impose and encourage prejudice, and may lead to generalized discrimination of communities. Racial prejudice existed under the ruling Nationalist Government in South Africa and enforced segregation based on accent and language. This determined the territories and areas where people were permitted to live. This existed not only between black

[27] Tests conducted by Labov (1966) charted speech differences between various classes and attitudes to these, by Schairer (1992) on the reaction of native speakers to non-native speech and by Munro and Dewing (1995) on foreign accent comprehensibility.

and white people but was encouraged between people of different tribal origin, and was introduced to ensure tribal segregation. With the effect that those who spoke a different language lived in separate homelands to maintain and uphold separate development and reinforce white domination. The official languages during the apartheid era were Afrikaans and English. All other vernacular languages were not recognized nationally despite being spoken by 80% of the population. Coupled with inferior education for black people, the effects of the socio-economic and political environments on people's lives (and by inference on accent and language) were penetrating.

3.3 Accent for Actors

While acknowledging the importance of vocal training to free the actor's voice to be able to express emotion and effect changes to play a variety of characters, there is scant reference to accent work per se in the acting pedagogy. The systems of acting technique devised by, for example, Constantin Stanislavski or Jerzy Grotowski both focused on the inner being externalized, where the inner voice took precedence. Stanislavski was concerned with subtext and what lay between the words and an internal process. He suggested the voice needed to be clear and that the actor should get inside the vowels and consonants. Grotowski too explored the inner life of the actor and stripping away that which was superfluous rather than acquisition.[28] Drama school syllabi focused on voice tuition simultaneously with body awareness in order to develop pliability, flexibility and versatility, and intelligibility of both was sought

[28] Voice has been considered an important instrument in an actor's toolbox, but emphasis has not been on encouraging flexibility or range of accent in order to inhabit the life of a character accurately. The primary concern was to speak well and clearly and speaking well promoted the notion of a neutral sound. Accent and dialect were only introduced as part of training curriculums in the mid twentieth century.

and taught. Accents emerged in the pioneer of vocal training Edith Skinner method in *Speak with Distinction* (1990) where she raised her challenge to the actor to imitate new sounds and retrain the way the actor hears, in order to acquire the best speech habits possible. The aim was to reduce or neutralize accent or dialect and move toward the preferred sound called Received Pronunciation in Britain and Standard American in America.

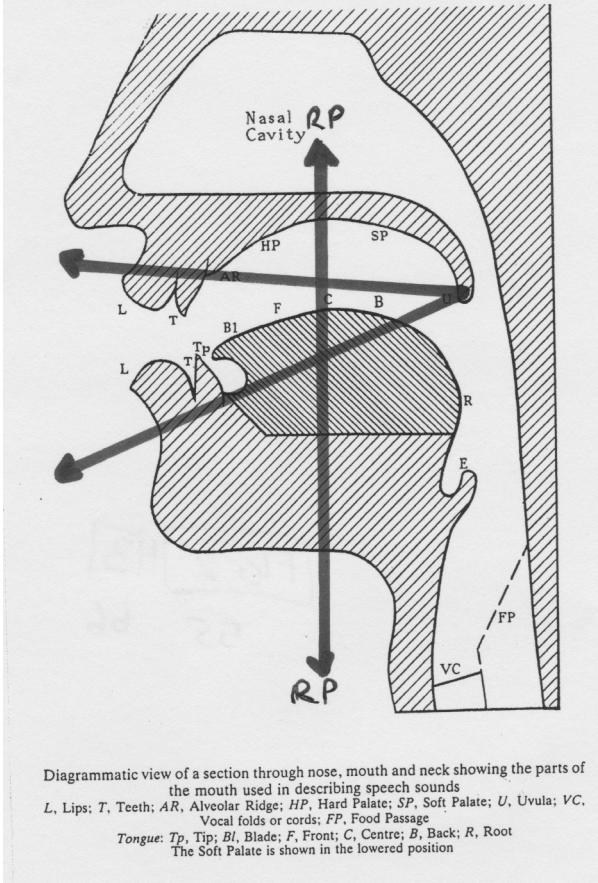
My exposure to Received Pronunciation is a result of living in South Africa that had been colonized by Britain in and joined the Commonwealth in 1931. South Africa became a Union in 1961 where Afrikaans became the dominant language. Therefore I was exposed to complex dialect and accent.

Received Pronunciation[29] is a term used to describe neutral accent pronunciation of English at the turn of the century, and describes a system primarily of how words are pronounced and not with grammar, vocabulary or lexical issues. I acknowledge it an outmoded way of speaking but as discussed in Chapter 2 the neutral placement it affords and position in the mouth renders it a helpful tool in clarifying how sounds shift in the mouth either forward (to the anterior of the oral cavity) or back (to the posterior of the oral cavity) and how it differs from placement of sounds in the actor's native voice.

[29] The first use of the epithet 'received' for the polite pronunciation current in the educated classes is usually attributed to A.J. Ellis (*On Early English Pronunciation*, 1869-1889), but the name 'received pronunciation' was used by Ellis (1867-97) to describe the speech of educated and polite society. However, Fisher (1993) traces it back to John Walker's *Critical Pronouncing Dictionary and Exposition of the English Language* of 1791.

Figure 3: Showing points of articulation Received Pronunciation

Ref: Greta Colson *Voice Production and Speech* (1982) Pitman Publishing Ltd. London, UK. (Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips; *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

Figure 3 illustrates again (as **Figure 2** in Chapter 2) the medial placement of Received Pronunciation with a perpendicular line (drawn by me) indicating the 'point of articulation' through the centre of the oral cavity. Further lines drawn from the posterior to the anterior of the mouth illustrate how by placing the sounds medially the jaw must drop to facilitate the placement.The notion of neutral pronunciation of English has been extensively written about and contested [30]. Received Pronunciation

[30] Henry Wyld (1914, 48) suggests the notion of speaking without an accent merely meant an accent 'unmarked by regional features' and is a view that is till held today.

was considered a standard form of neutral pronunciation and variable from age to age. What was considered by one era to be elegant and polite may be thought to be old fashioned by later generations, and conversely what one age may think vulgar or affected may gradually become part of the Received Pronunciation of a later epoch. Socio-economic and political developments are reflected in changes in taste, fashion and shifts in social structures and consequently the sounds of language are in constant flux.

In clarifying the medial placement of Received Pronunciation the actor is encouraged to think of speaking English 'without an accent'.[31] Actors are often reluctant to change their voice quality or accent. Morgan Freeman expressed a desire not to use a voice different voice for the role of Mandela (*Invictus*, 2009), but to only modify cadence and prosody. (This might be that the actor's identity is inextricably connected to the particular sounds and quality of his voice.) In the history of film, the voice of the film star formed as much a part of their persona and image as their looks, and had they altered their voices, audiences may have felt cheated seeing a mask and not their idol. Therefore stars rarely adopt accents even when playing foreigners, and attempts have been called phonic disasters (Bergan, 2010).

It may now seem absurd for actors to play foreigners without changing their accent, like Sean Connery who has never altered his Scottish burr, whether playing an Arab in *The Wind and The Lion* (1975), a Russian in *The Hunt for Red October* (1984) or a Norwegian in *The Terrorists* (1974). And Ingrid Bergman's native Swedish accent served as a Spanish accent in *For Whom the Bell Tolls* (1943), a Lithuanian- born

[31] Patsy Rodenburg proposes that 'when the voice is supported, free, resonating with balance and allowed to leave the body … then Received Pronunciation is a minute shift away from any native accent' (*The Need for Words,* 1994: 81).

Czech accent in *Stromboli* (1950), a Polish accent for a countess in *Eleanor et les Hommes* (1956) and a Russian accent in *Anastasia* (1956).

3.4 Learning an accent

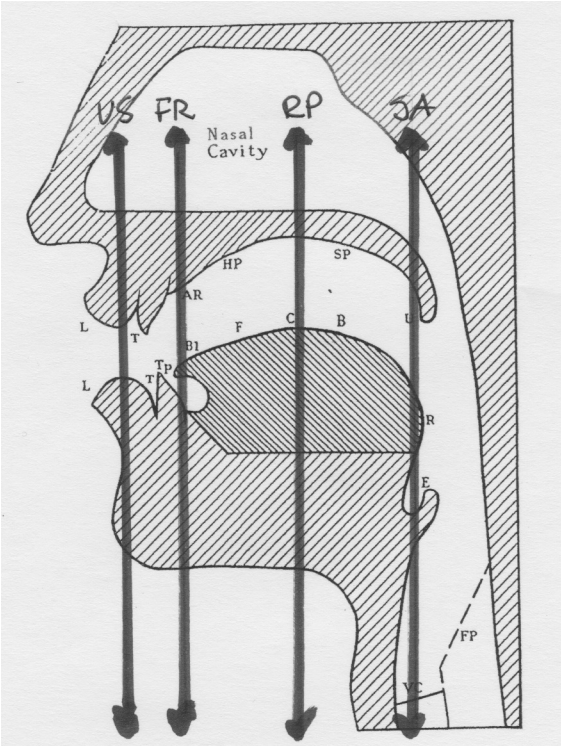
Learning an accent can be as difficult as learning a language, requiring one to not only memorise new sounds and patterns of sounds, drill these so they become habitual, but also demands one unlearn learnt sounds and their patterns. It comprises learning and acquiring different placement of sound in the mouth demonstrated by different articulatory settings and muscular control. I use the term 'articulatory setting' which was coined by Honikman (1964) to mean a general constellation of the articulatory organs that is typical of an accent.[32] Acquiring an accent is in part an act of mimesis and the actor hopes to find a truth of sounds different to his/her own to reveal this truth in the portrayal of character. I have cited examples in previous chapters of Afrikaans and the many vernacular languages of South Africa being placed posterioraly in the oral cavity (in the back of the throat), Received Pronunciation or Standard English medially (in the middle of the mouth with a loose dropped jaw) and Standard American or French being placed anterioraly in the front of the mouth with many sounds being aided by the shape of the lips. Resonators play an important role in accent acquisition, and are located in the vocal tract the throat, the oral cavity and nasal passages. There are primary resonators employed in making the sounds for a particular accent. For example, Afrikaans and Russian are resonated primarily in the oral cavity and many sounds feel as if they vibrate in the chest due to

[32] Beatrice Honikman (1964) shows, for example, that the articulatory setting of English (not specifying type, but presumably Received Pronunciation) is different from, e.g. that of French or German, in such a way that native speakers of those languages will never acquire a likely English mode of speaking by just learning how to pronounce the sounds of English and by mastering English intonation. Rather, they should first acquire the appropriate articulatory setting and then superimpose segmental features onto it, or rather, let them superimpose themselves

the presence of many voiced consonant sounds. And conversely, Mandarin, Cantonese and Setswana are resonated in the nasal cavity and feel as if they are produced and vibrated in the head and skull, due to the many short vowel sounds. Locating the primary resonator for an accent is helpful.

Figure 4: Points of articulation for South African, Received Pronunciation (RP) and American and French accents

Ref: Greta Colson *Voice Production and Speech* (1982) Pitman Publishing Ltd. London, UK. (Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips; *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

In **Figure 4** vertical lines (drawn by me) represent the different points of articulation for South African or SA (posterioraly), Received Pronunciation or RP (medially) and

American or US and French accents or FR (anterioraly). It is important to note not all sounds in each particular accent are made in these positions (certain vowel and consonant phonemes are required to be either further forward or back from the particular points of articulation of each accent). However it is the 'point of articulation', which the sounds of the accent favour or tend to, which I refer to as the 'default position' of an accent. (South African placement is relevant for all the vernacular languages and includes IsiXhosa).

I was aware that introducing the notion of Received Pronunciation placement as a tool for shifting the primary sounds of the actor's native accent to a medial point might have been contentious for the actor, and ascertained at the outset whether he was comfortable with my using it as part of my method and had any previous knowledge of it.[33] (I previously encountered an actor who found it difficult to view Received Pronunciation as neutral, because he associated it with oppression and found it to be prescriptive. However the actor was familiar with the neutrality of General American sounds, and was happy for me to use this as the reference as it affords a more medial placement in the American context. The result was an accent not as accurate nor authentic as it might have been had I been able to use the central placement of Received Pronunciation, with many rogue American sounds audible in the spectrum of sounds.)[34]

Central or medial placement allows for and encourages the vocal apparatus to be loose and free and the articulatory organs to be relaxed. General vocal exercises for

[33] Patsy Rodenburg (1994) notes that Received Pronunciation can be excruciatingly painful for some speakers, as it might mean taking on the sound of their historic oppressors.
[34] I would use Received Pronunciation when coaching a non-American actor in American accent acquisition.

optimum phonation support neutral placement and therefore form part of the preparatory coaching for accent acquisition. If the articulators are positioned in a loose comfortable neutral and medial placement the most natural sound emerges.

Therefore fundamental to my process is the articulatory setting or placement. This I ascertain in relation to that of his native accent and compare to that for Received Pronunciation and again to that for the desired accent. If I am able to teach the actor to achieve the articulatory setting for the desired accent it follows that the actor should produce the sounds of the accent.

3.5 Learning the accent of a real person as opposed to fictional character

I favour a multi-sensory approach in relation to the acquisition of an accent and to the manner of research of aspects of character. This involves accessing information outside of the ambit of the script, like sound and visual reference and where possible artifacts to support textural references. I encourage the actor to engage all the senses in this research, to explore and observe, listen, touch, smell, taste and engage the imagination. Fundamental to this research is the examination of vocal qualities of the character and includes accent and how this differs from the actor's native accent in order to ascertain the variety and nature of shifts that need to take place.

Nelson Mandela's native language is IsiXhosa, which he spoke in his early years growing up in the Eastern Cape. However, he was educated in English and became fluent in this language and would have spoken with an Eastern Cape IsiXhosa accent. The process I used was for the actor is to listen first to speakers of IsiXhosa (to be exposed to the range and spectrum of sounds), then to IsiXhosa speakers speaking

English (for the influences evident in sounds), then to IsiXhosa speakers from the Eastern Cape (for any specific cadence or tonal change) and finally to Mandela's speech and to note continuity between these.

In the film the role of Nelson Mandela was particularly challenging vocally, as the actor was required to play a range of age from 25 to 75 years old. Not only did the actor have to acquire the accent of Mandela but also in order to effect an authentic representation had to be sensitive to the significant vocal shifts and changes that had taken place in those 5 decades. These affected timbre, tone, pronunciation contributed to idiosyncrasies and these becoming pronounced with age.

Actress Jane Lapotaire portrayed both Marie Curie and Edith Piaf and remarked that when playing real people one has an obligation not to make value judgments, but open up every possible area of understanding about the person's life of which accent is a vital component.[35]

I listened to interviews, watched archival material and read comprehensively about Mandela before I began coaching. I located sound clips that I felt were the best examples of the accent, recordings of speeches that appeared in the script[36] and interviews with fellow comrades talking about and in the process describing the man. (I was responsible for the accents for all actors in the film and therefore sourced sound recordings of all characters appearing in the script as reference).[37]

---

[35] From a series of interviews with actors on their craft by Carole Zucker in her book *In the Company of Actors*, 1999.

[36] BBC interview with Brian Widlake (1961), The Rivonia Trial speech (1964), SABC speech after Boipatong (1992), SABC speech announcing his divorce from Winnie Madikizela Mandela 1996

[37] These included Winnie Madikizela Mandela, Zindzi Mandela, Walter Sisulu, Oliver Tambo, Ahmed Kathrada, George Bizos, Braam Fischer, Percy Yutar, F W De Klerk, Kobie Coetzee were some.

Prior to my meeting with the actor I had devised a schedule and time frame and a broad outline of method, which I adjusted after discussions about his preferences and process, which I refer to in Chapter 6.

Chapter 4: Cockney Dialect

The Actor's Native accent

The actor playing the role of Nelson Mandela is Idris Elba born in 1972 in Hackney in the northeast quadrant of London, (UK) the only child of a Ghanaian mother and a Sierra Leonean father. He said being born in the East End makes him technically a Cockney Englishman. He pursued acting while a high school student when he joined the National Youth and Music Theatre. Sierra Leone and Ghana were colonies of the British Empire and English was the official language of both countries during the occupation, so both parents were fluent in English while also speaking their native tongue or first language. The actor moved to Canning Town in London at an early age and the dialects of north London are evident in his speech. [Recording 1]

Voice Clip 1: Idris Elba native accent (Cockney dialect)[38]

Voice Clip 2: Idris Elba native accent (Cockney dialect) [39]

4.1 Brief history of Cockney dialect as context for the actor's sounds

There are differing accounts of the etymology of the term Cockney but traditionally it is thought to refer to those people born within the sound of 'Bow bells' in the City of London.[40] It has geographical, social and linguistic associations, culturally often referring to working class Londoners, and linguistically to the dialect and form of English spoken. There are influences in the dialect of Yiddish and Romany vocabulary and prosody.

[38] Speaker Idris Elba being interviewed on accents (2011)
[39] Speaker Idris Elba interviewed on playing Mandela (2011)
[40] Jo Swinnerton in *The London Companion* (2004) pg 21

With the movement of people to outer London and the counties, Cockney is no longer limited to inner London and this migration of Cockney speakers has led to the migration of the dialect. There has also been a large immigrant population in London and a variety of languages have influenced Cockney to create hybrid dialects. This melting pot of people have learned English as a second language and created dialects. Professor Paul Kerswill claimed the cockney accent would disappear from London's streets in 30 years.[41] (A dialect has emerged called Estuary English, it is an amalgam of Received Pronunciation and Cockney, and is becoming increasingly popular as it eschews the stereotypes of being either working or upper middle class).

There may be subtle shifts in the phonology between sounds in dialects that occur within streets of each other embracing gradual changes in pronunciation. This would be represented by an accent continuum rather than a succession of different dialects.[42] Interestingly the term 'accent continuum' can also be used to describe the strength of an accent or dialect; with a general perception historically being that the higher up the social scale one is the closer to Received Pronunciation the accent and conversely the lower down on the scale the broader the dialect. This is an archaic and outmoded belief with Received Pronunciation almost disappearing from use. It is seldom heard either on the streets or as the accent of choice for broadcast. It has ceased to represent either superiority or a higher level of education and is certainly no longer dominant in all strata of society.

[41] Professor of Sociolinguists at Lancaster University, Paul Kerswill, conducted a study in 2010 on Multicultural London English.
[42] A similar accent continuum can be heard as one moves south to north of the African continent with accents from different countries having shifts in only two or three sounds.

4.2 Cockney

An investigation into the grammar, usage and prosody of Cockney is necessary to understand the different points of articulation between Received Pronunciation and Cockney, and how speaking English with influences of Cockney placement, rhythm, tone, pitch and word order affects the sound that defines the dialect.

4.2.1 Cockney Alphabet and Phones

Cockney, as a dialect of English, uses the same alphabet as Received Pronunciation, yet there may be instances when writers try to capture dropped or elided sounds and use a form of phonetic transcript, as in the word 'nothing' when spelt as 'nuffink'. Other examples are, 'perhaps' written as 'praps' and 'was' becoming 'woz' which might be used ton indicate accent when writing dialogue for a play or screenplay. The Cockney dialect might be represented by a crude form of phonetic spelling such as 'Wot's 'appenin'? It woz nuffink'. [43] Cockney is not always indicated in the spelling or orthography, but word order or tense may indicate this. An example of this is seen in the dialogue for Eliza Doolittle in *Pygmalion* (written by George Bernard Shaw), in the scene where linguist Henry Higgins is coaching his student to speak Received Pronunciation, her lines are written as 'You don't call the like of them my friends now, I should hope. They've took it out of me often enough with their ridicule, when they had the chance'. Here the tense of 'they've took it out of me' in Received Pronunciation would be 'they've taken it out of me'. (2005: 44)

[43] Novelist Michael Moorcock uses cockney spelling in *Mother London* (1989).

Vowels

Cockney vowels that differ from Received Pronunciation are:

R P	**word**	**Cockney**	**word**	**my spelling**
/ɪ/	city [sɪtɪ]	/i:/	[sɪti:]	seh^ee
/ɔ:/	paws [pɔ:z]	/ɔə/	[pɔəz]	pawahz
/əʊ/	soaked [səʊkt]	/əʊ:/	[səʊ:kt]	sowookt
/aɪ/	inside [ɪnsaɪd]	/ɑɪ/	[ɪnsɑɪd]	eensoiyeed
/aʊ/	around [əraʊnd]	/æə/	[əræənd]	ahrahehnd
/eɪ/	paper [peɪpə]	/æɪ/	[pæɪpə]	pawyeepah
/eə/	wear [weə]	/ejə/	[wejə]	wehyah
/ə/	father [fɑ:ðə]	/ʌ/	[fɑ:ðʌ]	faathah

1. Many of the vowels are pronounced as they are in Received Pronunciation as in monophthongs, but where the vowel is longer in length (a diphthong or triphthong) the sounds alter.
2. The schwa /ə/ occurs often at the end of words. The lips are open and the jaw drops accompanied by a perceptible /w/ at times.

Consonants

The consonants differ in more respects than the vowels from Received Pronunciation.

R P	**word**	**Cockney**	**word**	**my spelling**
/h/	house [haʊs]	/ʔ/	[ʔaʊs]	?auwoos
/ʔ/	bottle [bɒtl]	/ʔ/	[bɒʔl]	bo?ahl
/θ/	thin [θɪn]	/f/	[fɪn]	feen
/ð/	there [ðeə]	/v/	[vejə]	vehyah
Also can be				
/ð/	there [ðeə]	/d/	[dejə]	dehyah
/t/	tonight [tənaɪt]	/ts/	[tsənaɑɪʔ]	tehnoiyeh?
/d/	dedicate [dedɪkeɪt]	/ds/	[dsedsɪkæɪʔ]	dsehdseecayee?
In some instances				
/l/	people [piːpl]	/əw/	[piːpəw]	peepoow
/dj/	duke [djuːk]	/dzj/	[dzjuːk]	dzjook
/t/	tune [tjuːn]	/tʃ/	[tʃuːn]	chyoon
/r/	drawing [drɔːɪŋ]	/r/	[drɔːrɪŋ]	drawreeng
Also can be				
/r/	really [rɪəlɪ]	/w/	[wrɪəliː]	weeyahlee

Characteristics of consonant sounds

And /w/ may replace /l/ as in ‘people’ being [piːpəw] or (peepoow).

1. The /h/ is dropped replaced by hard glottal onset and with presence of the glottal stop /ʔ/ and so ‘house’ is [ʔaʊs] or (?auwoos).
2. The dialect is characterized by the presence of many glottal stops /ʔ/. This sound can take the place of a medial or final /t/, /d/, /p/ and /k/, before an

initial vowel or inter-vocalically between two vowels.

3. The degree to which the dental /θ/ and /ð/ sounds move to the labio-dental /f/ and /v/ fricatives, respectively, depends on how flexible the tongue is in being able to glide through the teeth. In broad accents /ð/ might shift to the stronger alveolar plosive /d/.
4. The sibilant alveolar plosives /t/ and /d/ do shift to the dentalised /ts/ and /ds/ placement or /tʃ/ and /dzj/ respectively, where the tongue makes contact with and taps the teeth rather than engaging with the alveolar ridge.
5. The /l/ sound often disappears at the end of a word as explained above in 'people' being [pi:pəw] or (peepoow), but can also shift to [wʊ] or (oow) medially as in milk [mɪwʊk] or mehwoowk.
6. Like Received Pronunciation Cockney is a non-rhotic language where /r/ in the final position is not present. The /r/ can disappear altogether and become /w/ as in 'drawer' being [drɔ:ə] or (drawah).
7. In the 'ing' or /ɪŋ/ sound the 'g' is dropped and the sound shifts to /ɪn/, therefore bringing [brɪŋɪŋ] would shift to [brɪnɪn]. This sound may also be voiced as /k/ as 'nothing' [nʌθɪŋ] becoming [nʌɪŋk] or nahfeenk.
8. The /s/ sound can often be lisped where the tongue comes through the teeth during the sound rather than staying in the oral cavity.[44]

[44] Some Cockneys have this sound like Jamie Oliver and Toyah Wilcox and it seems to occur as a result of the palette of sounds being dentalised.

4.2.2 Characteristics of Cockney Grammar

Rhyming slang

According to Partridge (1972:12), rhyming slang was introduced into the language of the East End of London in the 1840s, [45] but speculation remains whether it was a linguistic accident, a game, or developed intentionally to confuse non-locals.[46] Cockney speakers developed the phenomenon of rhyming slang typified in the use of language and syntax. Words were substituted for other words for any of the reasons set out above. One word in a phrase characteristically rhymed with the word being substituted. These could be obscure and complex, usually using a two or three word phrase. For example the words 'apples and pears' meant 'stairs', where the second word in the phrase 'pears'rhymes with 'stairs'. But even more confusing is the fact that the Cockney speaker only uses the first word of that phrase to indicate 'stairs' and therefore 'apples' indicates 'stairs'. 'Hat' is substituted by the three word phrase 'tit fer tat', where 'tat' rhymes with 'hat', but again the speaker only uses the first two words of the phrase, with 'titfer' meaning 'hat'. And a final example is the two word phrase 'rosy lee', where the last word 'lee' rhymes with and means 'tea'. Once again the speaker would only say the first word of the phrase 'rosy' in order to mean 'tea'.

A sentence using these examples would be: 'I'm just going up the 'apples' to get my 'titfer', be down in a second for some 'rosy'. There are instances in rhyming slang where the entire phrase needs to be used for understandability, but these are usually recently coined phrases. One such two-word phrase is the actor's name 'Christian Slater' to mean 'later'. This is an example too of how language incorporates

[45] Eric Partridge in *The Dictionary of Historical Slang* (1972, 12) suggests that rhyming slang originated in the 1840's.

[46] Steven Berkoff, playwright and actor born in the East End and in his work explores the characters that populate the area and uses cockney slang with iambic pentameter in many of his plays with *East* (1975) and *Decadence* (1981) being just two.

fashionable words or concepts that reflect the socio-cultural framework. Well known people of a particular era may be used as in the case of the action hero 'Bruce Lee', where 'Lee' rhymes with the last word of the phrase 'key' but only the first word is used to indicate this as in ''ave you spied my Brucies?' However my experience of that expression is that most speakers would use the entire phrase and say ''ave you spied my Bruce Lees?' Names of places like 'Hampstead Heath' pepper the lexicon of rhyming slang, and here 'Heath' rhymes with 'teeth' and so used in 'Go and brush your Hampsteads' to mean 'teeth'.[47]

Vocabulary

There are words that don't exist in English which are often used by the traditional Cockney speaker, such as 'cor blimey' and possibly more.

Tense

The past imperfect tense is often used in place of all past tenses as in 'took' instead of 'have', 'would have' or 'had taken'.

Possessive adjective

The use of 'me' for 'my' is common in Cockney and therefore 'Do you need some of *me* clothes?' would stand as 'Do you need some of my clothes?' while, 'Me mum's no' well' would be 'My mom's not well' in Received Pronunciation

[47] From a comprehensive list of cockney rhyming slang *Cockney Dictionary Online.*

Dropping vowels in the initial and consonants in the final positions

Because of the presence of the frequent glottal stop in the dialect, the rhythm is characteristically broken by the interrupted airflow also known as acoustic impedance. If one listens to the glottal shocks produced as the vocal folds adduct rapidly during Cockney speech, it could be compared to the erratic sound of machine gun fire. In terms of dropping some consonants the phrase 'I expect so' would become 'spek so' where the initial 'I', 'ex' and the 't' are no longer sounded, or in 'that plate' [ðæt pleɪt] when assimilation occurs to 'tha' plate' and might be [væ? plæɪ?].

Pitch and tone

A higher tone seems more present in Cockney speakers than speakers of Received Pronunciation and may have evolved from talking loudly to be heard in the street, in factories or in the market place. When a native cockney speaks in another accent or dialect, the vocal pitch seems to drop and the tone seems to flatten or become even. Cockney does seem to be characterized by a high-rising tone or 'uptalk' at the end of phrases or sentences, which is also evident in Standard American.[48]

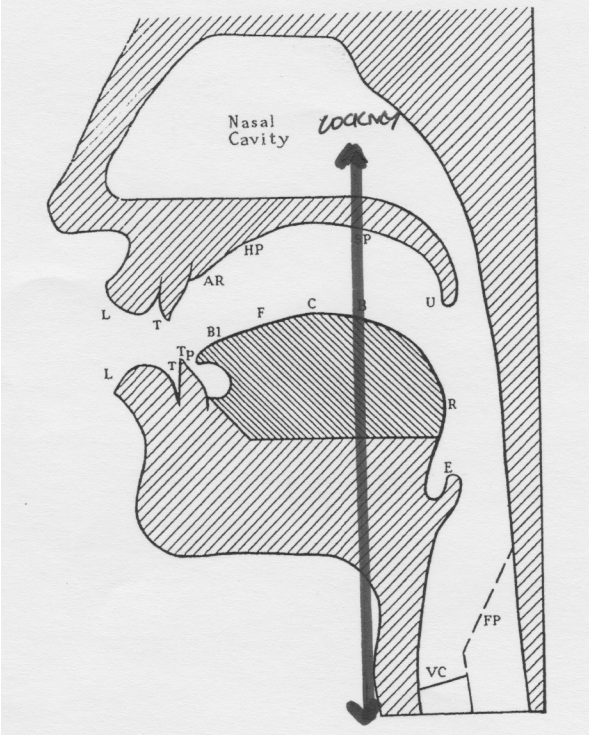
Elision

Because of the present glottal stops the sounds are not so much elided as assimilated.

[48] HRT – High Rising Tone or High Rising Terminal the phenomenon often associated with questions but not necessarily used in Cockney for them (Bauer 2002).

Figure 5: 'point of articulation' for Cockney

Ref: Greta Colson *Voice Production and Speech* (1982) Pitman Publishing Ltd. London, UK. (Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips; *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

In **Figure 5** the perpendicular line (drawn by me) approximates the 'point of articulation' for the Cockney accent. This is not placed as far back as South African English or any of the vernacular languages, but favours more of a posterior position than the medially placed Received Pronunciation. Lingua-dentalisation is evident where sounds are produced on the teeth at the front of the oral cavity, but the regular presence of the glottal stop that is produced in the throat causes a sensation of the sound being pulled back into the throat. The tongue lives in the middle of the mouth but retracts when there is hard glottal onset or a glottal shock. /g/ and /k/ are

produced in the velar palatal region and therefore the sounds feel as though they are drawn back into the throat.

Articulatory settings

Jaw

The jaw is held tightly and engaging in lateral rather than vertical or downward movement. The tongue seldom needs to move between and through the teeth, and the oral cavity does not need to create space for the tongue. To produce the elongated vowel sounds (diphthongs and tripthongs) the jaw swings out laterally. The facial muscles hold the mouth in this lateral position, which causes tension in the cheek muscles and the muscles around the eyes too are often lifted as a result. The air not being able to travel out through the oral cavity and so moves into the naso-pharayngeal resonators, which can produce a nasal timbre.

Tongue

The tongue is flexible and is centrally placed because much of the contact it is required to make occurs with the teeth or the alveolar ridge. It does not rest but moves freely in the oral cavity and because of this movemnt can obstruct the airflow. This in turn can lead to infantile sounding /s/ and /z/ in the form of a lisp.

Lips

The lips are loose with the corners of the mouth pulled laterally, and engaged in the formation of many consonants. The /l/ sound in the phrase ‘well well well’ may shift from [wel wel wel] to [wewʊ wewʊ wewʊ] or (wehuwoo wehuwoo wehuwoo) with

the lips forming the sound and no movement of the tongue from the base of the palate to the roof of the mouth (as occurs in Received Pronunciation).

Teeth

The teeth engage with the tongue for the formation of fricatives /f/ and /v/ and because these may replace /θ/ and /ð/ occur more frequently than in Received Pronunciation, which results in the oral cavity in a closed position. This contributes to sloppiness and absence of crispness in diction. The teeth also engage for /t/ and /d/ and this produces a presence of the sibilant /ts/ and /dz/. The jaw is held slightly closed to facilitate contact for lingua-dentals.

Resonance

Because the oral cavity and the lips are held in a lateral position by a tight jaw, airflow on phonation is often channelled through the naso-pharynx creating nasality particularly evident in /n/ and /ŋ/. This and the uplift or rising inflection at the ends of phrases and sentences reinforces nasality characteristic of many Cockney speakers.

4.2.3 The actor's dialect

The sound clips of the actor (Voice Clips 1 & 2) demonstrate how characteristic of the Cockney accent (analysed in 4.2.2) his speech is and exhibits many of the elements noted. I will summarise briefly and then highlight any particular or different sounds.

The actor's sounds are placed a little further forward than many Cockney speakers probably a result of Standard American influences, because he commutes between Britain and America where he has resided for 10 years. (Figure 2 illustrates that the

‘point of articulation’ for Standard American lies further forward than either Received Pronunciation or Cockney. The actor has accommodated Standard American pronunciation involuntarily and therefore the Cockney ‘point of articulation’ has been shifted to a medial/anterior position).

The actor’s accent is characterized by hard glottal onset, with the glottal stop present in vowels in all positions (initial medial, and final). Coupled with hard onset on /g/ and /k/ sounds, the sound has been coaxed and teased into the posterior of the mouth and the throat is engaged in many sounds.

The /s/ and /z/ sounds are not lisped but are not crisp, and tend to be unclear and dull. There are instances where these shift to /ʃ/ or /ʒ/, brought about by the characteristically tight jaw and lateral swing of the mouth. This makes for sloppy articulation, inappropriate elision assimilation of sounds that should to be present.

The /t/ and /d/ are both heavily dentalised and sibilant.

The /r/ is intrusive and does sometime inappropriately appear in a word. For example in the word ‘saw’ [sɔ:] which then becomes [sɔ:r] or sawr.

The /l/ is dark with the tongue pulled down and flat against the bottom of the mouth influencing and lengthening vowels on either side of it. The actor’s accent displays the characteristic final positioned /l/ which is pronounced as /wʊ/ or wehuwoo, and occasionally I the initial position as in Luther [Lu:ðə] or (Loothah) or medially as in jealous [dʒelʌs] or (jehlaahs).

The actor drops the /ŋ/ sound and ends on the phoneme /n/. This velar palatal sound shifts to an alveolar sound and can result in excessive nasality.

The vowel sounds are elongated and demonstrate the shifts in the table above and /eɪ/ in particular is stretched to /æɪ/.

/θ/ and /ð/ are not typically Cockney and are closer to Received Pronunciation with the tongue moving partially through the teeth, and not sliding behind the alveolar ridge or teeth to produce to /f/, /v/ or /d/. However when the actor is tired the tongue becomes fatigued and does not travel between the teeth to /f/, /v/ or /d/. Assimilation occurs with final consonants being dropped and in some instances words falling out of the sentence or phrase altogether.

The influence of his parents is interesting as both speak an African language, and therefore the actor is aware of different pronunciation. The actor lengthens certain longer vowels (monothongs) and shortens some longer vowels (diphthongs and tripthongs), but this does not follow any pattern nor is it particular to a specific vowel, but seems to occur randomly. I surmise this might be the influence of either one of his parents or both. The short vowels could be attributed to the mother's native language as Ghanaian accents are characterized by short staccato vowels and significant pitch range within a phrase. The elongation of sounds could be ascribed to the influence of the native Sierra Leonean language of his father characterized by longer vowels, fewer consonant breaks and significant elision.

The actor has played roles in a variety of English accents different to his own, most notably Received Pronunciation (*Pacific Rim*, 2012) and in theatre productions while

studying and American accent from Baltimore (*The Wire*, 2006 – 2008). Dudley Knight suggested that the actor being 'an enactor of human behaviour, is a scavenger of all behaviours and by inference of all speech actions' (Knight, 2012: ix). The actor's experience in roles demanding different speech actions would contribute to embodied knowledge of these actions. In order to effect sound shifts the actor has first to become aware of the mechanisms engaged in the phonation of his native accent. Therefore, prior to meeting the actor I viewed films and television series he had appeared in to assess the quality of vocal production, vocal tone, resonance, pitch, prosody and also study the actor's engagement with text and physicality. This was in order to identify the parts of the vocal apparatus that are engaged when speaking in his native accent, and when speaking with an acquired accent. Fortunately there were examples of both his native Cockney in *Luther* (Television Series: BBC 2010 – 2013) and his American accent in *The Wire* (Television Series: HBO, 2002 – 2008). These proved useful for referencing and identifying sounds the actor was unconsciously familiar.

Chapter 5: IsiXhosa Accent

Nelson Mandela's Accent

The accent the actor has to acquire in order to play the role of Nelson Mandela is English spoken with an IsiXhosa accent and here I briefly analyse the IsiXhosa language in respect of the fundamental sounds and how these affect placement and pronunciation when speaking English.

Voice Clip 3: Native IsiXhosa Speaker [49]

5.1 Brief History of IsiXhosa and the AmaXhosa as a context for accent

There are eleven official languages in South Africa.[50] The indigenous languages belong to the Sub-Saharan Bantu or Sintu (Pahl 1989) family of languages.[51] The IsiXhosa, IsiZulu, Sindebele and Seswati constitute the Nguni group, the Sesotho, Sepedi and Setswana constitute the Sotho group with Chivenda and Tsongo belonging to neither.

J B Peires wrote a compelling and detailed account of the history, heritage and culture of the AmaXhosa in his book, *The House of Phalo (*1981). I suggested it as supplementary research material to support the actor's investigation of the cultural paradigm from which Nelson Mandela emerged. This was particularly as Mandela

[49] Speaker Nomboniso Paile reading a translation of the Rivonia Trial speech into IsiXhosa, of Mandela in his defense in Pretoria High Court 1964.
[50] English, Afrikaans, IsiXhosa, IsiZulu, Seswati, Sesotho, Sepedi, Setswana, Chivenda, Tsonga and Sindebele
[51] Sintu is used by Pahl in his dictionary as a variant of Bantu. In IsiXhosa, isNtu denotes the language or anything characteristic, such as dress or custom of the abaNtu or the abakwaNtu in the descendents of Ntu, their legendary progenitor.

would have been taught the history of the AmaXhosa and have intimate knowledge of customs and aspects of culture while growing up in Qunu.

IsiXhosa is the language of the AmaXhosa, a people who formed part of the Nguni migration that moved south from the Great Lakes of the Rift Valley of East and Central Africa to displace the original Khoisan inhabitants of the southern regions. Well established by the time the Dutch arrived in South Africa in the mid-17th century the AmaXhosa occupied the area east from the Fish River up the coast to just south of the current site of the City of Durban. The AmaXhosa encountered white settlers both Afrikaner Boers and British Colonial forces in 1779, and 20 years of intermittent conflict ensued in the Frontier Wars (Peires, 1981).

Subsequent to the initial conflict, many Xhosa-speaking clans were driven west by the expansion of the Zulus, with the northern Nguni pressurising the southern Nguni as part of the Mfecane, an historical process known also as the 'scattering'. (The word *mfecane* is derived from Xhosa terms: *ukufaca* 'to become thin from hunger' and *fetcani* 'starving intruders' and refers to a period of political disruption and population migration which occurred during the 1820s and 1830s)[52].

John Bennie, a member of the Glasgow Missionary Society, who recorded IsiXhosa in 1921, made the valuable contribution that would be a primary source by producing the first written texts using the Latin alphabet with the letters c, x and q to represent

[52] *The Mfecane Aftermath* edited by Carolyn Hamilton reconstructs debates in issues of Southern African history such as whether the Mfecane was a figment of historian's imaginations. (Wits Press, 1995)

the three basic click sounds. (Opland, 1998: 15).[53] The many languages of the people they encountered, such as Khoi and San and later Sesotho, Afrikaans and English had significant influences on IsiXhosa. (There are examples of words that are 'xhosalised' such as: 'isikolo' (school), 'ibhoksisi' (box) and 'umatshini' (machine) from English and 'idorobane' (dorp) from Afrikaans).

A heterogeneous and complex language, IsiXhosa originates from a large diversified group with many chiefs and clans. Until the mid -1950's the IsiXhosa spoken by the AmaGcaleka and the AmaRharhabe (known also as AmaNgqika or Tshiwo Xhosa) was regarded as standard literary IsiXhosa. However the dialects and variations of other groups further north are today also accepted in the written language. Like all languages, everyday IsiXhosa differs from that found in formalized grammar and language usage differs not only from region to region, but also from generation to generation (J B Peires, 1981).

Nelson Mandela's mother tongue is IsiXhosa and is one of the enduring elements of Xhosa culture, reflecting a dynamic, vibrant and virile language that adapts to changing socio-political environments and absorbs new words and expressions into its lexicon to accommodate new concepts. It continues to transform as more people travel to and from the rest of Africa with a rich spectrum of sounds from the variety of languages and dialects spoken on the continent.

[53] From an Izibongo praise poem written in Xhosa and translated into English as: 'We Xhosa are ever grateful**,** that men like Ross and Bennie**,** came to ignite the mind of the Xhosa by first transcribing the language, the peerless language of the Xhosa' - produced in 1985 by the Thembu poet (imbongi) D L P Yali-Manisi at a university conference in Durban. Part of the poem praises and recognises John Bennie for his contribution to the written language.

5.2 IsiXhosa

A brief investigation into the grammar, usage and prosody of IsiXhosa is necessary to understand where the sounds are formed and how speaking English with the influences of IsiXhosa placement, rhythm, tone, pitch and word order affects the sound that becomes the accent. An understanding of the rules of grammar and sounds that occur within IsiXhosa provide a base on which to devise my interventions. The actor was required to speak English with an IsiXhosa accent but had to utter lines in IsiXhosa fluently in a scene with his mother. I incorporated some appropriate IsiXhosa words into this process for the actor to ad lib as greetings both for public addresses and private encounters. I compiled a list of these words and others in the script that Mandela might say in IsiXhosa.

5.2.1 IsiXhosa Alphabet and Phones

IsiXhosa has a comparatively simple pronunciation and orthography, and the spelling of words is largely based on phonetic symbols. The pronunciation can be readily predicted from the spelling, because there are few vowels or consonants that are unvoiced or tacit although some may seem not to be present due to elision.

Vowels

There are 6 basic vowel sounds and 2 semi-vowels.

IsiXhosa Vowel	English	IsiXhosa	Meaning
/ɑː/	laugh	amandla	power
/e/	ever	emva	after/behind
/eɪ/	eight	iveki	week
/iː/	seek	ilizwe	country

/ɔː/	law	ohloniphekileyo	honourable
/uː/	rude	umzi	house
/w/	way	ewe	yes
/j/	yawn	yeka	stop (an action)

There are some rules for vowels:

1. Two vowels never follow one another within a word with double vowels occurring only in plural prefixes, as in '***oo***tata' meaning 'fathers' and '***ii***ndlela' meaning 'ways/roads' in IsiXhosa and English respectively:
2. Double vowels may occur in some demonstratives as in 'l***oo*** nto' meaning '***that*** thing' and 'ab***aa*** bantu' which is '***those*** people (over there)' in IsiXhosa and English respectively:
3. In words adopted from other languages, chiefly English and Afrikaans, vowels are often separated by a hyphen as in '***i-e***ropleni', 'i-**je**le' and '***i-o***fisi' in IsiXhosa meaning 'aeroplane', 'jail 'and 'office', respectively, in English
4. IsiXhosa speakers tend not to pronounce the final vowel of a word, particularly when the following word starts with a vowel, as in 'phum' apha' for 'Phuma apha' which means 'come here' in English, and 'hlal' apha' for 'hlala apha' meaning 'sit here' in English.

Consonants

1. IsiXhosa uses consonants as written in Roman alphabet and the single consonants are similar to English, as in d, f, g, h, j, l, n, s, v, w, y, and z. The b, k, p, t when followed by an /h/ are pronounced as they are in English (but

accompanied by an aspiration like a slight puff of air). When not followed by an /h/, air is inspirited into the mouth, and produces the aspirated ‘bhele’ [clan name] and non-aspirated, ibele [breast]; or aspirated ‘khuhla’ [scratch] and non-aspirated iKula [Indian]; or aspirated ‘phapha’ [be alert] and non-aspirated ‘ipapa’ [porridge] or aspirated ‘thatha’ [take] and non-aspirated ‘utata’ [father].

2. Consonant combinations similar to English are /nch/, /ng/, /ny/, /sh/, /tsh/ and /ths/.

3. Below are consonant combinations with no English equivalents

IsiXhosa	**English**	**IsiXhosa**	**Meaning**
/dl/	-	umdlalo	game, play
/dy/	-	dyudyu	scared
/gr/	-	gragrama	growl
/hl/	(sim. to Welsh Llandudno)	hlola	test, examine
/kh/	come	ikhaya	home
/kr/	-	krakra	bitter
/krw/	-	krwela	scratch
/ndl/	-	indlu, indlela	house, road
/ntl/	gentle	intlanga	race
/rh/	(Scots loch or Afrikaans g)	rhona	snore
/ty/	-	utyatyazo	diarrhea
/tyh/	cube	ityheyfu	poison
/sh/	vision	ishishini	business

Clicks (voiced consonants)

These were absorbed into IsiXhosa from the Khoi and San languages (which use a wider variety of click sounds) and are represented in the alphabet by: /c/, /x/ and /q.[54]

/c/ is the sound similar to the English sound of disapproval or pity occasionally spelt 'tsk', 'tch' or 'tut'. This sound is made by pressing the tip of the tongue against the upper front teeth, where these meet the gum, and pulling it rapidly away as occurs in 'incwadi' [letter or lesson].

/q/ is the palatal click produced by pressing the tip and part of the blade of the tongue against the hard palate behind the front teeth, making contact with the hard palate in the centre of the mouth, and then pulling it rapidly away. This sounds similar to the pop of a champagne cork as in 'amaqanda' [eggs] and 'umqamelo' [pillow].

/x/ is the lateral click sometimes described as the sound used to coerce a horse to move or to imitate the sound of horses' hooves as in 'tla tla'. It is produced by placing the side of the tongue against the upper side teeth and pulling it rapidly away, the clucking sound in 'ixoxo' [frog] and 'xoxa' [conversation].

5.2.2 Characteristics of IsiXhosa Grammar

Sentence Construction

IsiXhosa differs from English in sentence construction in respect that the former laces words together where English has separate words. The English statement of four words 'I am Nelson Mandela' would be said in IsiXhosa in two words,

[54] These were selected in the 1800s by John Bennie to represent the sounds as they all had some element of the /k/ sound which was the closest sound in the International Phonetic Alphabet at that time to the clicks.

'NdinguNelson Mandela'; the two word greeting 'Nidyavuya ukukwazi' needs six words 'I am glad to know you' in English; while the three word greeting 'Wamkelekile kweli khaya' needs six words 'You are welcome to this home' in English. This may result in IsiXhosa speakers omitting words when speaking English and therefore contracting phrases and statements.

Nouns

A noun in IsiXhosa consists of two parts, namely a prefix and a stem. The former indicates whether a noun is singular or plural, while the stem carries the meaning and does not change. In English plurals are invariably indicated by adding 's' or 'es'. But in IsiXhosa a 'person' translates to 'um***ntu'*** and 'persons' (or people) to 'aba***ntu***. Noun stems can occur with different prefixes which alter the meaning, for example, 'um***Xhosa***' means 'a Xhosa person'; 'ama***Xhosa***' means 'Xhosa persons (or people); 'isi***Xhosa***' means the 'Xhosa language' and 'ubu***Xhosa***' means 'Xhosaness'.

Definite and indefinite article

There is no definite (the in English) or indefinite (a/an in English) article in IsiXhosa, with context indicating whether the meaning of for example, 'um***ntu***' can be 'the person' or 'a person'.

Gender

As in English (but not languages such as French, German, Italian, etc) there are no gender nouns in IsiXhosa and therefore no masculine, feminine or neuter forms. Therefore the prefix '***um***' serves all three examples and 'um***numzana***' may be either

'a' or 'the' gentleman', similarly 'um***fazi***' may be either 'a' or 'the' woman and 'um***twana***' could either be 'a' or 'the' child.

Subject concords

Subject concords serve the same function in IsiXhosa as pronouns in English and never stand alone, but are always attached. An example is the statement '***Ndi***hlala eKapa' meaning '***I*** stay in Cape Town' or as in the line that Mandela had to say from the script, '**Ndi**suka kwilali yaseQunu' meaning **'I** am from the village of Qunu'.

Verb endings

In IsiXhosa verb endings will be the same for all persons, singular and plural. Thus: '***Ndi***yoyika' (in IsiXhosa) means '***I*** am scared' (in English); and '***Si***yoyika' means '***We*** are scared'; '***U***yoyika' means '***You*** [singular] are scared'; '***Ni***yoyika' means '***You*** [plural] are scared; '***U***yoyika' means '***he/she*** is scared and '***Ba***yoyika' means '***They*** are scared' in IsiXhosa and English, respectively. Incidentally, the verb endings remain the same not only for all persons, whether singular or plural but also in most tenses.

Word order

Interrogatives usually follow the verb (or predicate), with 'Uphila ***njani***? In IsiXhosa translating literally in English to 'You live ***how***?' understood as '***How*** are you?' and 'Uhlala ***phi***?' meaning either 'You live ***where***?' or '***Where*** do you live?'

Adjectives, numerals and possessives are usually placed after the word they describe, and therefore 'um***ntu*** om***tsha***' means 'a ***young*** person'; 'um***ntu*** om***nye***' means '***one***

person' and 'um***ntwana*** wa***m***' means '***my*** child' in IsiXhosa and English respectively. In IsiXhosa a sentence often starts with the predicate (verb) unlike in English. And therefore 'li**hl**e iz**ulu** namhlanje' in IsiXhosa literally means 'It is ***beautiful*** the ***weather*** today' understood as 'the weather is beautiful today' in English.

5.2.3 Pronunciation of IsiXhosa

A written guide to pronunciation and sound, can be reflected using the International Phonetic Alphabet (IPA) symbols, however this will be an approximation of the sounds, and always best to have a mother tongue speaker to hand to pronounce words in order to hear the nuances and decipher the subtle placements and prosody.
(Atandwa Kani was the male IsiXhosa voice used for sound clips reading the script in English with an IsiXhosa accent and some of the lines from the script in IsiXhosa, and Nomboniso Paile was the Assistant Dialogue Coach on the film, providing invaluable insight into pronunciation of IsiXhosa words and also making a valuable contribution with advice on cultural custom in relation to the spoken word).

Tone

IsiXhosa is a tone language and has three tonal distinctions:

high tone – ‘ falling tone - ^ and low tone `

These tones are illustrated in the examples below:

‘ekh^ay`a [high/falling/low];

`ew’e [low/high] ;

m’ol`o [high/low];

‘iz`ol`o [high/low/low];

‘ab’ant`u [high/high/low].

In effect the difference in tone can change the meaning of words that are written identically like: `***un***jani? (low tone in initial position) meaning 'how are ***you***?, and '***u***njani? (high tone in the initial position) meaning 'how is '***he/she***?, in IsiXhosa and English, respectively. Although tone is essential to comprehension of the word usage and meaning the context will in most cases help the listener to understand the intended meaning.

Stress

The penultimate syllable of most IsiXhosa words is lengthened or stressed, with a slight lengthening of the vowel head of that syllable as in 'um***hla***ba' [soil], 'ibho***to***lo' [butter], 'um***hlo***bo' [friend] and 'kulun***gi***le' [alright].

5.3 Analysis of IsiXhosa accent

Voice Clip 4: IsiXhosa Speaker speaking English[55]

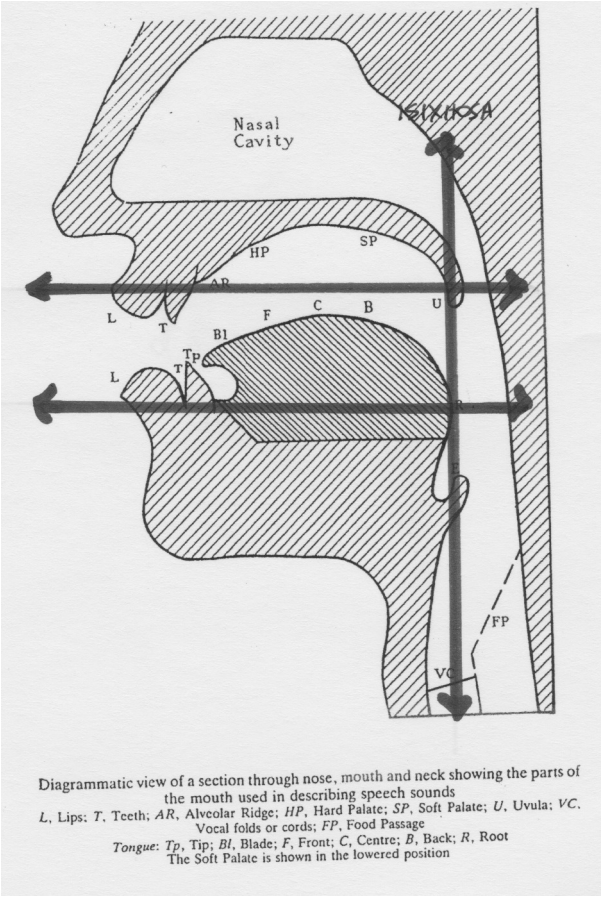
I look now at how analysis of sounds impacts on an UmXhosa speaking English, particularly investigating sounds which are most influenced. This analysis was the part of my preparation for coaching the IsiXhosa accent. I look first at the position in the oral cavity where IsiXhosa sounds are generally produced, and identify this as the 'point of articulation'. (This does not suggest that all sounds are or should be articulated at this point, but it is the default position).

[55] Speaker Atandwa Kani reading the Rivonia Trial speech (Pretoria High Court, 1964) in English with an IsiXhosa accent

The position of the mouth and placement of sounds in the oral cavity affect the production of both vowels and consonants. In Figure 6 you will note that IsiXhosa's primary point of articulation is posteriorly placed engaging the velum, glottis and root of the tongue and characterized by hard onset or glottal attack.

Figure 6: 'Point of articulation' for IsiXhosa

Ref: Greta Colson *Voice Production and Speech*, 1982 Pitman Publishing Ltd. London, UK. (Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips: *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

'Point of articulation'

In **Figure 6** the perpendicular line (added by me) through the soft palate continuing down through the back of the tongue demonstrates the 'point of articulation' for the

IsiXhosa accent (where most sounds are produced). Because the 'point of articulation' occurs posterioraly in the mouth, there is a tendency for the tongue to lie far back in the throat with the root retracted slightly and the velum and soft palate engaging in production of sounds.

Articulatory Settings

Jaw: The jaw is held tightly and exhibits primarily lateral movement. However the area and space in the oral cavity required to produce the range of dental-palato clicks (/c/, /q/ and /x/), necessitates sharp vertical drops of the jaw. Once the click has been produced the mouth rapidly reverts to its held position.

Tongue: The tongue is flexible with the tip and blade of the tongue being engaged in the production of many consonants. However it also relaxes and lies far back in the mouth in a retracted position and the back of the tongue engaging with the velum and soft palate. In rest mode when speaker is listening the tongue lies flat in the mouth supported by the lower teeth.

Lips: The lips are fully engaged in making all sounds and are mobile but because the jaw is fairly tight are drawn laterally in a smiling position. They are often pulled forward for /u:/ or /ʊ/ or (oo) sounds particularly. With a sentence such as: 'Why are you doing this to me' – the lips will purse at the beginning of 'wh' then open out laterally for 'y', lips open and jaw drops for 'are', the lips purse again and come forward for 'you' – they stay forward for 'do' and swing laterally again for 'ing' /ŋ/ stay in that position for 'this', then forward into the pursed position for 'to' and out laterally for 'me'. This demonstrates the amount of flexibility required for the

IsiXhosa accent. The lips engage fully for the labial consonants /p/, /b/, /f/, /v/ and /ʃ/ and are drawn forward more vigorously than in Received Pronunciation. Consequently there is significant facial movement and muscles need to be agile and flexible to accommodate and achieve this rapid change in position.

Teeth: The teeth engage with the lips in the formation of the fricatives /f/ and /v/, but are most important in the production of the /tr/ sound, with the result that 'trouble' can become [trʌbl] or [tsrʌbl].

Consonants

Not placed as far back in the throat as Afrikaans, an IsiXhosa accent does not have the guttural /kh/sound characterized in words 'gees' (spirit), 'geluk' (luck) and 'vergeet' (forget) much like the Scottish sound in 'loch' (lake). However a softer version of this velar fricative /rh/ exists as in 'Rholihlahla' (one of Nelson Mandela's names) or 'iRhawuti' (Johannesburg). Here the tongue retracts to allow vibration on the soft palate and uvula and sounds similar to the French placement of the /ʁ/ as in all the /ʁ/. This sound is evident in the phrase Edith Piaf sang 'non je ne regrette rien' [nɔ: ʒə nə ʁəgʁetə ʁi:eən]. The /k/ sound is voiced and moves in sound closer to the /g/ sound in Received Pronunciation. The consonant combinations /gr/, /kh/, /kr/ and /krw/ need the back of the tongue to stay down, retracted and pulled back.

The /dl/, /hl/, /ndl/ sounds all rely heavily on the tongue engaging with the hard palate, and therefore the tongue exhibits considerable agility is in the mouth when speaking English.

There are no /θ/ or /ð/ sounds in IsiXhosa and therefore the tongue is never required to move between or through the teeth. Therefore when producing this sound, it might make contact with the alveolar ridge just behind the teeth, and so producing a 'de' sound. This contributes to the tongue lying in the back of the mouth and the root flat.

The lingua-alveolar consonants /t/ and /d/ are heavier, more plosive and aspirated than in English but seldom fall into a lingua-dental placement where they become sibilant (as they may in Cockney).

The /ʁ/ is tapped and always pronounced in IsiXhosa and therefore would be prominently pronounced in the accent and always present irrespective of whether they occur in the initial, medial or final positions.

Many words exist in IsiXhosa that demand the /j/ sound, yet another produced in the back of the throat and the jaw lifted. The tongue moves back into the retracted position with the sensation of the /j/ felt in the area between the velum and the soft palate.

Vowels

There are only six true vowel sounds in IsiXhosa, which are not defined in terms of being short (monophthongs) or long (diphthongs or triphthongs) as in English. The length of the sound is dependent rather by where the vowel appears in the word and on the tone needed to determine the word. Therefore, when speaking English the IsiXhosa speaker may lengthen short vowels and contract longer vowels.

/e/ is used for /æ/, /ɜ:/, /eə/ and /e/ and therefore the words ‘bad’, ‘bird’, bear’ and ‘bed’, beh’ are all pronounced as [bed] (or behd and beh). In this instance context would determine meaning.

/ʌ/ is used for /ʌ/ and /ɑ:/ therefore ‘country’ and ‘father’ are [kʌntrɪ] (cahntree) and [fʌðʌ] (or fahthah) respectively.

/i/ is used for /I/ and /i/ therefore ‘bead’ and ‘bid’ are both pronounced as [bid] (or beed).

/ɔ:/ is used for /ɒ/, /ɔ:/, /ɔ/ therefore ‘bought’, ‘saw’ and ‘hot’ would be [bɔ:t], [sɔ:w] and [hɔ:t] (or bawt, saw and hawt).

/u/ and /ʊ/ are pronounced as if the same sound and therefore ‘moon’ [mu:n] **(**which is long in English) and ‘foot’ [fʊt] (which is a short vowel in English) will both use the same vowel [mu:n] and [fu:t] (or moowoon and foowoot) respectively.

The English long vowels (diphthongs and triphthongs) are elongated further in the IsiXhosa accent, with /əʊ/ and /aʊ/ almost having an extra /u:/ on the end, and so ‘go’ and ‘how’ become [gəʊu:] and [həʊu:] (or gowoo and howoo) respectively.

And /eɪ/, /ɔɪ/ and /əʊ/ lengthen to include /ji/ with ‘play’, ‘boy’ and ‘sky’ being [pleɪji:], [bɔɪji:] and [skəʊji:] (or playee, boyee and skyee) respectively.

And /ɪə/, /eə/ and /jʊə/ open in the final position to /jʌ/ or /wʌ/ and so ‘near’, ‘where’ and ‘pure’ are [nɪə:jʌ], [weə:jʌ] and [pjʊə:wʌ] (or neeyah, wehyah and pyooyah] respectively.

Sentence Construction

Words and phrases may be elided or in some cases disappear entirely as they do when speaking IsiXhosa. Because of the presence of hard glottal attack of vowels in initial

positions, speech is characterized by each word being pronounced independently and separately, and result in an impression of disjointed speech and a noise like a 'machine-gun'. This occurs because the glottal stops create a halt or impedance of the airflow.

Nouns, Definite Article and Gender

In IsiXhosa the plural is indicated by a prefix and not by 's' or 'es' as in English, therefore plural nouns are often pronounced without an 's' when an IsiXhosa speaker speaks English. No distinctions exist between the definite and indefinite articles and therefore these are often confused or omitted. Nouns are not differentiated for gender, and may lead to pronouns like he, she and it being interchanged. The sentence 'Nelson said he would be going to the country with her – I mean Winnie' might be said as **'Nelson said she would be going to country with him – I mean Winnie'.** This clearly changes the sense and would be confusing.

Subject concords

Subject concords are attached in IsiXhosa, which means they may be omitted when speaking English. The sentence 'His name is Nelson Mandela' might be said 'His name Nelson Mandela' or '**Nelson Mandela his name'.**

Verb endings

In IsiXhosa verb endings are the same for all persons with the result that confusion may arise in what form of declension or tense is required in English. The sentence 'He goes to the country' might be said '**He go to country'** and likewise the sentence 'They go to the country' might be '**They go country'** or '**They country go'**.

Word order

Direct translations of phrases or questions lead to incorrect and quaint word order.

Tonal distinctions

These affect pronunciation with a random upward inflection either at the beginning or end of a sentence, which is because of the rising or falling tones in IsiXhosa. The IsiXhosa tonal inflections might produce the phrase 'How are 'you?' being said with a rising inflection or with a falling inflection as 'how are `you?', but seldom would the speaker stress **'are'** in the sentence and almost always stress '**you'.** This may lead to misunderstanding as to what is meant.

Stress

In IsiXhosa the penultimate syllable stress patterns that occurs in words with 2 or more syllables may pronounced with result a similar stress when speaking English, resulting in the penultimate syllable being both stressed and elongated. This will not change meaning but may affect intention. Adverbs and adjectives are attached to the stem in IsiXhosa and so are rarely stressed. There is a tendency to stress pronouns or nouns, and again might lead to misunderstanding about intention. In the case of the sentence, 'Louisa is a pretty girl' and IsiXhosa speaker might use the following stress patterns 'Lou**is**a is a pretty gi**rl**' (Loo**weez**ah eez ah preetee **gehl**) or 'Lou**is**a **is** a pretty girl' (Loow**eeza**h **eez** ah preetee gehl). The result could be that the stress is not correct in the particular context.

5.4 Nelson Mandela's accent

Voice Clip 5: Mandela interviewed by Brian Widlake (ITN 1961) [56]

In preparation and research for my role as dialogue coach on the film I tried to access as broad a spectrum of research material on Nelson Mandela as possible. I read his autobiographical accounts, watched and listened to visual, aural and archival resources and read articles and reports and by friends, fellow cadres and researchers. I also spoke to many people who had met him and had a story to relate. I sourced sound clips of interviews done with Madiba from as early as 1961 (Brian Widlake interview for ITN), the recordings of the Rivonia Trial from the Pretoria High Court in 1964 (Radio), personal sound clips friends had recorded while helping him to edit the book *Long Walk to Freedom* (Ahmed Kathrada: 1994) and many audio and visual recordings of public speeches on SABC and television channels around the world. There exist fewer sound recordings of Mandela's early public addresses because of his banning order and his voice therefore was prohibited from being broadcast. There are many public addresses and speeches made soon after his release from prison in 1990 that span a decade until the last recorded speech in 2010.

The Nelson Mandela Centre of Memory and Dialogue, which was inaugurated in 2004 was a useful resource. The centre houses much of the private archive and includes many notebooks and letters written during his incarceration. I took photographs of these for the actor's reference, but hoped he would have time to visit himself. I interviewed people who had met or knew Mandela and I had been

[56] Interview of Nelson Mandela by Brian Widlake of ITN (1961).

fortunate enough to have spent valuable time conversing with him. I have a vivid memory of the sound of his voice, his accent and demeanour, his keen and quick sense of humour as well as a clear picture of his face, expression and warm penetrating eyes.

Much of Mandela's life was spent as a member of the political party, the African National Congress (ANC), where collaborative and collective discussion was encouraged and advisers contributed to combined edited statements and speeches. Aside from rare moments of improvisation, these are formal presentations of carefully prepared texts' by a committee.[57]

I tracked his vocal journey noting the many and varied influences, researched his childhood, his education and his moves from rural areas of Mvezo and Qunu in the Eastern Cape to Johannesburg. I listened to the voices of those he was close to during his life, interrogated the effects of being imprisoned for 27 years with limited visitation rights and researched life after his release and term in office as the first black president of South Africa. It was my belief that all these factors had played some part in the formation of his particular 'idiolect', his personal way of speaking and his accent.[58]

5.4.1 Chronology of influences on accent

Born in the Eastern Cape, Mandela's first language was IsiXhosa, which he spoke exclusively before attending the mission school Clarkebury headed by Rev Harris. He

[57] Verne Harris in the introduction to *Conversations with Myself* (Mandela 2010, xv).

[58] An idiolect is a variety of language that is unique to a person, as manifested by the patterns of vocabulary, grammar, and pronunciation that he or she uses. Conceptually the language production of each person is unique;

then went to the school Healdtown in Fort Beaufort, presided over by headmaster Dr Arthur Wellington. Both were colonial schools, where Mandela was exposed to English-speaking teachers (most from Britain who may have spoken Received Pronunciation but more likely with regional dialects). He notes in *Long Walk to Freedom* (Mandela 1994: 44), 'the educated Englishman was our model'.

Mandela became a prefect and this early position of authority might have demanded he develop his voice, as he might well have had to use it more frequently disciplining learners and reporting to teachers. He then studied for a Bachelor of Arts Degree at Fort Hare University, where all tuition was conducted in English and where he joined the Drama Society appearing as John Wilkes Booth, Lincoln's assassin. Mandela would have discussed the play, analysed the text, rehearsed and then performed and in this process, might have experienced some awareness of his own voice and learnt projection. Even if only to witness his peer playing Lincoln, whose 'recitation of the greatest of all speeches, won a standing ovation for the Gettysburg address' (Mandela 1994:55). Mandela had played the smaller role of the assassin … 'the engine of the play's moral, which was that men who take great risks often suffer great consequences' (Mandela 1994: 55).

Mandela met Oliver Tambo whom he described as having a 'diamond-edged intelligence' and was a keen debater who spoke well, and said that Tambo made him acutely aware of the impression people who were well spoken made. 'In those days I believed that proficiency in English and success in business were the result of high academic achievements …… but my English was neither as fluent nor as eloquent as the many I had met and admired who had no school certificates' (Mandela 1994: 80).

Employed as an articled clerk for a firm in Johannesburg while studying law through the University of South Africa (UNISA)[59] Mandela worked with many white English-speaking South Africans. Many of these were Jewish some from families who had fled Germany or Lithuania and whom he thought 'more broad-minded on race and politics' (Mandela 1994, 82). Mandela would have been exposed to the rich colourful languages brought to South Africa during the Jewish Diaspora such as Yiddish, Russian and German. He joined the ANC in 1944, and met many black, Indian, Coloured and White members all from different backgrounds with different accents. Most meetings were conducted in English.

Mandela lived in Alexandra township on first arriving in Johannesburg, a dangerous but exciting place, where 'tribal and ethnic distinctions break down' (Mandela, 1994: 96) and he was exposed not only to Sesotho and Shangaan, but a variety of languages and cultures. With its harsh policy of 'divide and rule' the government had intended to keep tribes and people separate. Mandela became aware that language was extremely important if he was to serve the people, but he felt he should be able to communicate not with 'different people with separate languages …. but to one people with different tongues' (Mandela 1994: 97). An understanding of the cultural paradigm from which Mandela emerged and others he encountered during the various stages of his life and the significance of language within those paradigms was important to trace. He himself had acknowledged that he '…. had unconsciously succumbed to the ethnic divisions fostered by the white government and I did not know how to speak to my own kith and kin. Without language one cannot talk to people and understand them; one cannot share their hopes and aspirations, grasp their

[59] Witkin, Sidelsky and Eidelman, one of the largest law firms operating in Johannesburg at the time.

history, appreciate their poetry or savour their songs' (*Long Walk to Freedom*, Mandela, 1994: 149). The ANC addressed this issue by electing presidents and office bearers of the organisation from different tribal groups.

In an encounter with Afrikaans policemen, he had responded to their violent threats in English and remarked later that they were surprised, that a 'black man could speak English, much less answer back' (Mandela 1994: 145). This is an indication of his proficiency in English and his fearless ability to use it to good effect if he needed to. English would be a powerful resource in his arsenal.

In a compilation of journals, letters, speeches and interviews published in *Conversations with Myself* (2010) Mandela's voice is described as 'direct, clear, private (xviii) by Verne Harris (in the book's Introduction), and apart from 'rare moments of improvisation these (speeches) are formal presentations of carefully prepared texts' (xvi). Mandela suggests he was 'more comfortable in English' because of the many years he spent in jail and that 'I lost contact, you know, with Xhosa literature' (Mandela 2010: 9). During his first journey out of the country soon after his release from Victor Verster Prison, he confessed to 'being something of an Anglophile' and while `I abhorred the notion of British imperialism, I never rejected the trappings of British style and manners' (Mandela 1994: 360).

Introducing the Defiance Campaign to a crowd of ten thousand in 1952, Mandela acknowledges the exhilaration of the experience and was often encouraged to speak IsiXhosa as English was 'the language of intellectuals' (Mandela 1994: 152).

The account written during his incarceration on Robben Island reveals he was considered a firebrand, a rabble-rousing speaker and admits he played with fire when addressing meetings (Mandela 1994: 181). Mandela enjoyed a flambuoyant manner as an attorney in court and although during his Rivonia Trial speech he was aware of the gravity of the situation with a possible death sentence, he was also aware of the dramatic impact he could have. He noted as 'the courtroom became extremely quiet. I did not take my eyes off Justice de Wet as I spoke from memory the final words' (Mandela 1994: 438).

However reflecting on the event in a later conversation with Richard Stengel in 1993[60] he said 'the masses like to see somebody who is responsible and who speaks in a responsible manner. They like that, and so I avoid rabble-rousing speeches (Mandela 2011: 254).

This is useful in charting an arc for the actor with regard to accent and devising a strategy to demonstrate the voice developing from impassioned addresses of his youth to the more tempered speeches on his release from jail.

The banning orders imposed on Mandela resulted in limiting his enjoying conversations and discussions; his being in solitary confinement then compounded his isolation. He said he felt deprived realizing his very real need to talk and engage with people, but that he knew he had to bear these hardships with dignity and discipline. The statement 'in the same way that a freedom fighter subordinates his own family to the family of the people, he must subordinate his own feelings to the movement'

[60] This was included in the book of quotations *Nelson Mandela By Himself* (2011).

(Mandela 1994: 267) reveals much about the man and his commitment to the cause. This suppression of feelings must I thought have informed vocal qualities during this period and manifest in a held, tight voice with limited range.

Perhaps the most telling written appraisal of Mandela's voice is by Verne Harris in the Introduction to the book *Conversations with Myself* (2010) 'interviewers over the years have found it almost impossible to penetrate Mandela's very formal public persona. He is 'the leader', 'the president' 'the public representative', 'the icon'. Only glimpses of the person behind the persona have shone through. The questions remain 'who is he really? And what does he really think?' (Mandela 2010: xvi).

5.4.2 Implications for the actor and dialogue coach

The challenge for both the actor and the dialogue coach was how to make decisions and choices based on insights gained from the many visual aids available. Some of these were interviews, written descriptions by those who spent time with him, his own journals and autobiography. But how were we to introduce this vast resource into the voice. Mandela's accent seems to be stronger with age due to muscular degeneration, weakened breath support and reduced flexibility. (He also contracted tuberculosis while on Robben Island and has had recurring chest and pulmonary ailments, which have affected the power and range of his voice).

The film spans fifty years of Mandela's life requiring that the actor portray him at various ages and as both a public and private figure. I strove to be as accurate as

possible by substantiating choices with research material. I will discuss these in detail in Chapter 6.

Chapter 6: Case Study Data

The data collection for this analysis followed this process: I wrote detailed journals of meetings with the creative team, responsible for various aspects of the production, which included the scriptwriter, director and heads of department. I compiled a library of aids that include vocal exercises, word drills, script breakdowns for accent, *faux phonetic* sheets, DVD footage and an aural library of detailed sound recordings. The Action Research Study took place over ten months including two months of pre-production preparation, three months filming and five months post-production.

6.1 Pre-production intervention

The actor first had to master the technical elements of the sound shifts embracing new placements for Received Pronunciation. Once this awareness had been created and the new positions assimilated, the actor had then been made aware of the placement for the IsiXhosa accent and sounds. The technical intervention had to work in tandem with creative interventions, as non-verbal communication can support the sound. Discussing accent in Chapter 3, I suggested that when one listens to someone speak the process is enhanced and reinforced by 'seeing' how it is being said. The speaker's facial movement, expression and demeanour contribute to the context and our 'picture' of who the person is, where he/she comes from, the content and most importantly whether one believes what they are saying.

Working with patients at the Park Lane Voice and Swallowing Clinic[61], I have observed that it is not only the hearing impaired that lip-read. A multi-lingual society such as South Africa often necessitates some form of lip-reading to support the aural

[61] Professional Voice Coach on the medical team at the Park Lance Clinic, Parktown, Johannesburg with Dr Lance Maron and Prof Heila Jordaan, since 2005.

sense of listening to someone speak. Accent acquisition demands therefore that the actor not only sounds authentic but also looks authentic, which involves observing facial movement in relation to phonation and non-verbal gestures, as these invariably are culturally specific.

6.1.1 Received Pronunciation acquisition

The initial assessment made of the actor's native Cockney accent suggested the use of shifting sounds to a medial position as exhibited in Received Pronunciation, before embarking on coaching the IsiXhosa accent would be beneficial to the process. Primary reasons for this were that Received Pronunciation placement is advantageous in engaging all the articulators, promotes correct use of voice and accesses optimum breath, that influences the quality and range for the voice and that it would have been the first accent Mandela would have been exposed to, when learning to speak English.

This assessment was conducted over a period of three sessions of three hours and an interval of a day between each. The first session covered general principles of Received Pronunciation placement and identifying the 'point of articulation', the second dealt with vowel and consonant phonation and the concept of the long and short vowels (monophthong as different to diphthongs and triphthongs) and hard and soft (voiced and voiceless) consonants and the third session with prosody and included stress patterns, rhythm and tone.

The actor had experience of acting using Received Pronunciation and so was familiar with the sounds and therefore the shift within the oral cavity to a different 'point of articulation' were not difficult to accomplish. The actor did have to revisit these

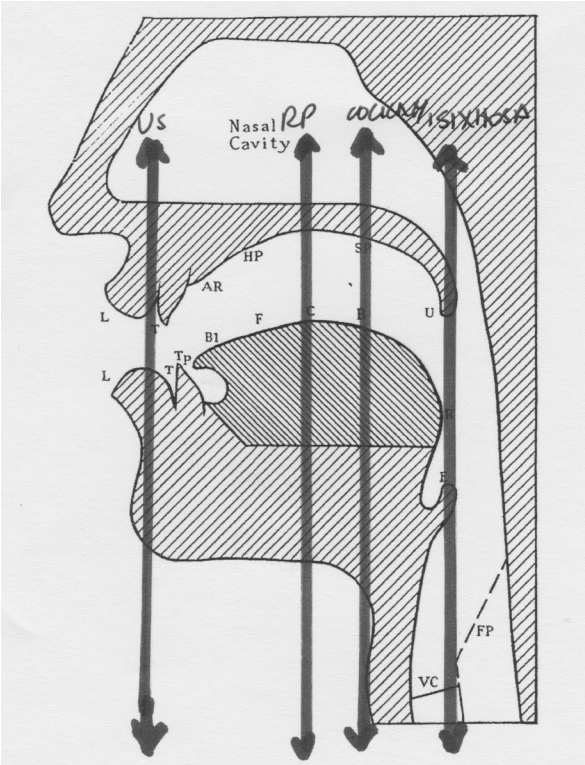
sounds, recall how he had achieved them and drill these in order to remember this particular placement. During this process I isolated two 'rogue' sounds that were incorrectly placed and so needed adjustment and therefore he had to unlearn these and relearn the correct positions. The actor preferred my version of *faux phonetics* to the use of the International Phonetic Alphabet phonetic symbols, but I include both for continuity of this study. (Please see **Appendix 4** for the International Phonetic Alphabet chart).

The form of *faux phonetic* writing (and spelling) was devised to reduce the disparity between how a word is written (spelled) and how it is pronounced. Derrida drew attention to the distinction between writing and speaking language (Derrida, 1984) borne out by examples cited in Chapter 1.

The concept of the *faux phonetics* was influenced by Saussure's theory of the idea (the signified information) communicated by the phonic sound (the signifier of that information), as in 'cough' existing as the signified, and in faux phonetics the signifier would be the sound of the word as pronounced by the *faux phonetic* spelling 'cof'. This reinforces Saussure's assumption that sound is meaningless if not linked to an idea (Saussure, 1959). The *faux phonetics* developed into a shared form of what Bourdieu termed a 'legitimate language' (Bourdieu, 1991).

Figure 7: Showing different points of articulation for IsiXhosa, Cockney and Received Pronunciation

Ref: Greta Colson *Voice Production and Speech,* 1982 Pitman Publishing Ltd. London, UK. . Pg 51)



Diagrammatic view of a section through nose, mouth and neck showing the parts of the mouth used in describing speech sounds
L, Lips; *T*, Teeth; *AR*, Alveolar Ridge; *HP*, Hard Palate; *SP*, Soft Palate; *U*, Uvula; *VC*, Vocal folds or cords; *FP*, Food Passage
Tongue: *Tp*, Tip; *Bl*, Blade; *F*, Front; *C*, Centre; *B*, Back; *R*, Root
The Soft Palate is shown in the lowered position

In **Figure 7** the perpendicular lines (drawn by me) indicate the different 'points of articulation' for IsiXhosa, Cockney, Received Pronunciation and Standard American. These indicate the medial position of Received Pronunciation placement and 'neutral' point of articulation' in relation to the other accents or languages.

6.1.2 Vowel and Consonant shifts

Vowel shifts:

Cockney	word		RP	word	my spelling
/iː/	city	[sɪtiː]	/ɪ/	[sɪtɪ]	citi
/ɔə/	paws	[pɔwʌz]	/ɔː/	[pɔːz]	pawz
/əʊː/	soaked	[səʊːkt]	/əʊ/	[səʊkt	soakt
/ɑɪ/	inside	[ɪnsɑɪd]	/aɪ/	[ɪnsaɪd]	insiyed
/æə/	around	[əræənd]	/aʊ/	[əaʊnd]	ahrownd
/æɪ/	paper	[pæɪpʌ]	/eɪ/	[peɪpə]	paypah
/ejə/	wear	[wejʌ]	/eə/	[weə]	wear
/ʌ/	father	[fɑːðʌ]	/ə/	[fɑːðə]	faathah

Consonant shifts:

Cockney	word		RP	word	my spelling
/ʔ/	house	[ʔaʊs]	/h/	[haʊs]	houws
/ʔ/	bottle	[bɒʔl]	/t/	[bɒtl]	bottle
/f/	thin	[fɪn]	/θ/	[θɪn]	theen
/v/	there	[vejə]	/ð/	[ðeə]	thayr
/d/	there	[dejə]	/ð/	[ðeə]	thayr
/ts/	tonight	[tsənaɑɪʔ]	/t/	[tənaɪt]	toniyet
/ds/	dedicate	[dsedsɪkæɪʔ]	/d/	[dedɪkeɪt]	dehdeehcayt
/əw/	people	[piːpəw]	/l/	[piːpl]	peepil
/dzj/	duke	[dzjuːk]	/dj/	[djuːk]	dyook
/tʃ/	tune	[tʃuːn]	/t/	[tjuːn]	tyoon
/r/	drawing	[drɔːrɪŋ]	/r/	[drɔːɪŋ]	draweehng

/w/	really	[wrɪəliː]	/r/	[rɪəlɪ]	raylay
/n/	bringing	[brɪnɪn]	/ŋ/	[brɪŋɪŋ]	breengeeng

Primary Shifts requiring attention

The vowels in Cockney tend to be elongated becoming diphthongs. This is due to the 'point of articulation' residing posteriorly in the back in the throat. The jaw is held more tightly than in Received Pronunciation with lateral (rather than vertical) jaw swing. This contributes to the elongations and notable shifts are from the /ʌ/ in father [fɑːðʌ] to the schwa /ə/ [fɑːðə]; the shift from /wʌz/ to /wz/ as in paws [pɔwʌz] opening to [pɔːz] and the /ɑɪ/ to /aɪ/ as in inside [ɪnsɑɪd] lengthening to [ɪnsaɪd].

The consonants in Cockney are often dropped and therefore not present. As in the dropped /h/ and /t/, which are often replaced by a glottal stop /ʔ/ and are evident in house [ʔaʊs] and don't [dəʊnʔ]. Both need to be present in Received Pronunciation as in [haʊs] and [dəʊnt] respectively. The dropped /ŋ/ in bringing contracts to /n/ as in [brɪnɪn] when it should be [brɪŋɪŋ]; the intrusive /w/ for /r/ as in really [wɪəliː] and not [rɪəlɪ]; the finally positioned /əw/ for /l/ as in people pronounced as [piːpəw] and not [piːpl]; /s/ for /z/ as in laws as [lɔːwʌs] instead of [lɔːz] and the dentalised /t/ and /d/ becoming /ts/ and /ds/ as in tonight [tsənaɑɪʔ] rather than the Received Pronunciation [tənaɪt] and dedicate being pronounced as [dsedsɪkæɪʔ] rather [dedɪkeɪt]. These sounds were vital to shift to Received Pronunciation placement as they were not present or close to sounds in the IsiXhosa accent we wanted to achieve.

6.1.3 Cockney sounds that occur in IsiXhosa accent

There were sounds and characteristics common to Cockney and IsiXhosa, and although the actor was aware these may not occur in Received Pronunciation, we noticed this placement was helpful as reference. The glottal stop however is present in both Cockney and IsiXhosa. In Cockney the glottal stop is present in initial, medial or final positions as in [ʔæpɪ], wanted [wɒnʔɪds] and dedicate [dsedsɪkæɪʔ]. The glottal occurs in the initial position in the IsiXhosa accent and therefore is useful to retain in the actor's palette of sounds. Of note is that /f/ for /θ/ as in fin [fɪn] for thin [θɪn] does not occur in the IsiXhosa accent, but /v/ or/d/ for /ð/as in [viːs] or [diːs] may occur.

6.1.4 Received Pronunciation (RP)

Received Pronunciation in this phase of the coaching is used to make the actor aware of how a small change to the area in the mouth where the sound is placed can have a marked effect on that sound. The phonation of consonants in Received Pronunciation encourages awareness of which articulators and parts of the mouth are required to engaged and how these differ from phonation in his native Cockney. In Received Pronunciation the tongue is more agile and the jaw drops low and loose. Extensive exercises were devised to loosen the jaw and tongue. (Please refer to **Appendix 5**).

Interviewer Brian Widlake's (ITV, 1961) speech patterns and accent, and sounds of speakers on BBC World Service were used as examples of Received Pronunciation in the 1950's and 1960's and were compared with that of the present day. This was important to analyse as the accents for the film spanned 50 years and therefore needed to be placed in an historical context to accurately reflect the sounds and characteristics

of that era. It was perceived that the Received Pronunciation of the time was heard as higher in pitch, having dominant nasal resonance and a quicker pace than the Received Pronunciation of the 2000s, which displays equal and balanced amounts nasal and chest resonance, a slightly slower pace and gives the impression of being more relaxed. Received Pronunciation can help to promote general good voice production and engages the body, neck and shoulders as well as the jaw, tongue and soft palate encouraging looseness and relaxation.[62]

My experience of acquiring a German accent to play Eva Braun in the play *Summit Conference*[63] prompted my exploring the method of moving from my native South African accent through Received Pronunciation. I could speak French and was proficient in a French accent, but could neither speak German nor in that accent. My attempt at the accent sounded French, as they have common sounds and characteristics. I located where most of my native sounds were placed and compared these to Received Pronunciation placement. I then located both German and French placement and compared all these. The point of articulation is further back in the mouth than in French, but more forward than in South African. This simple exercise proved valuable and I analysed the process in anticipation of using it to coach others.

I suggested this method when I coached an American actor to speak with an IsiXhosa accent. The actor was uncomfortable with Received Pronunciation as he could neither see nor feel any benefit in his identifying and achieving it. I realized he was not familiar with it and viewed it as daunting. The accent we achieved not using this

[62] The notion of 'freeing the voice' or having a 'free voice' is common to most vocal pedagogues.
[63] *Summit Conference* by Robert David MacDonald (1978) about a fictional meeting between Eva Braun (mistress and wife to Adolf Hitler) and Clara Petacci (Benito Mussolini's mistress).

method was not successful in terms of placement as the IsiXhosa accent was placed anteriorly and many of the vowel and consonant sounds were inaccurate.

6.2 IsiXhosa accent – shifting from Received Pronunciation to IsiXhosa

The coaching process then moved to the introduction of IsiXhosa placement and sounds.[64] It was imperative for the IsiXhosa coach to attend the sessions, as her keen ear recognized more 'gradations of tone' and than I was able to. However these tone shifts are less present when speaking English though they might affect prosody slightly.[65] IsiXhosa is 'unlike other southern bantu vernacular languages where there are usually only two tonally types of verb, as there is a third' These are difficult to see in the written form but can be heard clearly.[66]

Vowel

RP	**word**		**IsiXhosa**		**my spelling**	
/ɪ/	city	[sɪtɪ]	/iː/	[siːtiː]	seetee	#
/iː/	sleep	[sliːp]	/iː/	[sliːjiːp]	sleeyeep	#
/e/	bet	[bet]	/e/	[bet]	beht	*
/æ/	happy	[hæpɪ]	/e/	[hepiː]	hehpee	*
/ɜː/	bird	[bɜːd]	/e/	[bed]	behd	*
/ɒ/	hot	[[hɒt]	/ɔː/	[hɔːt]	hawt	+
/ɔː/	paws	[pɔːz]	/ɔə/	[pɔəz]	pawahz	+
/əʊ/	soaked	[səʊkt]	/əʊuː/	[səʊuːkt]	sowookt	
/aɪ/	inside	[ɪnsaɪd]	/aɪiː/	[ɪnsaɪjiːd]	insiyeed	

[64] IsiXhosa coach Nomboniso Paile joined the sessions

[65] An essay *The tonemes of Xhosa* raises the important issue of a keen ear being present (L H Lanham, 1958: 65)

[66] The analysis of The tone of verb stems in Xhosa (Westphal, 1951) was helpful in explaining tonal variation in the IsiXhosa dialogue.

/aʊ/	around	[əraʊnd]	/aʊuː/	[raʊuːnd]	ahrowoond
/ɔɪ/	boy	[bɔɪ]	/ɔɪiː/	[bɔɪjiː]	boyee
/eɪ/	paper	[peɪpə]	/eɪiː/	[peɪjiːpə]	payeepah
/ɑː/	father	[fɑːðə]	/ʌ/	[fʌðʌ]	fahtah
/eə/	wear	[weə]	/eəʌ/	[weəjʌ]	wehyah

homophones /ɪ/ and /iː/ pronounced as /iː/ or ee in IsiXhosa accent

* homophones /e/, /æ/ and /ɜː/ pronounced as /e/or eh in IsiXhosa accent

+ homophones /ɒ/ and /ɔː/ pronounced as /ɒ/ or aw in IsiXhosa accent

In accent acquisition ascertaining the homophones is central as consistency of pronunciation is, and achieved by identifying similar sounds that occur in the accent and ensuring their continuity.

IsiXhosa has only 6 basic vowels and 2 semi-vowels, where Received Pronunciation has 20. Shifts are indicated from Received Pronunciation to IsiXhosa:

1. /e/ for /æ/ as in happy [hæpɪ] to [hepiː] (hehpee), for family from [fæmɪlɪ] to [femʌliː] (fehmahlee).
2. /e/ for /ɜː/ as in bird [bɜːd] to [bed] (behd)
3. /e/ for /e/ as in bet [bet] remaining [bet] (beht)
4. /ɪ/ to /iː/ as in city [sɪtɪ] to [siːtiː] (seetee), children [tʃɪldrən] to [tʃiːldren] (cheeldRehn) and sleep [sliːp] to [sliːjiːp] (sleeyeep)
5. /ɒ/ to /ɔː/ as in hot [hɒt] to [hɔːt] (hawt)
6. /əʊ/ to /əʊuː/ as in go [gəʊ] to /gəʊuː/ (gowoo)
7. /eɪ/ to /eɪiː/ as in stay [steɪ] to [steɪjiː] (stayee)

8. /aɪ/ to /aɪiː/ as in I [aɪ] to [aɪiː] (Iyee)

6. /ɔɪ/ to [bɔɪ] as in boy [bɔɪ] to [bɔɪjiː] (boyee)

7. /aʊ/ to /aʊuː/ as in around [əraʊnd] to [ʔraʊuːnd] (ahrowoond)

8. short sounds /ɪ/ and /ɒ/ do not occur in IsiXhosa

Consonant:

RP	**Word**		**IsiXhosa**		**My spelling**	
/h/	house	[haʊs]	/h/	[haʊuːs]	hawoos	
/ə/	about	[əbaʊt]	/ʔ/	[ʔəbaʊuːt]	ahbowoot	*
/p/	police	[pəliːs]	/p/	[pʊuːliːs]	pawoolees	
/b/	but	[bʌt]	/b/	[bʌt]	baht	
/m/	more	[mɔː]	/m/	[mɔːwʌ]	mawah	
/n/	no	[nəʊ]	/n/	[nəʊuː]	nowoo	
/θ/	thin	[θɪn]	/θ/	[θiːn]	theen	
/ð/	there	[ðeə]	/ð/	[ðejʌ]	thehyah	
or						
/ð/	there	[ðeə]	/ð/	[ðejʌ]	dehyah	
/f/	fail	[feɪl]	/f/	[feɪjiːl]	fayeel	
/v/	very	[verɪ]	/v/	[verɪiː] vehRee		
/t/	tonight	[tənaɪt]	/t/	[tuːnaɪiːt]	tooniyeet	
/d/	dedicate	[dedɪkeɪt]	/d/	[dedɪkeɪiːt]	dehdeekayeet	
/l/	people	[piːpl]	/l/	[piːpʌl]	peepahl	
/dj/	duke	[djuːk]	/dzj/	[dzjuːk]	dzjook	
/t/	tune	[tjuːn]	/tʃ/	[tʃuːn]	choon	
/tʃ/	much	[mʌtʃ]	/tʃ/	[mʌtʃ]	mahch	

/ʃ/	shoot [ʃuːt]	/ʃ/	[ʃuːjuːt]	shooyoot	
/r/	drawing [drɔːɪŋ]	/ʁ/	[dʁɔːwiːŋG]	dRaweenG	
/w/	wife [waɪf]	/w/	[waɪjiːf]	wiyeef	
/ʔ/	about [əbaʊt]	/ʔ/	[ʔəbaʊuːt]	ahbowoot	*
/ʒ/	sabotage [sæbətɑːʒ]	/dʒ/	[sʌbɔːtʌdʒ]	sahbawtahdg	

* glottal occurs in initial vowel position and not just a schwa although dependent on sentence structure

Consonant shifts:

Most consonants in the initial position at the beginning of a word are not dissimilar to Received Pronunciation and but are dropped, elided, disappear or change in the medial or final positions.

I use the capital /R/ to indicate strong palatal trilling or tapping of /ʁ/ which is dominant in IsiXhosa in any position. The actor and I made choices as to where to use the softer /r/ (as occurs in Received Pronunciation) and the tapped /R/. (It is my experience that should the tapped or trilled /R/ occur too frequently in an accent, it may be distracting and lead to disjointed sentences and phrases that can interfere with sense). The velar /rh/ is present in Nelson Mandela's middle name Rolihlahla, as sound which the actor was not required to use. The alveolar tap /r/ occurs usually in Afrikaans, and is similar to the /d/ for /t/ that occurs in American as in bottle being [bɑdl] (baaduhl). The alveolar trill or tap is evident in the assimilated Afrikaans words 'vat dit' [fʌtdɪt] (fahtduht). (Niesler, Louw & Roux, 2005)

The distinction between the alveolar, velar and the uvular trill were important to distinguish. I used /G/ to indicate the ing sound ending with a voiced /G/, as in bringing [brɪŋɪŋg] (breengeenG). This is similar to Cockney in K ending for 'nuffinK'.

This process of learning new placement and/or sounds requires repetition and continual drilling of exercises and sequences. The aim is for the actor not to consciously move the muscles and articulators into the position to achieve desired sounds but that the action becomes involuntary.

6.3 *Faux* Phonetics

I developed the system of *faux phonetics* using the English alphabet because the symbols are recognizable to anyone familiar with the language. (International Phonetic Alphabet symbols are recognizable only if one has knowledge of, and possibly training in, the study of phonetics). Using the English alphabet aids the involuntary shift of muscles into a new position. If one sees the written word 'father', the articulatory muscles start to shift to the position familiar when reading aloud in your native accent or dialect. If the word is written with the same alphabet in a different sequence as in 'fahthah', these muscles move to a new position involuntarily, as the muscles are familiar with the shape needed for 'fah'.

I believe the orthography also encouraged the actor to regard the accent as a different language, rather than seeing it as his own language that was just differently sounded. The articulator shifts into these new positions and moving in a different pattern or sequence was easier for the actor to achieve as an intermediate thought process was

not required, to decipher the symbols in faux phonetics because they are familiar. The motor muscles automatically followed brain's signal to the sound represented by the familiar spelling. The director did change some lines and added new dialogue while on set filming, and I was able to use the *faux phonetics* established and the new line or dialogue was learned and assimilated immediately.

6.4 Coaching timetable

Pre-production

Briefing meetings over February and March 2012 took place with the director and producers to coach all accents for all roles but primary focus is the role of Nelson Mandela and Winnie Madikizela-Mandela. I discussed the notion of a sound-scape where I orchestrate and balance all accents to create a range of authentically South African sounds that can be readily understood by non-South Africans. I met the actor on 29 and 30 March 2012 for an initial assessment of his native accent, the actor's preferred process and to outline my method and strategy of interventions. Phonetic coaching sessions for 3 hours a day focused on the technique, supported by 9 hours a week of viewing, listening to or reading specified material over 4 weeks. A further 4-week period worked on pronunciation of the script for 3 hours a day, again supported by material that related to the scenes we worked on. It was during these sessions that we discussed and implemented changes to script to accommodate problematic phonetic sounds by substituting words with similar meaning.

Production period – filming

Three hour preparation session of scenes for the following week with the actor, which were attended only by me and in some instances the IsiXhosa coach to ensure focus and limit distraction. Preparation of the scenes on the day of filming occurred with this coach, prior or while make-up was being applied, or in the actor's trailer. These were reinforced by on set coaching while the scenes were being filmed, which took place during and before filming. All these sessions would include some form of vocal warm-up.

Post-production period

Audio Digital Recording (ADR) is often required during the editing process. I viewed scenes during filming (these are called dailies or rushes) and then the final edit in order to make suggestions where the accent needed to be corrected. An hour long preparation session of lines prior to recording in ADR session. And again a warm up would have been included prior to recording.

6.5 Script modification for accent

The brief from the producers and director emphasized the desire to achieve as authentic an accent as possible. Their concern was that it would be understandable to an international audience (of which the American market is the largest). There are certain terms that exist in American English that would be inappropriate for IsiXhosa accented English. For example 'petrol' is called 'gas'; a 'handbag' is called a 'purse', a 'purse' a 'wallet' and Mandela's house would have had a 'stove' not an 'oven' in South African English and Standard American respectively. After locating these in the script I suggested local colloquialisms.

Fundamental phonetic interrelationships were discussed in the phonetic analysis of South African languages (Enlgish, Afrikaans, IsiXhosa and IsiZulu). Relevant to this study was the finding that IsiXhosa and IsiZulu exhibited a significantly larger number of affricates than English and the fricatives are unique to English and only occur in other languages in borrowed names or words. (Niesler, Louw & Roux, 2005: 461). Loan or borrowed words exist in all these languages as 'a lexical swops', can facilitate comprehension of concepts in an unfamiliar language. Referred in Chapter 5 are English or Afrikaans words that have been absorbed into IsiXhosa, and these words would be recognizable in a sentence where all other words were not understood. The script was mostly in English with only 2 IsiXhosa dialogue scenes, and an IsiXhosa greeting, order or exclamation occurring in between English conversation. (Niesler, Louw & Roux, 2005: 467).

The process of cyclical appraisal continued throughout the filming process, as on occasion on set, during a scene, the actor would struggle with a sound he had previously mastered. This would occur when the actor was fatigued or ill which caused the muscles to lose flexibility and agility. The interventions during the filming process were re-introduced regularly to deal with infrequent, but present, rogue sounds that had crept into the sound spectrum of the accent. The process therefore was cyclical, with the research design model of evaluation (of accent), taking action (introduce the interventions), re-evaluating (accent) and taking action (introducing interventions) occurring. Similar steps in the research tend to recur in a similar sequence and critical reflection of the process continues until the study is complete.

A balance is required between the technical ability and proficiency, and that of assimilating cultural, historical and non-verbal characteristics and implementing these into the vocal paradigm. During this phase of coaching I introduced sound-bytes of Mandela's voice and collated these with dialogue in the script. There were instances where some phrases were omitted from the screenplay to assist comprehension). The Rivonia Trial speech was one speech that was quoted verbatim and therefore demanded rigorous attention to nuance, tone, pitch and accuracy.

The aim was for the actor to embody the voice, physicality and essence of Mandela and to understand the cultural paradigm he inhabited. The rich tradition of Xhosa culture, embraces rituals for social hierarchy, the concept and presence of ancestors and a wide vocabulary of symbolism and gesture. For example, the gesture or non–verbal rite, of handing an object to a more senior person (or someone of higher status), would be with the object in the right hand and the left hand either cupped beneath the hand, or lightly holding the right wrist from below. This is a sign of respect and could also be viewed as a sign deference or subservience. If Mandela handed a book to Walter Sisulu he might have done so in this manner.

The concept of 'Ubuntu' influences the tone of voice that is appropriate when addressing an elder or a person of higher status. This is demonstrated by using a quiet, confidential or reverent tone when addressing an elder and not looking directly into their eyes unless bade to do so. The origin of ubuntu is the saying, 'umntu ngumntu ngabantu', which directly translated means 'a person is a person through other people'. Ubuntu is held to embrace the idea of common human decency and encompasses all aspects of caring for one's fellow human being, underpinning this

concept of an open society. Perhaps best described by Archbishop Desmond Tutu[67] as the essence of being human. It speaks to the fact that my humanity is caught up and inextricably bound up in yours. I am human because I belong. Tutu suggested that a person with Ubuntu is welcoming, hospitable, warm, generous and willing to share. Such people are open and available to others, willing to be vulnerable, affirming of others, do not feel threatened that others are able and good, because they have the self-assurance that comes from knowing that they belong to a greater whole. The quality of Ubuntu instills resilience in people, enabling them to survive and emerge still human despite all efforts to dehumanize them. (This concept was introduced during the rigid, oppressive Apartheid regime, in order to consolidate a people in the knowledge that they belong despite having been denied a birthright). The concept of ubuntu and need for the actor to acquaint himself with the implications in dress, demeanour and attitude, indicates that when you learn a language you learn a culture, inferred by Freddi's assertion that when you 'teach a language, you teach a culture' (Freddi 2010).

I conducted an analysis of the script that spanned 50 years and suggested distinct sounds and tones to represent the different voices for the phases of his life. These were categorized as: Mandela the young political activist[68]; Mandela the private man[69]; Mandela incarcerated [70] and Mandela the public man released[71]. Dividing the script into these sections I created a vocal chronology for the actor, and I used one speech or scene as an example of each vocal phase.

[67] South African Nobel Laureate Archbishop Desmond Tutu from an article in the Mail and Guardian Leader website (2008) on the Myth of Ubuntu
[68] Used the Widlake interview for tone, pitch and quality. (ITN 1961)
[69] Relied on accounts by Ahmed Kathrada and anecdotes of those who knew Mandela in his youth.
[70] Letters, journals and accounts by Mandela (1994, 2010), and observations by fellow comrades.
[71] Public appearances and addresses on local and international media networks.

During the process of filming the actor would code-switch between the two tonal registers of Cockney and IsiXhosa daily, and part of the process was to develop these switches occurring fairly quickly. The actor would speak to crew and other cast members using the IsiXhosa accent before takes not only for rehearsing purposes, but as to promote solidarity, a function of code-switching (Greene & Walker, 2004)

I devised exercises to facilitate the actor's transition from his own sounds and quality to the voice of Mandela, which comprise a basic warm up followed by a particular set of exercises for each specific 'vocal phase'. The actor did a basic warm up every morning with me present, which is outlined in **Appendix 6**. The exercises served as a trigger to release the articulatory mechanisms and realign it in the position for the accent. I detail the exercises for each phase as I discuss them. The process was similar to that set out by Kemmis, as one of 'learning by doing' for both the coach and the actor, with each phase of learning contributing to the doing and each phase of doing contributing to the learning, in a cyclical ongoing pattern. (Kemmis, 2009).

During rehearsals for a play *Born in the RSA* (1985) I was introduced by theatre director Barney Simon[72] to his exercise simply called the 'Bethel' exercise. It is an exercise devised to stimulate recollections to access one's personal data bank of stored memories. The premise was that should one drive from Johannesburg to Cape Town along the main road and pass a sign indicating a turn off to the left to Bethel, and drove past it and continued with your journey. When one says the word 'Bethel', the experience contained in the word and sense conveyed would be limited to the experience of driving past the sign. The word would therefore conjure images only of

[72] Barney Simon was co-founder of the Market Theatre, Johannesburg (1976) with Mannie Manim and served as the Artistic Director until his death in 1995.

the sign. However, if one had run out of petrol on the outskirts of Bethel and got a lift in the back of a bakkie (small truck) along with some goats, trundled through the veld (grassland) into the town, been given a plastic container by a considerate young boy, had this filled with petrol, hitch hiked a lift back to your car with a man who gave you slice of melk tart his wife had prepared as the treat in his lunchbox, got back to your car, filled it with the spare petrol and waved good bye to the locals. All these images would form part of a composite image conveyed when next one uttered the word 'Bethel'.

Simon believed that every word an actor uttered had to be a 'Bethel' word and invested with knowledge and memory. This exercise is one I use whether coaching voice, acting or accents because it encourages a commitment to it being said and informs how this said. The exercise has been an invaluable aid to stimulate memory and trigger images to aid the actor.

Winner of the Nobel Prize in Physiology of Medicine (2006) Eric Kandel, wrote, 'Memory has always fascinated me…..you can recall at will, your first day in high school, your first date, your first love. In doing so you are not only recalling the event, you are also experiencing the atmosphere in which it occurred the sights, sounds, and smells, the social setting, the time of day, the conversations, the emotional tone. Remembering the past is a form of mental time travel; it frees us from the constraints of time and space and allows us to move freely along completely different dimensions '*In Search of Memory'* (2006: 12). Simon also suggested if one has no personal history of a word, concept or image, one must imagine an appropriate

memory. The detail for recall with focus on the specifics and minutiae are what Simon believed gave life, and by inference authenticity, to a story.

Stanislavski introduced the concept of exploratory psychological research for character as an internal process and the actor's memory archive would play an important function in the process (Stanislavski, 1964). Memory is an essential tool for an actor, and is accessed in the interpretation of character facilitating identifying with, relating to or recognizing traits and experiences common to both. Muscle memory may, by extrapolation, behave in a similar way. The precise mechanism of muscle memory may be unknown but anyone learning a new activity or practising an old one has significant brain activity during this time.

Luke Mastin (2010) discusses sensory memory in an article on human memory[73] and suggests encoding is the crucial first step to creating a new memory. This is significant to take into account in the early phase of coaching and I aimed to keep the sessions short and focused in order to limit any distraction. Encoding is a biological event beginning with perception through the senses. Mastin explains that sensory memory for visual stimuli is also known as the iconic memory, for aural stimuli as the echoic memory and touch as the haptic memory, and suggests that smell may actually be even more closely linked to memory than the other senses as memories of a smell may persist for longer.[74]

[73] Luke Mastin, in research on attention and how this affects memory, noted that attention must be present during the encoding phase but not during the recall phase. And therefore distractions or divided attention during initial learning may impair the retrieval process, whereas distractions during recall process may slow it down but does not affect accuracy.

[74] Mastin's insights appear to be based on the work of Matthew MacDonald *'Your Brain: The Missing Manual'* (2008)

Based on these observations, and inspired by Linklater's idea of a psychophysical approach combining the imagination with the physical, (Linklater, 2006) I suggested a series of sensory triggers to aid the actor to access the voice of Mandela for each phase. (Filming was often done out of sequence requiring the actor to access two or three of the vocal phases in one day). Engaging a combination of senses in muscle memory is an efficacious method of maintaining continuity in sounds. One of the senses (and possibly more) can trigger the recalled position of the articulatory mechanism. And I believe that therefore the more senses that are engaged in this process, the more accurate the accent will be. The sound shifts and changes in placement act as stimulants for the olfactory, gustatory and tactile senses, and engage the nose and naso-pharynx, the tongue and taste buds and the skin of the face and around the lips with vibrations. The visual and aural senses were stimulated by environment, pictures, video and sounds bytes and the devised *faux* phonetic orthography. The sensory stimulants are selected to represent each vocal phase of the character and contribute to specific and general feelings, states of mind or the world the character inhabited, at each stage.

The stimulants were discovered in the early phase of coaching and often correspond to dominant sounds in the phases. I used a multi-sensory approach introducing sound bytes, visual representations, colours, textures and objects to stimulate the actors senses of feel, smell, hear, see and taste. These observations were based on a multi-sensory learning model explored by Ladan Shams and Aaron R Seitz in their article on the cognitive sciences (2008), [75] to assist in muscle memory retention.

[75] Psychologists Shams & Seitz suggest unisensory-training protocols used for skill acquisition in adults can provide unnatural settings and do not tap into multisensory learning mechanisms that have evolved to produce optimal behavior in the naturally multisensory environment.

6.4.1 Mandela as young political activist

This first phase spans the period beginning with Mandela's arrival in Johannesburg in 1943 and ends with the Rivonia Trial speech. He was called the 'Black Pimpernel' in this phase as he was frequently on the run, in hiding or in disguise.[76] (The phase of Nelson as the private man intersects this period. He met and married Evelyn Mase, fathered three children, joined the ANC where he forged close friendships, then married Winnie Madikizela and again became a father. I will deal with this phase separately as it also intersects with the years spent in jail).

Mandela was also known by his clan name 'Madiba' (named after an eighteenth century Thembu Tribal Chief), and he was often addressed by this name as a sign of respect. Although the actor seldom used this name in the script, I vigilantly monitored occasions where it was used by characters, to distinguish between the public and the private relationships he had with them. In the initial vocal phase only close comrades, family and friends would have addressed Mandela as 'Madiba', but on his release from jail in 1990, it became more widely used in private, public and professional relationships. All peoples of South Africa embraced this private name uniting a nation of many races, language groups and tribes.

For this younger Mandela we explored the actor's mid range, placing the voice as far forward in the mouth as the accent would accommodate. This encouraged a buoyant pace, clear vowels and crisp consonants, and matched the driving content of early discussions and speeches espousing social and political inequalities. Our aim was to achieve a voice brimming with zeal and muscularity, which initially conveyed hope

[76] The Black Pimpernel is the title of one of the chapters of *Long Walk to Freedom*, where he describes his life as a revolutionary with the wry observation that he had never been a soldier, never fought a battle and never fired a gun but was given the task of starting an army.

and optimism, which developed a quality of urgency so evident in the Rivonia Trial Speech. Mandela acknowledges he was a firebrand and rabble-rouser and enjoyed the exhilaration of public speaking (Mandela, 1994: 182)

The first words uttered by the actor as Nelson Mandela in the first edited version of the film, were as a young lawyer to a client 'How can I help you?' (Howoo cehn Iyee hehlp yoo?) [haʊu: ken aɪi: help jʊu:]. The words are slightly elided to effect a gentle tone with the open /e/ (eh) vowel carrying most of the stress, and the lips moving rapidly from the frontal pursed position of 'how' to the lateral positions of 'can I help' and back to the frontal pursed position for 'you'. This scene is intercut sharply with the clever cross-examination of 'Mrs De Kok' [mi:si:s dʌ kɔ:k]. The strong lingua-dental /d/ and weighted velar /k/ are sharp and voiced as he calls her name to increase weight and status. The contrast between the caring personal tone of Mandela consulting a client and the hard interrogatory tone of his cross-examination is evident.

In preparation for the scene as a young political activist the basic warm up was supplemented by floppy trill sounds for lip loosening on /brrr/, to coax the voice forward. The exercise was developed further to include a scale register to engage head and chest resonators in order that, the actor locate his mid range. I also introduced humming on the strong nasal /n/ to facilitate a lighter quality resonating in the naso-pharynx. Physical exercise was a significant element of this phase and took the form of jumping, skipping or boxing to awaken the muscularity and energy of a younger man. The actor found that the physical informed the vocal and vice versa.

This vocal phase was characterized by hard glottal onset and dominant glottal stops, muscularity, energy and dedication and is reflected in fierce commitment to individual sounds. Mandela had been in Johannesburg since 1943 and his command of English was impressive.

I had encountered resistance from actors playing comrades and members of the ANC who suggested that I was attempting to anglicize the film in coaching all the characters to speak well. However, in my defence, research confirmed that it had been a part of Mandela's political armour to master English, have a good command of the language and to speak fluently and well. He attested to wanting to speak it better than his adversaries, the Afrikaans speaking Nationalists. He had trained as a lawyer and had appeared in court, which would have demanded a certain command of English and use of it in order to be persuasive and credible. Many comrades were lawyers, such as Walter Sisulu and O R Tambo who would also have been educated in the English tradition. I therefore strove to accurately reflect this period in the accents of all characters.

The tactile stimulant for this vocal phase was an old, leather bound book the actor had found, which was said to have belonged to Nelson Mandela. I used it as a signifier of sound that the actor could 'touch' and 'smell'; the book was hard, resilient and potentially carried in it hundreds of combinations of words, concepts and sounds that the young political activist embodied. We devised rhythms to accompany line and speech learning, with the actor tapping the book in rhythm while saying lines using heavy drumming sounds, mild taps or deliberate ominous beats alternately. Although an external stimulant the actor felt the words in his body, he said, forming a similar

rhythmic pattern in the entire articulatory system, and not dissimilar to a kinesensic experience for the actor.[77]

In preparation for scenes I had some of the speeches that were spoken in English translated into IsiXhosa and recorded. This was introduced for the actor to be exposed to rhythms that might have played in Mandela's head while writing the speech. From these recordings we were able to ascertain which stress patterns were linked to similar sentiments in English. The IsiXhosa translation of the Rivonia Trial Speech (1964) is in **Appendix 7.** I did not know whether this exercise would aid the actor in accessing rhythm and prosodic qualities from IsiXhosa or if any of these qualities would find their way into the accented English. My thinking was that it would take some pressure off the actor while preparing this iconic speech, and allow him to focus on other aspects of the speech. Although the actor did not learn the IsiXhosa words he listened to them and noted key words that proved valuable. The actor commented after the filming this scene that he had felt the strength and muscularity of the IsiXhosa words resonate despite speaking English, and that the exercise had contributed to his sense of Mandela's personal power.

6.4.2 The Rivonia Trial Speech

Voice Clip 6: Nelson Mandela's Voice Rivonia Trial [78]

(I have included my *faux phonetic* spelling devised by me for the actor and which he used during the filming of the trial speech below).

[77] An integrated sensory theory of voice and sound discussed in Arthur Lessac's book '*The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life'*. (1996)
[78] Nelson Mandela speech from the dock from the Rivonia Trial (1964).

I am Nelson Mandela, the first accused. I do not deny that I planned sabotage. I did not plan it in a spirit of recklessness, nor because I have any love of (for) violence. The hard facts were that fifty years of non-violence had brought the African people nothing but more and more repressive legislation, and fewer and fewer rights. Africans want a just share in the whole of South Africa. We want equal political rights, one man, one vote.

(Iyee ehm Nehlsahn Mahndehlah, thah fehst ahkyoozd). Iyee doo nawt deeniyee Iyee plehnned sehbawtaajg. Iyee deed nawt plehn eet een thah speereet awv rehklahsnehs, naw beecawz Iyee hehv ehnee lahv awv viyeeawlenhs. Thah hahd fehkts weh theht feeftee yeeyahz awv nawn-viyeeawlens hehd brawt thah Ahfreekcehn peepahl nahtheeng baht maw ehnd maw reeprehseev lehjeeslayeeshahn, ehnd fyooah ehnd fyooah riyeets. Ahfreekehnz wahnt ah jahst sheh een thah howool awv Sowooth Ahfreekah. Wee wahnt eekwaal riyeets, wahn mehn, wahn vowoot.

(During my lifetime) I have dedicated myself to this struggle of the African people. I have fought against white domination and I have fought against black domination. I have cherished the ideal of a free democratic (and free) society, in which all persons live together in harmony and with equal opportunities.
(Dyooreeng miyee liyeeftiyeem), Iyee hehv dehdeekayeetehd miyeesehlf too thah strahgahl awv thee Ahfreecehn peepahl. Iyee hehv fawt ahgehnst wiyeet dawmeenayeeshahn ehnd Iyee hehv fawt ahgehnst blehk dawmeenayeeshahn. Iyee hehv chehreeshed thee iyeedeeyahl awv ayee dehmawcrehteek (ehnd free) sawsiyeetee, een wheech awl pehsahnz leev toogehthah een hahmawnee ehnd weeth eekwaal awpawtyooneeteez.

It is an ideal, which I hope to live for and) to achieve. But if needs be, it is an ideal for which I am prepared to die.

Eet eez ehn iyeedeeyahl weech Iyee hawp too leev faw, (ehnd) to ahcheev, Baht eef needz bee, eet eez ehn iyeedeeyahl faw weech Iyee ehm preepayahd to diyee.

Voice Clip 7: The actor as Nelson Mandela performing the Rivonia Trial Speech.[79]

This is an iconic speech that is extremely well known to local and international audiences alike. It has been used in music tracks a 'rap' lyrics, the words have been quoted, it has appeared as graffiti, parts of the speech have been blazoned across t-shirts and bill boards and has moved in the public domain. It would be hard to find an individual who was not familiar with some part of the speech. The pressure on the actor was immense to perform it exactly as those that were there remember it, those that are part of the struggle pay homage to, and to the recordings that exist.

The Rivonia Trial scene was filmed over 3 days, and in preparation just prior to shooting, we rehearsed privately in a small room, much like Mandela himself might have done. Not only is the content of the iconic speech known and familiar, but so are the rhythms, stress pattern and cadence. The actor had listened to it many times as it served as a measure of timbre, pace, rhythm and stress patterns for Mandela's general vocal qualities. The pitfalls were apparent, where the actor could deliver a

[79] Idris Elba as Nelson Mandela from the film Long Walk to Freedom doing the Rivonia Trial Speech (2012)

plausible impersonation without the inner sounds, meaning or significance and might have bordered on a comic turn.[80]

Giving notes and making suggestions on set while filming during a scene invariably involves corrections for the same sounds for every take. For example in the first line of the Rivonia Trial speech:

'I am the first accused'

I would give notes as:

'Elongate the Iyee and remember there is a 'y' in there somewhere that pulls the sound back into the throat. Remember too that the /a/ sound in 'am' shifts to the /e/ sound as in 'ehm' and don't forget to get your tongue right through the teeth for 'the' and of course lengthen the penultimate syllable of ahkyooozed'

6.4.3 Mandela the private man

The voice of Mandela in the intimate moments with his family, wives, children and friends we classified as the private voice. It has been described in journals, accounts by friends and comrades, and particularly in recordings of the interviews with Ahmed Kathrada and Richard Stengel for their books on Mandela.[81] The recordings of an older Mandela, once released from prison, reveal a gentle voice, easy manner and dialogue peppered with the expression 'you see'. The informal exclamation 'gee whiz' occurs frequently in his conversations accompanied by little chuckles and there is a uniform stress on demonstrative pronouns 'this' or 'that' as in '*this* was what we wanted' and '*that* was an impressive man'. Most scenes in the film of the private

[80] Because Mandela is in the public domain and has such a distinctive voice many comedians feel they have a right to imitate him and his voice occurs frequently in stand up comedy routines.
[81] *Long Walk to Freedom* (Mandela,1994) and *Conversations with Myself* (Mandela, 2010).

Mandela were those with his first wife Evelyn and second wife Winnie or with Walter and his family, and therefore had not been witnessed by others. And if they had, had not made their way into the public domain. A measure of artistic licence in the quality of the voice, how he expressed himself and the content was taken.

The vocal quality we decided on was soft, velvety and lyrical using a lot of breath and expelling it gently resulting in even, smooth delivery and less glottal attack. To distinguish the private from the public figure, I suggested only using contractions of speech as the private Mandela. A contraction is the shortened form of two words, one of which is usually a verb, such as 'do not' contracting to 'don't', 'I am' to 'I'm', 'you are' to 'you're' ' they are' to they're' or 'is not' to 'isn't. Contracted speech is less formal, denotes relaxation and in our analysis we believed the form he may have favoured with those he trusted. This was a significant decision, as by implication, the public Mandela would not use contractions, and particularly not when talking to someone he was or had to be wary of. (I will discuss this in the voice chronology section on Mandela the public man released).

To access the private voice of Mandela the actor and I devised a series of humming exercises placing the vibration in the larynx and throat, then humming gently into the chest resonators. Andrea Price advocates incorporating singing into the vocal warm up as it is generally accepted by vocal pedagogues that there is a strong connection between optimal vocal usage in speech and of that in singing, because the mechanisms for healthy phonation are the same (2000: 10). James McKinney viewed 'the speaking voice as something which can be improved by the singing voice' (1994:

167).[82] I encouraged the actor to warm the vocal folds and articulatory system with song to extend registers and explore all resonators. The actor chose the song *Lagushoni ilanga,* he learned the tune and hummed this as part of his warm up and it became a sensory trigger for releasing the vocal tone for the private Mandela.[83] Singing teachers suggest hearing a note in your head before attempting to sing it, engaging the imagination in the process, in order to hear or visualize the sound in the mind before mimicking it. This principle was a useful tool in coaching the accent and on occasions in preparation sessions, the actor would hear or imagine the word, phrase or sentence in the accent in his head before speaking.

One example of how monitoring and altering the script occurred on the first day of filming on 28 May 2012. The line in the script said by Mandela to a farmer was, 'Please, my baas has run out of gas baas'. The context was that Mandela was on the run, undercover and in hiding from the authorities and had run out of petrol somewhere in the countryside. His only recourse was to ask a local farmer to help him. I changed the US usage of 'gas' to he more universal term 'petrol', but the line remained confusing. In *faux phonetics* the line read 'Pleez miyee baas hehz rahn owoot awv pehtrawl baas' [bʌs]. Non –South African audiences might have thought the line was 'Please. My bus has run out of petrol. BUS!!' This was intended to be heard and understood as 'Please. My boss has run out of petrol, boss.' This is because of the presence of homophonous words 'baas' meaning 'boss' sounding like 'baas' meaning ' bus. I changed the line several times on the day of the shoot excising one 'baas' at first, then moving the 'baas' to the beginning and then to the

[82] '*The Diagnosis and Correction of Vocal Faults'* James McKinney, 1994) Waveland Press Inc. US
[83] I recorded Miriam Makeba singing *'Lagushoni ilanga'* composed by Mackay Davashe (1964)) for the actor's reference which the actor whistled quietly to himself to help access the private voice of Mandela

end of the line. However it remained confusing and was eventually cut from the film.

There was a scene from this vocal phase where Mandela visited his mother in Qunu and required the actor to speak IsiXhosa fluently. I had compiled lists of IsiXhosa words and phrases for reference (and to include in scenes primarily in English to add the greetings and give a flavour of the language). This scene demanded a fluency not vital when uttering individual words or impromtu and isolated phrases and greetings. These lines were:

Mama ndicela undimamele
[mɑːmɑː iːndiːcelʌ uːndiːmɑːmelɑː]
or
(maamaa eendee/c/ehlah oondeemaamehlah)

EnglishTranslation:
Direct: Please listen to me, mother.
Suggested: Listen to me please, mother

Mama le mithetho yimithetho engalunganga.
[mɑːmɑː le miːtetɔː jiːmiːtetɔː engʌluːngʌngʌ]
or
(maamaa leh meetehtaw yeemeetehtaw ehngahloonahngah)

[English Translation:
Direct: Mother these laws are bad laws.
Suggested: Mother – the laws that want to imprison me are bad laws].

The IsiXhosa coach was required for substantial coaching for the IsiXhosa dialogue, and her process followed the process and methodology established by me.

6.4.4 Mandela incarcerated

This was the period Mandela spent serving the prison sentence that ended after 27 years, when the ANC unbanned and he was released in 1990. Mandela had spent brief periods in solitary confinement, and said that he found it the most forbidding

aspect of prison life, because it seemed to have no end and no beginning with only your mind as comfort, which can play tricks (Mandela, 1994).

Primary to formulating, devising and determining the qualities of this vocal phase was the premise that having been imprisoned might have created significant tension in the articulatory mechanism. Identifying where this tension would be manifest was influenced by factors of environment, conditions in jail and his particular relationships with fellow prisoners, warders and guards. On Robben Island the prisoners were kept in separate cells but worked together in the quarry or the courtyard of the prison.

To locate and define the voice for Mandela during this phase, we used letters he had sent and received while in prison,[84] because these revealed much in relations to his feelings, emotions and how dealt with his incarceration. The accounts by journalist and author Richard Stengel, who had spent three years traveling with Mandela on his release from prison, writing and collaborating on several publications on Mandela (2009) proved useful.

In an interview with *Frontline* journalist John Carlin, Stengel suggested that Mandela had lived one day at a time accompanied by the recurrent question, 'how do I, as a man, as a human being get through this?' (2009). Mandela admitted to being an optimist but 'whether this comes from nature or nurture' he did not know', and cited this as helping him to 'keep one's head pointed towards the sun (and) one's feet moving forward' (Mandela, 1994: 464). He acknowledged time spent on Robben Island was one of reflection, routine, reading, strategy and study.

[84] These letters appear in part in *Long Walk to Freedom* (Mandela, 1994) and are archived at the Centre for Memory in Johannesburg and some appear verbatim in the script

I tried to capture this optimism by extracting the humour, the positive and the satirical in lines of the script where appropriate. In a scene where a warder refers to the political prisoners as a 'bunch of wild animals', the prisoner's answers were imbued with an individual tone: Sisulu says *'I can see myself as a lion'* to which Mandela responds 'A tiger!*'* We highlighted the sinisterly humourous veiled threats he directed at the warders, experimenting with levels of irony by varying the strength of the accent. We aimed too to imbue the line with the pathos and awareness of this impotence. Kathrada remarks there had never been tigers in Africa, and Mandela corrects him with the wry observation that 'There is a Xhosa word for tiger. It's *ingwe*. So there must have been tigers here!*'* The research continually informed choices we made in attitude that informed the accent and the process needed fine tuning as the actor might have spoken with appropriate shifts and accurate IsiXhosa sounds but with Cockney prosody. Here is a comparison:

'There is a Xhosa word for tiger. It's ingwe. So there must have been tigers here!' [ðeəjʌ iːz ʌ xɔːzʌ wed fɔː taɪiːgʌ. iːts iːŋgŋwe səʊuː ðeəjʌ mʌst hev biːjiːn taɪiːgʌz hɪəʌ] This denotes International Phonetic Alphabet phonetics with *cockney* stress underlined.

(Theyah eez a Xhawsah wehd faw tiyeegahz. Eets …… Sowoo theyah mahst hehv beeyeen tiyeegahz heeyah.) The *faux* phonetics are for *Cockney* pronunciation with stress underlined.

[ðeəjʌ iːz ʌ xɔːzʌ wed fɔː taɪiːgʌ. iːts …….. səʊuː ðeəjʌ mʌst hev biːjiːn taɪiːgʌz

hɪəʌ]. This denotes International Phonetic Alphabet phonetics with *IsiXhosa* accent stress underlined.
(Theyah eez a Xhawsah wehd faw tiyeegahz. Eets …… Sowoo theyah mahst hehv beeyeen tiyeegahz heeyah.) The *faux* phonetics are for *IsiXhosa* pronunciation with stress underlined.

Robben Island was known as the 'University' by the comrades, who formed a form of faculty, studying and learning from one another (Mandela, 1994: 556). This aspect of prison life and these conditions suggested this might be the period where Mandela exhibited the most control, the calmest demeanour and reason being his prime motivator. Therefore every interaction with warders and prison staff would be conducted in a calm tone and reasoned manner. We explored even tones where no one word was emphasized which contrasted strongly with the heavily emphasized speech of his later years in public appearances and addresses.

Elements of Mandela's life in this phase were study, taking notes and letter writing and suggested that possible sensory triggers in this phase could be pencil and paper. We researched the writing materials he would have had access to, and explored their qualities to ascertain if they would be suitable. Mandela had said, 'A letter was like the summer rain that could make even the desert bloom' (Mandela, 1994: 475) implying these linked him to the outside world and to those dear to him. These triggers helped the actor to produce a quiet and breathy vocal quality at times almost as soft as a whisper.

Much of the prisoners' discussions would have been conducted 'sotto voce' and

covert in an effort not to draw attention, and we developed a confidential tone. Our choice of adding the pen was based on a letter to his daughter Zindzi from 1980 when he wrote 'A good pen can also remind us of the happiest moments in our lives, bring noble ideas into our dens, our blood and our souls. It can turn tragedy into hope and victory (Mandela, 2011: 276).

It was a time when Mandela, out of necessity, had to suppress the personal in favour of the political. He details how he coped in prison by suppressing desires, needs and thoughts that might have rendered him vulnerable to his oppressors. Containment of anger and communicating with resolve and reason were a vital element of Mandela's armour. He notes he couldn't remember 'losing my (his) sense of control; after all, in that situation you can only survive if you keep calm and cool' (Mandela, 2011: 195).

He also mentions an instant when he was close to losing his temper and control, and of using his fists but decided instead to 'pummel him with words' and added 'I am not a man who approves of oaths or curses, but that day I violated my own principle. … he had caused me to violate my self-control and I considered that a defeat at the hands of my opponents' (Mandela, 1994: 562). The actor and I developed a confidential tone achieved by actively using more breath in phonation and a stronger engagement of the internal articulators when speaking such as the tongue, velum and soft palate.

The letters were also symbolic of how Mandela would have spent much of his time. He was able to receive and respond to fifty-two letters a year. These written in 'his round hand, in a formal, almost Victorian style, full of compliments, reminiscences, condolences and felicitations' and were his link to an outside world. (Sampson, 1999:

326). We found samples of Mandela's handwriting (attached in **Appendix 8**) each word carefully formed and crafted, suggesting a visceral engagement with his materials, which were the pen, ink and paper. In scenes where Mandela was seen to be actively writing a letter, we chose to speak the words aloud as though savouring in his mouth before committing them to paper. This helped his breath and essence to be in some way contained in the letter the recipient would receive. This decision was based on our creative choice, imagining Mandela might have done so too, as there is no record of how he wrote letters, only that he wrote many of them.

Censorship of letters by authorities deleted content regarded as subversive, banned or contentious, and because the prisoners wrote on both sides of the paper often unoffending words were excised from the pages. At first the censors would black out the offending passages, but realizing these could be washed off and what lay beneath might be read, resorted to using razors to slice out paragraphs. One such occasion is referred to, 'I received a letter from Winnie, but it was so heavily censored that not much more than the salutation was left' (Mandela, 1994: 475).

Our choice of paper was informed too by a later observation Stengel made that, 'he adored newspapers. He didn't have them for so many years he revelled in the touch of them'.[85] Mandela himself alluded to newspapers being more valuable to political prisoners than gold or diamonds, more hungered for than food and the most precious contraband on the Island (Mandela, 1994).

The tactile sensation of touching even prison issue writing paper reinforced the vocal

[85] From a lengthy interview for *Frontline Magazine* with Richard Carlin (1999), Stengel observes how on his release from prison Mandela would love holding newspapers and read every single story remarking he had been deprived of these for so long that he relished them.

quality for Mandela incarcerated. This voice could be described as fragile, wavering and delicate and provided a strong contrast to the even reasoned voice the actor used when addressing warders. We therefore had to detail vocal tone and quality for each scene, and required considerable vocal dexterity.

In my research I found a reference to a drink the prisoners were given as a meal called 'phuzamandla', which translates directly to 'drink of strength'). It comprised a mixture of mielies, powdered yeast mixed with milk or water, and if thick was tasty which was rare. (Mandela, 1994: 466). We had a drink made up as close to phuzamandla in consistency and taste, and the actor found that it aided him access to the manner in which way to hold his mouth to facilitate the voice of Mandela incarcerated.

Mandela decided to learn Afrikaans soon after arriving on Robben Island. This impacted on some choices for the vocal quality for the phase 'Mandela incarcerated'. He had a kind of relationship with his oppressors and found it was advantageous in being able to understand what they said. Stengel suggests Mandela realised, possibly unconsciously, the relationship between him and his Afrikaans guards was a microcosm for the whole South African experience (1996). The effect of this on the voice was an increased awareness in guttural sounds made in the back of the throat as in /g/, /k/ and /kHz/. Also present were the heavily tapped /R/ sounds, hard glottal onset and a harsher tone generally, even though the breathy quality mentioned earlier was still maintained and evident.

A person's voice is shaped by their psychology, personal history, relationships with

parents, siblings or friends and by the environment.[86] The male dominated environment of Robben Island would undoubtedly have borne influence on Mandela's vocal quality. Notwithstanding only hearing masculine range and resonance, the scope of expression would usually have tended to the abrasive and sharp. Guards and warders would have shouted commands and orders aggressively, vocally reinforcing their dominance and power with the language intended to instill dread and elicit fear in prisoners. There would have been a heightened awareness of potential volatile and irrational behaviour of both the warders and prisoners, and this might have compounded a breathy tone with voiceless consonants in order to soften tone and not to provoke where unnecessary. It was my contention that in prison the comrades would counter prison authority by purposefully speaking gently and quietly. This constituted a form of protest and as powerful a weapon as asserting political independence.

Xhosa traditional music places a strong emphasis on group singing and handclapping as an accompaniment to dance. The prisoners 'sang freedom songs as we worked, the spirit was very high' (Mandela, 2011: 210).[87] Their voices were further developed with singing as concerts organized by fellow prisoner Selby Ngendane[88] to celebrate Christmas and special occasions, and they rehearsed for these. Prisoners were permitted to sing and did so while working either in the quarry or in courtyard and also at night in the cells. Kathrada recalls on occasion it was resounding and

[86] Having assessed voices 2005 I am aware of patterns emerging with regard to factors of environment, education, the family unit, traumatic experience and anatomy.
[87] One of these was *Nkosi Sikelele' iAfrika* . God Bless Africa), written by a teacher Enoch Sontonga in 1897 and was adopted as the anthem of the ANC and became the South African National anthem in 1994.
[88] Choirmaster Selby Themba Ngendane was member of the ANC Youth League before switching allegiance to the Pan African Congress in 1959.

comforting.[89] Entertainment was communal and encouraged interaction playing chess, bridge, scrabble and draughts. Mandela mentions how vocal these tournaments often were and that he was nicknamed 'Qhipu' meaning 'I strike' (Mandela, 1994: 540).[90] The actor used this word during his warm up session for particular scenes to generate energy and to exercise his tongue as it contained the /q/ lingua palatal click which required certain practice to execute as [qi:pʊ] or (qeepoo).

The prisoners had also formed a dramatic society, studying and presenting classical plays annually. Mandela appeared as Creon in Sophocles'Antigone and would have had to revisit the experience of his first foray into drama at Fort Hare. He would have had to project his voice and learn lines for the performance. He remarks how elevated he felt by the classics and particularly Greek tragedy, and that the prisoners' choice of the play symbolized their own struggle, as Antigone too was a freedom fighter who had defied what she felt was an unjust law (Mandela, 1994: 540).

In a letter to Winnie in 1970, Mandela wrote 'Indeed the chains of the body are often wings to the spirit. It has been so all along, and it will always be'. This is reminiscent of Shakespeare's words in *As You Like It* where he puts the same idea somewhat differently: 'Sweet are the uses of adversity, Which like a toad, ugly and venomous, Wears yet a precious jewel in the head.'[91] Still others have proclaimed that 'only great aims can arouse great energies' (Mandela, 2010: 45).

[89] Ahmed Kathrada was an advisor for the film and on set for most of the filming and he told me this in conversation on the film set in June 2012.
[90] Mandela details how he used to ponder each possibility for quite some time until he was ready to make a move and then exclaim 'Qhipu! This frustrated his fellow player and so was called Qhipu more out of frustration than affection.
[91] Quote is from *As You Like It,* William Shakespeare Act 2 Sc 1

The use of verse in letters is not uncommon of course, and we had read that Mandela enjoyed the classics, but significant to the actor and me was his choice of this poetic and richly metaphored excerpt. It suggested a delight and appreciation of lyricism coupled with a sensitivity to the delicate and tender. I included the letter in the warm up routine in preparation for the scene in the film, where Winnie visits him on Robben Island for the second time. In the warm up the actor shouted it, and sang it and explored the music and meter within the piece, saying it with various emotions, such as anger, frustration, yearning, eagerness and expectancy and what the actor imagined Mandela might have experienced. Speaking these Shakespearian lines with Mandela's accent he sensed and accessed a grandeur that lay deep inside the man the actor said. Although not given free reign at this point in our process, it was to serve the actor well for the phase when Mandela was released. Exploring the poetry and range of sounds contained in the words lent a gravitas to his speech.

Dreams featured prominently in scenes in Robben Island prison in the film. Mandela mentioned in an interview with the BBC (1996) that a recurring dream he had was one of getting out of prison and walking home to Soweto from town. As he reached home he found the house open, nobody at home and was deeply concerned about Winnie and the children. Dreams were re-enacted in the film from Mandela's perspective, accompanied by voice over accounts. I asked that these voice-overs be recorded in the prison for vocal continuity.

A quality of naïve puzzlement and wonder was explored for the dream sequences, characterized by adding upward inflections and the dominance of voiceless consonants, to the basal breathy quality already established. (Voice-overs are often

recorded as part of the ADR sessions in post-production, and I felt an essential quality accessed and triggered by being in the prison environment would have been hard to re-establish).

6.4.5 Mandela released and public

Voice Clip 8: Mandela's Speech at Inauguration 1995[92]

Voice Clip 9: The actor as Mandela Boipatong Speech in 1992[93]

This phase coincides with the sections Mandela titles 'Talking to the Enemy' and 'Freedom' in his autobiography (1994), which starts in 1982 when he along with four comrades was transferred to Pollsmoor Prison, and continued to 1988 when he alone was moved to the Victor Verster Prison. Although not free, this was the period where he was in negotiation with politicians of the Nationalist Party. Two major collections of taped conversations exist, one with Richard Stengel and the other with Ahmed Kathrada and both feature in his second book *Conversations with Myself* (Mandela, 2010). His speech is characteristically slower exhibiting a measured pace and I detected more effort was needed for phonation. The breath inhalations (and therefore capacity) are shorter, which might have been the result of his contracting tuberculosis in 1988 (Mandela, 1994). I suggest that his lungs had been weakened after exposure to dust and pollution while working in the quarry on Robben Island. As we traced the vocal chronology which included aspects of the quality of Mandela's voice, the ailment seems to increasingly present in Mandela's speech. Recordings and film clips of public appearances after his release from the Victor Verster Prison in 1990 exist.

[92] Archive recording from Centre of Memory
[93] Recording of actor Idris Elba as Mandela from the film *Long Walk to Freedom* (2012)

These span the period until his election as the first black president of South Africa in 1994. We tracked vocal changes in these years noting the shortness of breath so present in his voice on his release from prison, characterized by short exhalations of air after a phrase creating an audible /ʌ/ sound. The lack of breath support compounded the voice sitting posterioraly in the mouth, the result of lack of energy to propel the sound forward.

The diminishing breath control and enervating effect of the escaping breath meant less control of the articulators. The differentiation between long and short vowel sounds and voiced and voiceless consonants becomes less apparent. The voiced consonants remain voiced despite the breathiness, but the voiceless consonants tend to be more voiced, notably /t/ which almost approximates an aspirated /d/. /p/ is also voiced sounding close to an aspirated /b/, and /k/ is so voiced that it resembles /g/. A voiceless consonant needs space between the velum and the soft palate, but because effort being used to breathing and not for movement or control of the articulators.

The /r/ is heavily tapped as /R/ and the glottal stops are dominant as the sudden exhalations of air accompany poor airflow. The effect is pronounced and the phrasing deliberate to use the available air sparingly. Elongation on penultimate syllables of words with two and three syllables is evident, as in 'dedication' [dedi:***keɪi:***ʃʌn] (dehdee***kayees***hahn); separation [sepʌr**eɪi**:ʃʌn] (sehpahr***ayees***hahn); victory [vi:kt***ɔ:ri***:] (veek***tawr***ee) and abandoned [ʌb***ɑn***dɔ:nd] (ah***bahn***dawnd). (This pattern of stressing the penultimate syllable occurs in IsiXhosa stress patterns of English words (as explained in Chapter 4) but there is evidence of it becoming a more dominant trait as Mandela ages).

Coupled with the tuberculosis he contracted as a result of working in the quarry Mandela cited it was the light of the sun that affected his eyes. 'The glare hurt our eyes and, along with the dust, made it difficult to see. Our eyes streamed and our faces became fixed in a permanent squint' (Mandela, 1994: 482). The actor and I experimented with how squinting might affect the muscles of the face and mouth and if and how this might have affected speech. Squinting into the sun causes the muscles to draw the mouth laterally into a smile or grimace, and results in the jaw not being able to drop open vertically but reinforces lateral movement. The contraction of the muscles in the face causes tension with the result that speaking while squinting produces a thin and almost 'squeezed' voice. The prisoners applied for sunglasses to counter this effect, but were not even permitted reading glasses. This would have resulted in some damage to Mandela's eyes. This was corroborated in discussion with Kathrada, when Mandela admitted 'there are perforations in my eyes arising out of the quarry, the lime quarry' (Mandela, 2010: 138). We investigated the possibility of how this might affect the delivery of speeches in this phase. He read most of these, but he would have prepared well and learnt phrases off by heart to compensate for his impaired sight. This further compounded the characteristic slow measured pace.

In the film, Mandela gave many public addresses during this phase and I thought his sense of accountability was significant. Acknowledging accountability was at the heart of his State of the Nation address in 1995 when he said, that 'the time had come to accept in our hearts and minds that with freedom comes responsibility' (Mandela, 2011: 108). The voice matched the concept of accountability by accessing a precision in the pronunciation, in the actor feeling accountable for every word, every gesture and every sentiment. This reinforced the choice of careful enunciation, and taking the

time to consider what was being said and to what effect. And we kept in mind too Mandela's observation that the 'masses like to see somebody who is responsible and who speaks in a responsible manner…… so I avoid rabble-rousing speeches' (Mandela, 2011: 254).

A significant statement by Mandela was made in 2000 at the closing address of the XIII International Aids Conference 'It is never my custom to use words lightly. If twenty-seven years in prison have done nothing to us, it was to use the silence of solitude to make us understand how precious words are and how real speech is in their impact on the way people live and die' (Mandela, 2011: 274). This demonstrated his careful and considered manner and choice of words and we looked at the logic and structure of the speeches and how these affected the rhythm.

Idiosyncratic humour is invariably mentioned as a trait present in Mandela's speech and demeanour. His wit has been described as wry, savvy, dry, satirical and ironic. I introduced the notion of a 'humour barometer' for scenes that contained a measure of humour, which was demonstrated in the range of the voice. Mandela can deliver an ironic line with a deadpan expression followed by a winning smile, often more chilling than humourous. An example occurs from the screenplay *Mandela: Long Walk to Freedom* in a scene during negotiations between Mandela and F W De Klerk on the conditions of Mandela's release. De Klerk suggested that he accompany Mandela as he walks free. To which Mandela responds that De Klerks's people had taken away half of his life and returned him an old man to an abandoned home and that for this reason he didn't want De Klerk to be at his side at that moment. 'I don't want to be told that you have given me my freedom. Just open the gate and let me go'

(Nicholson, 2012). We also decided in this scene that Mandela should use the informal contraction of 'I don't' (instead of the more formal form 'I do not'), which he had used previously in discussion with representatives of the ruling National Party, in this case, to indicate an inversion of status due to his imminent release. There is an irony in the speech that is uttered with clarity and searing directness with no hint of humour in either demeanour or tone. The aim was to elicit a sense of ironic outrage from the audience, at how inappropriate it would have been for Mandela's jailers to have been present at the moment of his release.

Mandela often utters lines that are more directly humourous and accompanied by a twinkle in his eye and a smile playing at the edges of his lips. One of the last on camera lines in the film is spoken by Mandela, as the first black president of South Africa. In the scene, he strides ahead of a phalanx of members of the ANC and says to no-one in particular (possibly to himself and obviously for the audience) but referring to his cabinet, 'These are my jailers now' [ðiːjiːz ʌ maɪiː dʒeɪiːlʌz naʊuː] (Theeyeez ah miyee jayeelahz nowoo) which is delivered with his wry but tired smile.

6.4.6 Prosthetics and how these affected accent

An important element during this phase was the use of extensive prosthetic make up. This included foam, silicone, latex and glue and was sculpted onto the face with make up applied over this. It was a lengthy process of between 4 – 6 hours. Camera tests took place before filming commenced, and I was present while the prosthetics were being applied and the test process. I noted what facial muscles might be affected and so recorded the actor speaking in his native accent and voice to ascertain what changes had taken place to the placement, articulatory settings and general shape of

the mouth. (I compared these to the initial recordings I had of the actor speaking without the prosthetics). I extrapolated from this analysis how the speech and which particular sounds might be affected in the IsiXhosa accent. Warm ups were difficult while wearing prosthetics and as they are delicate with vigorous movement of muscles possibly causing the product to lift away from the skin. I therefore devised a simple short warm up that the actor was able to do in the minutes prior to shooting. However these became less frequent.

The effect of the prosthetics was the mouth and lips articulating forward and down at the corners and this imitation of movement affected formation of sounds. The /s/ sound shifted at times to almost /ʃ/ or /sh/, which was useful, as this is a sound often affected in this way during the aging process. And therefore 'so' might shift to a light form of [ʃo] (showoo). One of the sounds that did pose a problem was the /ð/ or voiced /th/ sound because the tongue was not able to move sufficiently anterioraly and through the teeth and a /d/ was often the result. Therefore 'these' or 'those' became [ðiːjiːz] or . deez) and [ðəʊuːz] (dowooz). Generally the mouth and internal articulators were fairly immobile and rigid and needed monitoring to maintain clarity.

An appropriate sensory trigger for this period as the public man was human contact and particularly the hands. The actor recalled in a discussion with Kathrada, that what excited Mandela most at the prospect of being free was the physical contact he would be able to have with people again after nearly 3 decades in prison. Contact with his fellow prisoners had been possible but was rare and afforded little opportunity for tenderness. Suppressing his feelings and embracing stoicism was evident in the chapters in his autobiography describing this period. Much of his

writing about freedom dealt with the implications for the country, its people and the ANC rather than in those for him personally.

Mandela was known to love infants and children and enjoy interaction with them. His ease with most people is apparent and he was often pictured in close contact with his grandchildren and children. He admits to enjoying the company of women, and his assistant Barbara Masekela commented to Stengel soon after his release from prison that Mandela loved women, and added pointedly 'that not every man does, you know' (Carlin, 1996).

The use of Mandela's 'hands' as the sensory trigger for this phase, although a very public one, we mapped contact, however brief, in the form of handshakes, hugging or an arm around someone's shoulder might be included in a scene. These became significant gestures for the actor. In preparation for the scenes in this phase the actor said he became intensely aware of the eloquence of Mandela's hands and how this might have affected the voice. In my experience when actors use their hands or gesticulate to express themselves while they are talking, the voice becomes less expressive. The hands then become the tools of expression and the voice rendered passive and expressionless. A 'language' developed from observing documentary footage of Mandela's hands in public and private situations, and changes that occurred in the voice noted. In interviews Mandela's hands remained firm on the arms of his chair and the voice clear and concise, commanding attention. When holding an infant, greeting a comrade or holding his daughter's hand, he seemed to speak less but enjoyed the moment of touch. The voice seemed to quieten in the presence of physical contact. Mandela's hands were eloquent and held much of what

Mandela really wished to say. Throughout this phase the actor and I experimented with the hands being eloquent while the voice was still and as the voice became stronger so the hands stilled.

During this phase, in contrast to the rigorous physical exercise used in the earlier stages, I introduced the principles of a slower and more controlled form of exercise to rid the body of unnecessary tension, similar to the Alexander Technique (2000). Stillness, control and grace were physical qualities Mandela exhibited, and to support these, the actor practiced T'ai chi chu'an and spent rest periods between shooting, following simple meditation exercises.

6.4.7 General notes discovered for voice

Although the actor never quoted the full name 'Nelson Rolihlahla Mandela' the meaning of his middle name was interesting and useful. Rolihlahla means 'pulling the branch of a tree', ' Shaker of the branch' or 'troublemaker'. Though not empirical in nature, the meaning helped define the man and the quality of his voice, as solid, unwavering in his youth, and rooted and with the resonance of a tree.

IsiXhosa is a language rich in the use of idiom and metaphor and part of the daily vocal warm-up routine was an idiom or saying for the day. Favourites were *'Ubukulu abubangwa'* meaning 'One does not achieve greatness by claiming greatness' and '*Ilizwe lifile'* meaning 'The land has died', which could be interpreted as 'the war has begun'.[94] Analysing Mandela's speeches there is a suggestion that the root of an

[94] Nomboniso Pail , IsiXhosa consultant and coach in discussion on the use of idiom in IsiXhosa. This is embodied knowledge from an oral tradition.

expression he uses in English may be an IsiXhosa proverb. There are further examples in **Appendix 9**.

Conclusion

Research material provided invaluable in guiding the choices made on vocal quality, delivery, prosody, attitude and demeanour. Defining and determining the four vocal phases for the character provided clear distinctions for exploring vocal traits. The vocal chronology proved invaluable in accessing not only the accent and strength of it but also particular vocal idiosyncracies.

Conclusion of Study

In evaluating my process of coaching accent acquisition and testing the methodology, I conclude that the neutral and medial 'point of articulation' required for Received Pronunciation, provides a useful tool in the facilitation of an actor's awareness of the mechanics of the vocal apparatus, modifications made in order to acquire an accent and how to effect the required changes. Received Pronunciation also encourages soft, loose and relaxed muscles within the jaw at the maxilla joint and contributes to the relaxation of the neck, shoulders and upper thoracic areas.

I am aware that the actor in the study was familiar with Received Pronunciation, had been exposed to its principles and therefore was open to a concept and process of accent acquisition based on these principles. Actors not familiar with Received Pronunciation might view the language as limiting, prescriptive or outmoded representing a form of cultural imperialism. In such cases I try to achieve a form of neutral placement using visual aids and the diagrams of the vocal apparatus.

The study suggested that analysis of the actor's native accent and its spectrum of sounds forms the basis on which to build and devise interventions. Once this was established, I introduced Received Pronunciation as a model to illustrate the concept of 'points of articulation' and how shifting these points to different positions in the oral cavity affected the sounds and quality of sounds produced. Determining point of articulation for the accent to be acquired was important to establish to view it in relation to those of Received Pronunciation and the actor's native accent.

If an actor has no knowledge of Received Pronunciation introducing it as part of the process would require familiarization with the phonetic scope of the accent. I eschewed the use of the International Phonetic Alphabet in the process of developing my methodology and theory, primarily because it is seldom taught in drama institutions as part of a syllabus, and many actors have no formal training. It would not be efficacious to spend valuable time teaching the actor the sounds corresponding to the International Phonetic Alphabet. When coaching international actors I have used Standard American for Americans, Received Pronunciation for Britons, Standard Canadian for Canadians, General Australian for Australians or an equivalent in other English speaking regions which approximate medial placement.

The area where technique and imagination meet in the process of acquiring an accent aided my holistic approach. The theory of multi-sensory stimulation was used in the form of sensory triggers, which helped with sound associations. Learning the technical aspects of placement were cognitive processes and this was a necessary and essential phase in the process. However the aim was for the not to need to concentrate on aspects of producing the appropriate and functions of the vocal apparatus. The sensory triggers became 'shortcuts' for accessing appropriate sounds and vocal qualities.

There were many forms of sensory triggers during the process of acquiring the accent and learning new sounds. These included phonetic pillows used for the tapped /r/ sound as in /R/, which the actor associated with a colour and texture and on set merely the sight of the colour or the feel of the texture would immediately trigger the sound. Other sensory triggers were the use of colours, songs, and specific objects to trigger a

particular sound, a certain vocal quality, a vocal mannerism or a specific emotion, which in turn informed voice and accent.

The actor received input from many sources on the film set and I part of the use of the sensory triggers was to minimize the conceptual content of notes I gave in between takes. Therefore any form of shorthand, but particularly the sensory triggers, assists the actor's process.

The repetitive nature of accent coaching leads to the actor receiving the same note on a sound many times during the filming of a scene and the film. A code or shorthand develops organically and might include any number of signals. The coach might suggest the actor thinks of or feels a colour or texture for a sound, word or phrase, or the coach merely purses the lips to suggest a sound, or has a hand signaled code for longer vowels, or demonstrates the /R/ sound so the actor can see the movement of the tongue. All these triggers contribute to reinforcing retention during the filming of a scene.

Research material proved more important and useful in this study as we referred back to it continually making small adjustments to sounds and tone. Should the character requiring accent acquisition have been fictitious there might not be a body of resource to work from but I would then source sounds one 'imagined' the character might embody or indeed create sounds unique to the character, actor and experience.

The use of *faux* phonetics is a useful and successful tool, which I hope to refine further. (Having coached all the accents on the film (South African English,

Afrikaans, IsiXhosa, British and American) using a similar technique I deduced the methodology is effective and produces the desired results.

The *faux phonetic* sheets, particularly, helped to maintain and sustain consistency in accent, I think because the alphabet and spelling used are fundamental to English speakers, and the sounds easily recognizable. Because the faux phonetics spell the word as it is pronounced there is less margin for error.

The nature of the study and action research paradigm used to conduct the investigation was beneficial to both actor and coach as a symbiotic process, where the actor learned from the coach and the coach too learned from the actor.

The feedback gained from the actor supported my conclusion that Received Pronunciation had been significantly helpful and a useful aid in neutralising his cockney sounds and placement. He indicated that had we not used this system he might not have managed to shift the point of articulation sufficiently to a posterior position in the mouth in order to effect accurate IsiXhosa placement. He remarked the process though difficult to assimilate at first, produced a method embracing comfort and ease for the actor, a sense of safety in terms of the spectrum of sounds defined by the point of articulation and that the method empowering. He said he would use tenets and aspects of the process when next attempting an accent.

The actor remarked that the inclusion of a multi-sensory approach into the process, though novel and intimidating at the outset of coaching proved beneficial in the instantaneity of the results, meant the accent was never considered a factor that was in

any way intrusive. The method had also facilitated the use of his personal memory data and embodied resource in creating the voice of Mandela. The actor re-iterated that he felt supported and relaxed on set knowing and 'feeling' that he had developed a solid base for acquiring the accent, which was the foundation of his approach to playing the character of Nelson Mandela.

My embodied knowledge of accent acquisition and how to coach in tandem with my embodied knowledge of the political history and some of the characters that populated the landscape, all contributed to devising and formulating the methodology and coaching strategy for this project.

The process was ongoing until a year ago after recording and re-voicing some dialogue. Initial ADR had been conducted during the filming process when the actor was still in South Africa. During the later stages of ADR I prepared the actor a week prior and on the day of the session, with the actor was in a studio in London while I was on Skype in Johannesburg and guided the session via the Internet.

Possibly one of the most affirming responses was from the crew on the film who were complimentary to both of us, admitting at times they believed they were in Mandela's presence. And another response occurred during the filming of a crowd scene where family and friends at the Victor Verster Prison to celebrate his birthday surround Mandela. The scene was improvised and a little girl of about 5 and extra had had no coaching, looked up at the actor (who was in prosthetics) and said simply 'Is it really you?' and when the actor said 'Yes it is me!' she exclaimed 'I knew it! I knew I would meet you one day Tata!' and because of her size threw her arms around his

knees. Many people on the set on this particular day imagined we were shooting a documentary of the real Mandela's life.

The film has been released and trailers are available on Internet, social media and in some cinemas in the US. Reports to date from the Weinstein Company (US Producers and Distributers) have been positive.

Idris Elba received a Golden Globe Nomination and was extensively complimented on the accuracy of the accent – as was Naomi Harris (Winnie Madikizela-Mandela) and many of the accents in the film.

The questions posed in the first chapter include whether the methodology I have developed and devised could be used to address issues arising from a lack of formal voice and accent training in institutions in South Africa. It was clear from the work with the actor in the case study, and other actors appearing in the film, that the method has merit. Primary is that it does not intimidate the actor, but ensures he/she is relaxed, by following a gentle process that builds on the foundation of the actor's own embodied knowledge, sic native sounds. Therefore the actor is not 'adopting' or 'putting on' a sound either inauthentic or untrue, because the acquired accent uses the embodied sounds of his/her native accent, the embodied experiences of his/her senses and the embodied knowledge of his/her memory data.

A further investigation of the method might be to identify institutions, which do not provide accent tuition as part of a curriculum and test the method further. However results of this study indicate the method of moving through a frame of a neutrally

articulated accent in the process of accent acquisition is effective and could form a comprehensive base for a module within a curriculum.

Appendices

1. **Human Research Ethics Committee Clearance Certificate**
2. **Informed Consent: Anant Singh (Producer/Videovision)**
3. **Informed Consent: Idris Elba (Actor)**
4. **International Phonetic Alphabet Chart**
5. **Warm up Exercises 1**
6. **Warm up Exercises 2**
7. **Rivonia Speech Translated into IsiXhosa**
8. **Letter in Mandela's handwriting**
9. **IsiXhosa Proverbs**

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON MEDICAL)
R14/49 Horsthemke

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER H121005**
PROJECT TITLE	Giving Voice to Mandela: An analysis of accent acquisition intervention for the character of Nelson Mandela in the Film "The Long Walk to Freedom" - A Case Study
INVESTIGATOR(S)	Ms FR Horsthemke
SCHOOL/DEPARTMENT	Wits School of Arts/Drama
DATE CONSIDERED	19/10/2012
DECISION OF THE COMMITTEE	Approved unconditionally
EXPIRY DATE	01/04/2015

DATE 02/04/2013 **CHAIRPERSON** _____
(Professor T Milani)

cc: Supervisor : ~~Dr W Nebe~~ PROF. H. BARNES

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10005, 10th Floor, Senate House, University.

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

_____ _____/_____/_____
Signature **Date**

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

INFORMED CONSENT

Dear Mr Anant Singh

Study title: GIVING VOICE TO MANDELA: AN ANALYSIS OF ACCENT ACQUISITION FOR THE ACTOR PLAYING THE ROLE OF NELSON MANDELA IN THE FILM 'LONG WALK TO FREEDOM'

I, **FIONA RAMSAY HORSTHEMKE**, am doing research on Accent Acquisition for the role of Nelson Mandela in the film **LONG WALK TO FREEDOM**. Research conducted will be the process I employ to learn the answer to the question, 'Will I be able to create and devise an intervention facilitating accent acquisition by the actor in order that he be able to play the role of Nelson Mandela? In the study I hope to compare and contrast the shifts in sounds and placement from the Cockney accent to that of IsiXhosa. The results will be invaluable for both scholars of linguistics and phonetics and actors. It is my hope that the results could be used to encourage further studies of this nature in accent acquisition for IsiZulu, Setswana, Sepedi, Sesotho, Shangaan, Tsonga, LuVenda, etc.

I am inviting you as the producer of the film to take part in this research study, which asks only that I be able to record readings and performance of The Rivonia Trial speech from the script in Idris' own voice and accent, and to record certain stages in the accent acquisition as I conduct the intervention in the form of coaching and notes and finally record the speech from performance in the film. The duration of the study will span the length of the film shoot – about 3 months with some pre-production recording and post- production recording when we re-voice the film if necessary. The study would run concurrently with your involvement with the film as Producer
I don't foresee any risks of your participation in the study as the recordings are only for Study purposes and attached to the Research Thesis, housed at the University of the Witwatersrand and not in the public domain.

The research study will a first in South Africa and serve as a blue print for further investigation into the rich culture and heritage of the indigenous languages of South Africa and the region. Your participation will be greatly lauded and appreciated by the arts community of the SADEC (Southern African Developing Countries) region

I will also be doing similar research on other accents required in the film by other actors, but these are not part of this research study.

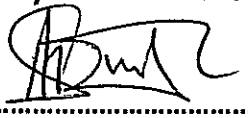
Should you be keen to have access to the research, you will be given pertinent information on the study while involved in the project and after the results are available.

Your participation is voluntary and every effort will be made to keep personal information confidential and within the ambit of the study. Absolute confidentiality cannot be guaranteed. Personal information may be disclosed if required by law. Examiners and organizations that may inspect and/or copy my research records for quality assurance and data analysis and might include groups such as the Research Ethics Committee.

In the event of the study being published, this would only occur after the release of the film when the results would be in the public domain.

Please sign below that you accept and agree to participation in the study and have read and agree to the conditions outlined above.

I, ANANT SINGH hereby agree to participate in the study research conducted by Fiona Ramsay Horsthemke for submission for and MA Degree at the Wits School of the Arts.



.....

ANANT SINGH

Date: 14/11/2012.

Place: Durban

Ms. Fiona Ramsay Horsthemke November 15, 2012

Re: Idris Elba / Giving Voice to Mandela: An Analysis of Accent Acquisition - Release

Dear Ms. Ramsay:

You wish to do research on accent acquisition by recording readings and my performance used in one speech (The Rivonia Trial), in my voice and accent, from the film "Long Walk to Freedom" (the "Performance"), including recording certain stages in the accent acquisition as you conduct an intervention in the form of coaching and notes, and to record said speech from my Performance for a research study you are conducting for your Masters thesis (the "Study").

For good and valuable consideration (collectively, the "Fee"), insofar as I am concerned and insofar as my name, voice, likeness, actions, appearance, statements, photographs, images and/or biography (collectively, the "Material") appear therein, you may use the Performance and Material as part of the Study, but not in any advertising, marketing materials, media releases or other publicity, and only as part of the Study, subject to the terms hereof. No personal information about me shall be included in the Study or otherwise disclosed, unless required by law. Your best effort shall be made to keep the Study confidential other than as required in the course of presenting your thesis. You shall make no other use of the Performance or Material without my prior written consent. No other participant in the Study shall be paid more for their similar participation in connection with the Study; in the event that any other participant is paid more than the Fee, you will pay me additional compensation so that I shall receive not less than the fee paid to any other participant.

Other than the Performance and the Material approved by me for use in the Study, no other materials containing my likeness may be used, nor may there be any changes to the use of the approved Material without my prior written approval. This grant of rights herein is conditioned on the Performance appearing in the Study as described above, and any other use will require that you seek my written consent thereto after presenting the new proposal to me.

You acknowledge that neither I nor My One Media, Inc. make any warranty or representation of any kind, express or implied, in connection with the Performance and the Material and that the use of the Performance, as contemplated herein, may require consents or licenses from parties other than me. Accordingly, you agree that as a condition for the use of the Performance, you will, at your sole cost and expense, obtain all consents, licenses and other permissions which may be required from other persons, firms, corporations, guilds and/or unions.

You agree to protect, defend, indemnify and hold me and My One Media, Inc. and any and all affiliated and related entities (including all officers, directors, shareholders, agents, employees, assigns, licensees and affiliated and related parties of the foregoing) harmless from any damage, loss, expense or liability (including reasonable attorneys' fees and costs) arising from any claim, litigation or proceeding directly or indirectly relating to (i) this agreement; (ii) the exploitation of the Performance and/or Study; (iii) any use of my name, likeness or voice in connection with the Performance and/or Study; and/or (iv) any breach or violation by you of any provision hereof.

"Me", "my" and related terms refer to Idris Elba and My One Media, Inc. "You", "your" and related terms refer to Fiona Ramsay Horsthemke.

Nothing herein contained shall be deemed to obligate you to exercise any of the rights, licenses, and privileges herein granted to you.

Very truly yours,

Idris Elba, an individual, and on
behalf of My One Media, Inc.

AGREED TO AND ACCEPTED:

Fiona Ramsay Horsthemke

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

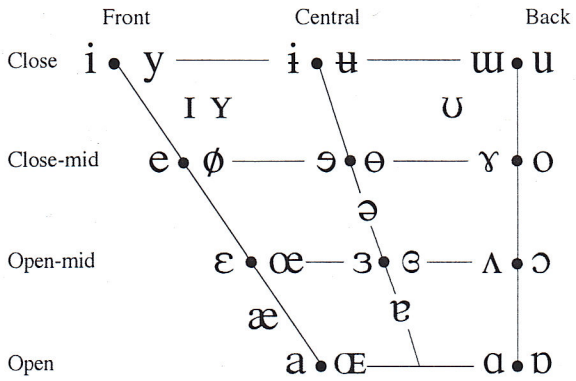
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks		Voiced implosives		Ejectives	
ʘ	Bilabial	ɓ	Bilabial	ʼ	Examples:
ǀ	Dental	ɗ	Dental/alveolar	pʼ	Bilabial
ǃ	(Post)alveolar	ʄ	Palatal	tʼ	Dental/alveolar
ǂ	Palatoalveolar	ɠ	Velar	kʼ	Velar
ǁ	Alveolar lateral	ʛ	Uvular	sʼ	Alveolar fricative

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

- ʍ Voiceless labial-velar fricative
- w Voiced labial-velar approximant
- ɥ Voiced labial-palatal approximant
- ʜ Voiceless epiglottal fricative
- ʢ Voiced epiglottal fricative
- ʡ Epiglottal plosive
- ɕ ʑ Alveolo-palatal fricatives
- ɺ Voiced alveolar lateral flap
- ɧ Simultaneous ʃ and x

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary. k͡p t͜s

SUPRASEGMENTALS

- ˈ Primary stress
- ˌ Secondary stress ˌfoʊnəˈtɪʃən
- ː Long eː
- ˑ Half-long eˑ
- ˘ Extra-short ĕ
- ǀ Minor (foot) group
- ǁ Major (intonation) group
- . Syllable break ɹi.ækt
- ‿ Linking (absence of a break)

DIACRITICS

Diacritics may be placed above a symbol with a descender, e.g. ŋ̊

̥	Voiceless	n̥ d̥	̤	Breathy voiced	b̤ a̤	̪	Dental	t̪ d̪
̬	Voiced	s̬ t̬	̰	Creaky voiced	b̰ a̰	̺	Apical	t̺ d̺
ʰ	Aspirated	tʰ dʰ	̼	Linguolabial	t̼ d̼	̻	Laminal	t̻ d̻
̹	More rounded	ɔ̹	ʷ	Labialized	tʷ dʷ	̃	Nasalized	ẽ
̺	Less rounded	ɔ̺	ʲ	Palatalized	tʲ dʲ	ⁿ	Nasal release	dⁿ
̟	Advanced	u̟	ˠ	Velarized	tˠ dˠ	ˡ	Lateral release	dˡ
̠	Retracted	e̠	ˤ	Pharyngealized	tˤ dˤ	̚	No audible release	d̚
̈	Centralized	ë	̴	Velarized or pharyngealized	ɫ			
̽	Mid-centralized	e̽	̝	Raised	e̝		(ɹ̝ = voiced alveolar fricative)	
̩	Syllabic	n̩	̞	Lowered	e̞		(β̞ = voiced bilabial approximant)	
̯	Non-syllabic	e̯	̘	Advanced Tongue Root	e̘			
̴	Rhoticity	ə̴ a̴	̙	Retracted Tongue Root	e̙			

TONES AND WORD ACCENTS

LEVEL			CONTOUR		
ɛ̋ or ˥	Extra high		ě or ˩˥	Rising	
ɛ́ ˦	High		ê ˥˩	Falling	
ɛ̄ ˧	Mid		ɛ̌ ˧˥	High rising	
ɛ̀ ˨	Low		ɛ̌ ˩˧	Low rising	
ɛ̏ ˩	Extra low		ɛ̂ ˧˥˧	Rising-falling	
↓	Downstep		↗	Global rise	
↑	Upstep		↘	Global fall	

WARM UP EXERCISES 1

IDRIS ELBA

1. Resonators

Chest: hum on mmmmm feeling the vibration in chest – lower the note if you can't feel it in the chest.
Pharynx: vocal megaphone, yawn and tighten and relax muscles while making aah, ayee, ee, ai, oh, oo sounds feel the difference
Nasal: hum on nnnnnn and then ngngng feel the sound in the nose
Oral: important resonator: make sounds aah,ayee, ee, ai, oh, oo. move the tongue around in different positions and see how this affects the tone.

2. Opening the throat

Yawn, look in the mirror at what happens in the mouth, yawn and sing,
Yawn and sing out on 'oo', then aah, ayee, ee, ai and oh

3. Keeping height and relaxation during speech

Who are you?
Over the rolling waters go
Round and red as the harvest moon through the mist of the marshes
Life knocked with its hundred hands at the golden gate of the morning

She left the web, she left the loom
She made three paces through the room
She saw the water-lily bloom
She saw the helmet and the plume.

4. Loudness

Sing a song: The hills are alive with the sound of music – sing in a high, medium and low register – feel where you are most comfortable.

5. Clarity with projection

OOST	OHST	AWST	AHST	AYST	EEST
OOZD	OHZD	AWZD	AHZD	AYZD	EEZD
OOFT	OHFT	AWFT	AHFT	AYFT	EEFT
OOVD	OHVD	AWVD	AHVD	AYVD	EEVD
OOKT	OHKT	AWKT	AHKT	AYKT	EEKT
OOGD	OHGD	AWGD	AHGD	AYGD	EEGD
OOPT	OHPT	AWPT	AHPT	AYPT	EEPT
OOBD	OHBD	AWBD	AHBD	AYBD	EEBD

OOST THOO OHST THOH **AWST THAW** AHST THAH **AYST THAY** EEST THEE
OOZD THOO **OHZD THOH** AWZD THAW **AHZD THAH** AYZD THAY **EEZD THEE**
OOFT TOO OHFT TOH **AWFT TAW** AHFT TAH **AYFT TAY** EEFT TEE
OOVD THOO **OHVD THOH** AWVD THAW **AHFVD THAH** AYVD THAY**EEVD THEE**
OOKT TOO OHKT TOH **AWKT TAW** AHKT TAH **AYKT TAY** EEKT TEE
OOGD THOO **OGD THOH** AWGD THAW AHG**D THAH** AYGD THAY **EEGD THEE**

OOPT TOO OHPT TOH **AWPT TAW** AHPT TAH AYPT TAY EEPT TEE
OOBD THOO **OHBD THOH** AWBD THAW **AHBD THAH** AYBD THAY **EEBD THEE**

WARM UP 2 : IDRIS ELBA

Cell: 082 334 1880
Email: fiona@speakeasy.co.za

1. BREATHING:
Breath into the ribcage for 1
Breath into the diaphragm for 3
Breath out of the diaphragm for 3
Breath out of the ribcage for 7

Repeat counting out aloud to 10, then 15 then 20
Repeat this time breathing out on aaaahh

2. DICTION:
Move tongue round the outside of teeth anti/and clock-wise
Move tongue round inside of teeth anti/and clock-wise
Stick tongue out as far as possible – point, flatten, point
Stick tongue out and try to touch the nose – then the chin
Open your mouth as wide as it can go – then purse your lips
Chew and imaginery large piece of gum.
Razor blades – tongue twists

3. LOOSENING:
BBRBRR – floppy lips, BBRBBR – with sound, BBRBBR sound variation

4. OPENING:
Yawnn – and feel what happens to the back of the throat –
Repeat until you feel the pharynx (soft palate) lift.
Remember to breath again as in 1 and hum out on a open yawn

5. JAW
Massage your jaw at joints, move the jaw from side to side, then up and down

6. RESONANCE:
Humm until you feel the sound is in the mouth rather than throat
llllll – this sound should feel like it is vibrating in the Shrek ears
mmm – put hand on lips and feel them tingle
nnnn – put hand on nose and feel the fingers tingle
ng – sound at the end of sing – open to aah then ng
Repeat all of these and open to….. AAAHHH
Then AYEE
Then EEEE
Then AIYEE
Then OH
Then OOOH

7. RANGE:
Repeat this exercise this time opening to the above on
(a) high note
(b) normal range
(c) low note

8. MUSCULARITY:
Breathe into ribcage then diaphragm and breathing out only on the diaphragm
HA HA HA HA
Beathe into the diaphragm (not letting the ribcage collapse)
HAHA HAHA HAHA HAHA
And again breathe into the diaphragm without letting the ribcage collapse
HAHAHA HAHAHA HAHAHA HAHAHA

RIVONIA SPEECH IN ISIXHOSA

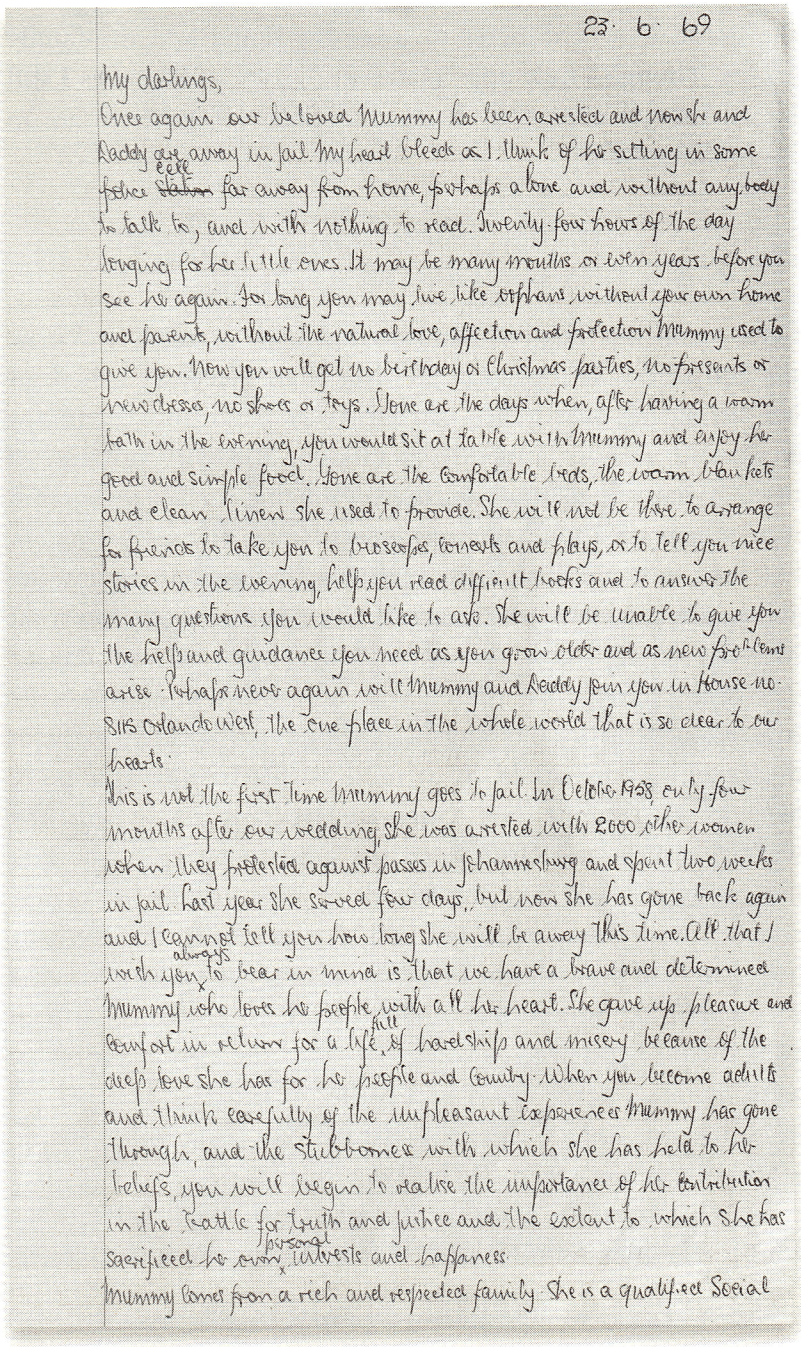
Andiyiphiki into yokubandenze uyilo lokonakalisa ngabom into ebalulekileyo yotshaba.Andiyenzanga ngomoya ongakhathaliyo nangokuba ndinothando lobugebenga.

Izinto ezinzima ezenzekileyo zezokuba,amashumi amahlanu eminyaka enkqubo yokusebenzisa indlela zoxolo ingezizo ezemfazwe,zizisele abantu basemzantsi afrika into engeyiyo kodwa ngaphezulu nangaphezulu ingcinezelo nowiso mithetho,ubumbalwa nobumbalwa bamalungelo.Ama Afrika afuna nje isabelo kumzantsi Afrika uphela.

Sifuna amalungelo ombuso wepolitiki ngokulinganayo.Indoda enye,Ivoti enye.

Ngexesha lobom bam ndazinikela kwingcinezelo yama Afrika.Ndilwe nochaso lolawulo lwabantu abamhlophe ndalwa nochaso lolawulo lwabantu abamnyama.Ndilondoloze ngokufezekileyo ulawulomelo nomphakathi okhululekileyo,ngokuthi bonke abantu baphile ngobunye,ngemvisiswano nangamathuba alinganayo.

Yimfezeko, endithemba ukuba ndiyakuyiphilela, ndiyiphumeze.Kodwa ukuba ayinjalo, yimfezeko endingalunga ukuyifela.



23. 6. 69

My darlings,

Once again our beloved Mummy has been arrested and now she and Daddy are away in jail. My heart bleeds as I think of her sitting in some police ~~station~~ cell far away from home, perhaps alone and without anybody to talk to, and with nothing to read. Twenty-four hours of the day longing for her little ones. It may be many months or even years before you see her again. For long you may live like orphans, without your own home and parents, without the natural love, affection and protection Mummy used to give you. Now you will get no birthday or Christmas parties, no presents or new dresses, no shoes or toys. Gone are the days when, after having a warm bath in the evening, you would sit at table with Mummy and enjoy her good and simple food. Gone are the comfortable beds, the warm blankets and clean linen she used to provide. She will not be there to arrange for friends to take you to bioscopes, concerts and plays, or to tell you nice stories in the evening, help you read difficult books and to answer the many questions you would like to ask. She will be unable to give you the help and guidance you need as you grow older and as new problems arise. Perhaps never again will Mummy and Daddy join you in House no. 8115 Orlando West, the one place in the whole world that is so dear to our hearts.

This is not the first time Mummy goes to jail. In October 1958, only four months after our wedding, she was arrested with 2000 other women when they protested against passes in Johannesburg and spent two weeks in jail. Last year she served few days, but now she has gone back again and I cannot tell you how long she will be away this time. All that I wish you always to bear in mind is that we have a brave and determined Mummy who loves her people with all her heart. She gave up pleasure and comfort in return for a life full of hardships and misery because of the deep love she has for her people and country. When you become adults and think carefully of the unpleasant experiences Mummy has gone through, and the stubbornness with which she has held to her beliefs, you will begin to realise the importance of her contribution in the battle for truth and justice and the extent to which she has sacrificed her own personal interests and happiness.

Mummy comes from a rich and respected family. She is a qualified Social

From a letter to his daughters Zeni and Zindzi Mandela, dated 23 June 1969,
see pages 161, 163, 165.

Appendix

IsiXhosa Proverbs used in coaching

Ubukulu abubangwa

(Oobookooloo ahboobahngwah)

Meaning: One does not achieve greatness by claiming greatness.

Or: A man is judged by his actions, not his boasting.

Ilizwe lifile

(Eeleezweh leefeeleh)

Meaning: The land has died.

Or: Implies that war has begun.

Wabanjw' untsho

(Wahbaanjwoonstshaw)

Meaning: The eagle is trapped

Or: When defending oneself one can inadvertently say something that implicates one.

Inja Umoya

(Eenjah oomawyeeyah)

Meaning: The dog of the wind.

Or: Refers to a restless or unfocused person who changes direction as often as the wind.

Iqaqa aliziva kunuka

(Ee/q/aa/q/aa ahleezeevah koonookah)

Meaning: The polecat is not aware of its smell

Or: One is often blind to one's own weaknesses.

Ukuhlinza impuku

(Ookoohleenzah eempookoo)

Meaning: To skin a mouse.

Or: A mouse can be skinned without anyone noticing, refers to an action that is done secretly.

Yimbabala yolwantunge

(Yeembahbaalah yawlwahntoogeh)

Meaning: He is a buck of an endless forest.

Or: He is a restless person, never staying long in the same place.

Akukho ranincwa lingagqimiyo kowalo umxuma

(Akookaw rahneen/c/wah leengah/q/eemeeyaw kawaalaw oom/x/oomah)

Meaning: There is not a beast that does not roar in its own den.

Or: A man is king in his own home.

Yehl' inkaw' emthini

(Yehleekawooyehmteenee)

Meaning: The monkey moves down from the tree.

Or: Refers to a person who has made themselves vulnerable.

Intaka yakha ngoboya bezinye

(Eentaakah yahkah ‘ngawbawyah behzeenyeh)

Meaning: A bird builds with the feathers of others.

Or: No-one can be self- sufficient.

Umke namangabangaba aselwandle.

(Oomkeh nahmahngahbahngaabah ahsehlwaandleh)

Meaning: He has gone in search of the fantastical birds of the sea.

Or: Someone whose dreams are unlikely to be fulfilled.

Akukho mpukane inqakulela enye

(Ahkookaw ‘mpookaaneh een/q/ahkoolehlah ehnyeh)

Meaning: One fly does not provide for another one.

Or: encourages the idle and lazy to be diligent and hardworking and fend for themselves – like each fly who provides for itself.

Udla ikutya kokuhamba

(Oodlah eekooteeyah kawkoohaambah)

Meaning: He eats roadside food.

Or: Refers to an individual who is never at home to eat home cooked food but eats on his travels.

Umafa evuka njengenyanga

(Oomaafah ehvookah ‘njengehneeyaangah)

Meaning: It dies and rises like the moon.

Or: An issue that keeps appearing after it has been laid to rest.

Yinkungu nelanga

(Yeenkoongoo nehlaangah)

Meaning: The mist and the sun are together.

Or: Used to convey a very large number.

Ucel’ amehlo

(Oo/c/ehlahmehlaw)

Meaning: He or she is asking for your eyes.

Or: Refers to someone seeking attention.

Reference List

Screenplay

Nicholson, W (2013) *Mandela: Long Walk to Freedom* (Producers: Anant Singh; Jeff Skoll; Mohamed Khalaf Al-Mazrouei: Production House: Videovision and Imagenation Abu Dhabi Participant Media).

Publications and Books

Alexander, F M (2000) *The Universal Constant in Living*, UK: Mouritz.

Bauer, Laurie and Peter Trudgill (eds) (2002) *Language Myths*, New York: Penguin.

Barba, E (2004) *The paper canoe*, UK: Taylor & Francis.

Berry, Cicely (1973) *Voice and the actor,* US: Virgin (2002).

Berry, Cicely (1973) *The actor and the text,* UK: Harrap.

Blumenfeld, Robert (2000) *Accents a manual for actors,* New York: Proscenium Publishers Inc.

Bourdieu, Pierre (1991) *Language and symbolic power,* UK: Polity Press.

Brook, P (1968) *The empty space,* UK: Penguin (1990).

Brook, P (1988) *The shifting point*, UK: Methuan.

Brown, E, Anderson, Anne et al (2006) *Encyclopedia of language and linguistics*, article: Bantu by Derek Nurse, US: Elsevier.

Carey, D (2010) *With one voice,* UK: Vocal Process Press.

Chomsky, N (1965) *Aspects of theory and syntax*, US: MIT Press.

Colaianni, Louis (1994) *The joy of phonetics and accents,* US: Joy Press.

Colson, Greta (1982) *Voice production and speech*, UK: Pitman Publishing.

Derrida, Jacques (1984) *Margins of Philosophy*, translator Alan Bass, US: University of Chicago Press Books.

Diderot, Denis (1883) *The paradox of acting,* UK: Chatto & Windus.

Duchan, Judith (2003) *Frame work in language and literacy: How theory informs practice,* US: Guildford Press.

Fant, Gunnar (1960) *Acoustic theory of speech production,* UK: Gravelage/Mouton.

Feldenkrais, Moshe (2005) *Body and mature behaviour: a study of anxiety, sex, gravitation and learning*, US: North Atlantic Books.

Fogerty, Elsie (1926) *The speaking of English verse*, UK: J. M. Dent & sons.

Fogerty, Elsie (1930) *Speechcraft,* UK: E P Dutton & Co.

Freddi, Giovanni (2010) *Languages, tools, humanitas,* Italy: EDU Catholic University.

Greene, D & Walker, F (2004) *Recommendations to public speaking instructors for the negotiation of code-switching practices among black English-speaking African American students*, US: The Journal of Negro.

Hamilton, C (1995) *The Mfecane Aftermath,* SA: Wits Press.

Hampata Ba, Amadou (1992) *The Great Concilator*, Unesco Courier.

Hirose, K, Sun, Q (2009-12) *On the prosodic features for emotional speech, Frontiers in phonetics and speech science*, Beijiing: The Commercial Press.

International Phonetic Association (2005) *Journal of the International Phonetic Association*, IPA News: *35* (2), (261–262), Cambridge University Press

Kandel, E (2006) *In search of memory,* US: W W Norton & Company Inc.

Kemmis, Stephen (2009) *Educational action research*, US: Taylor & Francis.

Kingston, John (2007) *The Phonetics-phonology interface*, UK: Cambridge University Press.

Knight, Dudley (2012) *Speaking with skill*, US: Methuan Drama.

Knight, Dudley (1997) *Standard Speech: The ongoing debate*. US: Applause Books.

LaBelle, Brandon (2006) *Background noise: Perspectives on sound art*, US: Continuum International Publishing Group. pp. 198, 214.

Labov, William (1996) *The social stratification of English in New York City*. Washington, DC: Center for Applied Linguistics.

Lanham, L (1958) *The tonemes of Xhosa:* African studies 17, no 2, Worldcat.

Lessac, Arthur (1997) *The use and training of the human voice: A bio dynamic approach to vocal life and body wisdom,* US: Mayfield Publishers.

Lessac, Arthur (1981) *Body wisdom : the use and training of the human body* (1st ed.). New York, N.Y.: Drama Book Specialists.

Lewin, Kurt (1958) *Group decision and social change,* NYC: Holt, Rine & Winston.

Lyons, R (1975) *Theoretical linguistics,* UK: Cambridge University Press.

Linklater, Kristin (2006) *Freeing the natural voice,* UK: Nick Hern Books.

MacDonald, M (2008) *The missing manual,* US: Pogue Press/O'Reilly.

Machlin, Evangeline (2006) *Dialects for the Stage*, New York: Routledge, Taylor and Francis Group.

Mamet, David (1997) *True and false: heresy and common sense for the actor*, US: Random House.

Mandela, Nelson (2010) *Conversations with Myself*, UK: MacMillan.

Mandela, Nelson (2011) *By Myself. The Authorized Book of Quotations*, Editors: Sello Hatang & Sahm Venter. UK: MacMillan.

Mandela, Nelson (1995) *Long Walk to Freedom,* UK: Abacus.

Mandela, Nelson (1994) *Long Walk to Freedom,* UK: Little, Brown and Company.

Martin, Jacqueline (1991) *Voice in Modern Theatre,* New York & London: Routledge.

Meier, Paul (2012) *Accents and dialects for stage and screen*, US: Paul Meier Dialect Services, LC.

McKinney, J (1994) *The diagnosis and correction of vocal faults,* US: Waveland Press Inc.

McNiff, J, Whitehead, J (2010) *You and your action research project*, UK: Routledge.

Meisner, Sanford (1987) *Sanford Meisner on acting*, US: Random House.

Moorcock, Michael (1988) *Mother London,* UK: Secker and Warberg.

Munro J & Dewring T (1995) *Foreign accent comprehensibility*, Language learning, Vol 45 Issue 1 US: Wiley & Blakewell.

Niesler T, Louw P & Roux J (2005) *Phonetic analysis of Afrikaans, English, Xhosa and Zulu using South African speech databases*: Southern African Linguistics and Applied Language Studies 23, no 4.

Nurse, Derek (2006) *Encyclopedia of language and linguistics*, US: Elsevier.

O' Grady, William et al (2005), *Contemporary linguistics: an introduction,* UK: Bedford/ST Martins press.

Opland, J (1998) *Xhosa poets and poetry*, SA: David Phillips Publishers.

Pahl, H.W, Pienaar, A. M & Ndugane T.A (1989) *The greater dictionary of IsiXhosa*, SA: University of Fort Hare.

Pitman, Isaac & Ellis, Henry (1847) *International Phonetic Alphabet*, UK: Pitman.

Peires, J B (1981) *The house of Phalo*, SA: Ravan Press.

Popper, Karl (2002) *Conjectures and refutations: The growth of scientific knowledge*, UK: Routledge.

Price, Andrea (2000) T*he effects of the speaking voice on the singing voice, US:* Proquest Information and Learning. University of California.

Rodenburg, Patsy (1992) *The right to speak*, UK: Theatre Art Books.

Rodenburg, Patsy (2001) *The need for words,* UK: Methuan Drama.

Roux, J C (1998) Xhosa: A tone or pitch-accent language? *South African journal of linguistics* South Africa. Vol 25 No 1.

Sampson, Anthony (1999) *Mandela: The authorised biography,* US: HarperCollins.

Sataloff, R T, *Professional voice: The science and art of clinical care,* 3rd ed., US: Plural Publishing.

Saussure, Ferdinand (1959) *Course in general linguistics,* translator Wade Baskin, NY: McGraw Hill Book Co.

Schairer, K (1992) *Native speaker reaction to non-native speech*: The Modern Language Journal Vol 176 Issue 3: US: Wiley Blakewell.

Shaw, George Bernard (2005) *Pygmalion*, US: Simon and Schuster.

Shewell, Christina (2009) *Voice work: Art and science in changing voices*, UK: Wiley-Blackwell.

Skinner, Edith (1990) *Speak with distinction,* US: Applause Books.

Stanislvaski, Constantin (1964) *An actor prepares,* US: Routledge.

Stebbins, Genevieve (1887) *Delsarte system of expression,* US: E S Werner.

Stengel, Richard (2009) *Mandela's way*, US: Crown Publishing Group.

Strasberg, Lee (1989) *A dream of passion,* UK: Methuan Drama.

Swinnerton, Jo (2004) *The London companion*, UK: Robson Books.

Ullmann, L (1984) *A vision of dynamic space,* UK: The Falmer Press.

Westphal, E (1951) *The tone of verb stems in Xhosa:* African Studies 10, no 3, Worldcat.

Whitehead, Jack & McNiff, Jean (2006) *Action research a living theory*, UK: Sage Publishers.

Wyld, Henry (1914, 1932) *Universal dictionary of the English language*, UK: Waverley Book Company.

Zinker, J (1977), *The creative process in Gestalt Therapy,* US: Vintage Books.

Zucker, Carole (1999) *In the company of actors*, UK: A C Black (Publishers) Ltd.

Digital archives

Nelson Mandela Digital Archive (2012) Q & A with the archival team: Nelson Mandela Centre for Memory' http://www.nelsonmandela.org/content/mini-site/qa-with-the-archival-team. (Accessed July 2012).

Websites

Bergan, Ronald (2010) *Why Hollywood should abolish accents*, Guardian online http://www.theguardian.com/film/filmblog/2010/jan/19/foreign-accents-film (Accessed May 2013).

Berry, C (1997) New Theatre Quarterly 49 *Shakespeare, Feminism and Voice: Response to Sarah Werner* http://books.google.co.za/books/theatre+quarterly+cicely (Accessed Jan 2013).

Carlin, John (1999) *Frontline Magazine* http://www.pbs.org/wgbh/pages/frontline/shows/mandela/interviews/stengel.html (accessed Jan 2013).

Cleland and Clark (1966) *Sensory Cafeterias: To advance individuals with cognitive and behavioral impairments* http://cdhaf.org/multi-sensory-environments-a-short-history (Accessed June 2013).

Duchan, Judith & Leahy, Margaret (2011) *Hearing the voices of people with communication disabilities* http://www.acsu.buffalo.edu/~duchan/new_history/ancient_history/demosthenes.html (accessed Oct 2012).

Magadlela, D (2008) Ubuntu with Archbishop Desmond Tutu www.thoughtleader.co.za/dumisani**magadlela**/**2008**/.../**ubuntu**-myth/ (Accessed July 2013).

Mastin, L (2009) http://www.human-memory.net/tyes_sensory.html http://www.thoughtleader.co.za/dumisanimagadlela/2008/01/09/ubuntu-myth-or-antidote-to-today's-socio-political-and-leadership-challenges. (Accessed June 2012).

Honikman, B (1964) *Articulatory Settings,* www./prounicationscience.comHonikman/1964/articulatory settings/ (accessed Jan 2013).

Shams, L & Seitz A.R (2008) *Trends in cognitive sciences titled 'Benefits of Multi-sensory learning,* http://shamslab.psych.ucla.edu/publications/tics (Accessed Oct 2012).

Trawicks, (2011) *Is the glottal stop bad for you?* http://dialectblog.com/2011/04/01Trawicks (Accessed Jan 2013).

Archival footage

Mandela: Widlake interview, BBC (sourced by Gail Behrman from the Nelson Mandela Centre of Memory).

Mandela: Rivonia Trial speech, 1964 (Sourced by Gail Behrman from the Nelson Mandela Centre of Memory).

Mandela Inauguration Speech, 1994 (Sourced by Gail Behrman from the Nelson Mandela Centre of Memory).

Youtube footage of Nelson Mandela's speeches & interviews.

[http://youtube.com/watche (Accessed Jan 2012).

Documentaries

Mandela: In his own words (2010) BBC World Service:

[http://www.bbc.co.uk/worldservice/documentaries/2010/10/101015_doc_mandela_in_his_own_words.shtml] (Accessed Jan 2012).

Imprisoned with Mandela (2010) BBC World Service:

[http://www.bbc.co.uk/worldservice/programmes/2010/10/101013_outlook_kathrada.shtml] (Accessed May 2012).

Walking to Freedom with Nelson Mandela (2010) BBC World Service:

[http://www.bbc.co.uk/worldservice/programmes/2010/02/100210_outlook_hilda_ndude.shtml] (Accessed Feb 2012).

Mandela (1997) Dir: Angus Gibson & Jo Mennel: Prod: Clincia Estetico, Island Productions.

Remember Mandela! (1988) Dir: Peter Davis (Villon Films) Biography of Nelson Mandela.

Winnie (2011) Mandela: Terrence Howard: Dir: Darryl Roodt (Ma-Afrika Films, Equinoxe Films, IDC).

Invictus (2009) Mandela: Morgan Freeman: Dir: Clint Eastwood (Warner Bros.)

Goodbye Bafana (2007) Mandela: Derek Haysman: Dir: Billy August (Film Afrika Worldwide, Banana Films, Arsam International).

Mandela and De Klerk (1997) Mandela: Sidney Poitier: Dir: Joseph Sergeant (Film Afrika Worldwide, Hallmark Entertainment, Showtime Networks).

Television

Luther (2010 – 2013) Dir: Multiple (BBC)..

Mrs Mandela (2010) Dir: Michael Samuels (Diverse Productions).

The Wire (2006 – 2008) Dir: Multiple (HBO).

Mandela (1987) Dir: Philip Saville (Polumuse Productions, Titus Productions).